We Create Stories

Designing the story creation module for class 10th
students of C.B.S.E. Indian school

PROJECTBY **Radhika** ▪ ROLLNO **206330005** ▪ GUIDE **Prof. Ravi Poovaiah**

Acknowledgment

I would like to convey my gratitude to **Mrs. Seema Marwah** and **Ms. Meena Dogra**, for their constant guidance, and suggestions which kept the project moving forward. It was their unwavering support and belief in my work which gave me the motivation to give my best in this project.

I would like to thank my guide, '**Prof. Ravi Poovaiah**', who provided me this opportunity and his valuable feedback and guidance throughout the project.

Lastly, I would like to thank the professors and my classmates who were available for discussions whenever required.

Content

1. Introduction

As part of the National Education Policy (NEP) 2020, design is being introduced as a subject within C.B.S.E. Indian schools under the name of 'Design Thinking and Innovation' (DT&I). This is our chance as a design community to be at the core of this change, to provide our future generation with a view on design and design thinking.

The overall learning outcomes of the DT&I subject are to enhance observation and communication skills among students, instil empathy and make them creative and innovative thinkers by teaching them how to not only visualize but also execute their ideas through mock-ups and prototypes. To carry out the same, the subject itself is being designed in an engaging, hands-on and creative way which will bolster curiosity and creativity among students.

The subject is being deployed from class 6th to 12th in C.B.S.E schools. It is divided into smaller modules (or chapters) per standard, which will focus on specific skills and tools required to carry out the design thinking process. In class 6-8th the subject is an 18 hours per year subject whereas class 9th onwards it becomes a 160 hours per year subject (Fig 1.).

1.1 Project focus

The project focuses on a single module of class 10th called 'Fundamentals of Story Creation'. The novelty of the project is not in developing instructions for yet another school subject but translating a subjective field like design into a school curriculum and in the context of secondary education. The challenge lies in creating tasks which can be taught by

Class	Aim	Duration	Launch	Status
6-8	Short exposure to design skills, sensitivity and process	18 hours	2022	Done
9	Learning design skilld, empathy, analysis and application of design thinking process to simple problems	160 hours	2022	Done
10	Further the process, discovery through creative exploration, prototyping and applying DT process to contextual problems	160 hours	2023	In progress
11	Introduction to diff. branches + start a design enterprise	160 hours	2022	Done
12	Applying design problem solving to diff environments + capstone project	160 hours	2023	In progress

Fig 1. Plan for the 'Design Thinking & Innovation' subject and my project focus

teachers with varied expertise and limited design knowledge, learnt and performed by students of diversified interests and executed in schools with all kinds of resource constraints and thought processes. The plan had to be flexible enough to accommodate these differences in requirements at various levels.

To achieve the same, learning objectives were identified before creating any deliverables for the module. Learning objectives helped tie back the deliverbales to one point and achieve desired results. To make the module as interest as I hoped to, I dedicated a larger chunk of time to ideation of the tasks that would be performed by the students. This resulted in

designing tasks which received an overall positive feedback and was seen as interesting, engaging and age appropriate for 10th class students.

The second challenge lies in the assessment of such tasks that do not yield "a single correct" answer. The assessment is a lot different from other STEM subjects. Hence defining an observable and measurable assessment criteria was crucial for the module. Again, a great deal of time was spent creating the assessment criteria and mapping them to the learning outcomes.

During evaluation, teachers found it difficult to evaluate students' thought process and questioned the parameters of grading subjective exercises. Making both students and teachers comfortable with this change while making the subject interesting and engaging was crux of the project. Though teacher training is out of project scope, the project definitely takes into account course content comprehension by teachers, if the tasks spark creative thinking among students and teacher's comfort with grading given the current set of expertise.

This report captures the process of creating deliverables which help in overcoming certain challenges, acknowledging constraints and designing them such that they are dynamic, scalable and practical. All deliverables have been designed kept in mind their scalability beyond this single module.

1.2 Project Outcome

I. Exposure Content
The approach to study material content in the DT&I subject is similar to that of any design school. The concepts and materials will be taught through presentations which includes templates for teachers to add their personalized content as well. The presentation content hence loses its rigidity as it is customizable.

II. Lesson plan
The lesson plan provides students and teachers with the overview of the content, discussions, group and individual tasks. This helps teachers get an overview of each session, tweak it to suit their students' needs and plan ahead.

III. Tasks and assignments
Tasks help students apply theoretical knowledge practically. The subject takes a more constructivist approach of 'learning by doing'. Hence, all the tasks focus on making students responsible for their own learning and coming up with stories with the help of creative thinking and content taught. The tasks consists of both group and individual tasks to provide students different experiences. A major part of the tasks are reflection exercises, where students look back at their work, acknowledge mistakes and move forward with new knowledge.

IV. Teacher's manual
A new approach has been taken at designing the teacher's manual. Instead of making it an information dump for teachers, it has been designed like a handbook/notebook through which teachers not only add to existing knowledge but take notes, add content, examples, etc. to bring in their own pedagogical style to the module.

2. My Motivation

2.1 My Personal Goals

As a design student and professional, I try to maintain a growth mindset and find opportunities to constantly learn. In pursuit of the same, I hope to achieve the following through this project:

- Contribute to the community of design and design educators by using the skills I have learnt, to enable aspiring designers to get the information they need to become one.

- I like to try new things and P3 is a good opportunity to attempt a project in instructional design which is a new field for me.

- I have worked on many live projects in the past but this is an untouched domain altogether, so, I aim to understand this field by working on a live project through the constraints it comes with.

- I love stories and telling stories yet I have never formally used the process of story creation to build one. While designing this curriculum, I aim to also get exposure on the process and use it in my future projects consciously.

- I want to explore the challenge of bringing a subjective and intuitive field such as design to schools, where the nature of education is objective and rigid.

2.2 My Contribution as a Designer

- Introducing story creation as a tool to school children in an engaging and interesting way that students build appreciation for it, experiment with it and use it in their projects.

- With the help of the iterative design thinking process, I will bring innovation in the classroom which will not only make learning easy but also fun at the same time.

- By prioritising tasks, help students learn just enough in story creation that they are not overloaded with information yet have a solid foundation to build on in the future.

- Translating a design thinking tool which is story creation into the context of secondary school education through the blend of design process and instructional design process and with the help of lesson plan, task book, teacher's manual and assessment rubric.

3. Research

3.1 Design thinking pedagogy for 21st century

Many researchers have dedicated their time to identifying the skills essential for success in the 21st century and how pedagogy should support children learning these skills. Mainstream education is still focused on age-old methods of teaching which have created the "twenty-first century gap" as termed by Trilling and Fadel (as cited in Noel et al., 2016). The following are some of the crucial skills that students must have to be successful in this century:

- Growth mindset (Noel et al, 2016)

- Curiosity, innovation and critical thinking (Noel et al, 2016, Aflatoony & Wakkary, 2015 and Caroll et al., 2010)

- Social skills such as empathy, and collaboration (Noel et al, 2016 and Caroll et al., 2010)

- Problem identification and solving (Aflatoony & Wakkary, 2015)

These skills are core features of the design thinking pedagogy. Design thinking has its roots in supporting innovation through creative thinking. As students engage in collaborative work which is central to design pedagogy, they are able to become better team players, express their opinions and develop a sense of empathy. In an 8 week long design thinking workshop conducted by Aflatoony & Wakkary (2015) with secondary school children, they observed high levels of engagement and concluded that the process

was beneficial in enabling thoughtful decisions in solving simple and complex problems.

Noel et al. (2016) in their literature review on design thinking pedagogy insist on using this process in classrooms as it complements the constructivists approach as opposed to current pedagogy which are more instructive in nature. They recognize that such an approach is not only suited for design-related fields but also STEM subjects by bolstering critical thinking among students.

Researchers and educators are calling for a paradigmatic shift in the approach of education at all levels. If we suggest the design thinking pedagogy to instil this shift, it is crucial to look at the tools which are essential for practising the process.

3.2 Stories and their use in the design process

Any design process has these basic stages, research (empathy) → understand problem (define) → ideate → iterate → evaluate. To yield the best result, designers use various tools and methods at each stage. These tools differ from designer to designer yet the essence remains the same. Few of these tools are user research, empathy mapping, storytelling, storyboards, brainstorming, evaluation among many others.

Parrish (2016) views the design process as composing a story of the learner's experience. He suggests stories can be used as "revealing journeys" of situations which enable a designer to evaluate possible features by anticipating the reaction of a user (or learner) in that situation. He brings home the point by giving a detailed example of a design story of a

weather forecaster wanting to gain new skills in the domain. Parrish (2016) writes this in the context of the instructional design process which is not far removed from the design thinking process itself. He synthesises the use of stories in mainly three parts, 'design story in design phase', 'design story in communication', and 'design story in formative evaluation'. He explains how detailed design stories can help communicate the anticipated impact of a solution by delving into the thoughts and feelings of the persona.

Madsen and Nielsen (2010) suggest combining narrative elements to a persona-scenario to make a larger impact and draw better insights from the scenario. They provide carefully crafted guidelines on how to combine the two to yield better results. The paper aims to use persona scenario stories to create new and shared understanding and build design ideas off of them.

It is logical to conclude that stories are indeed a useful tool in the design process. It is important that students use the right methods to carry out their design process so their approach is structured and enables them to dive into the details.

Stories can be used for various things like communicating ideas, clarifying thought, finding connections between unrelated things to yield better solutions for the problem at hand. As students of class 10th embark on their first big design project, they must have all the necessary tools at their disposal to enable them to explore freely.

3.3 Existing story creation lessons

I. C.B.S.E. Creative Writing

As the focus of this project is on creating a design curriculum for C.B.S.E. schools, it was imperative to know the current curriculum in place. Story creation in schools for class 10th comes in the form of creative writing
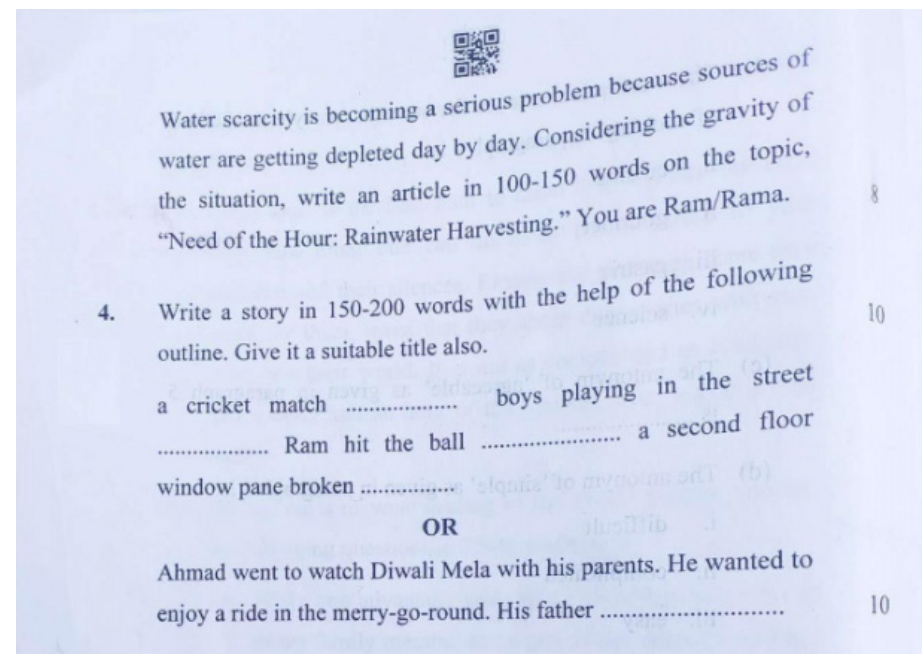

Fig 2. C.B.S.E. Class 10th English Paper, Writing and Grammar section. Image Source: Jagranjosh

which is part of the language and literature subjects where students have to write a story of 150-200 words (Fig 2.). Students are evaluated based on their ability to write creative narrations using correct grammar under the

specified word limit and given storyline. Some of the other questions are based on their comprehension skills of drawing meaningful insights from a passage which are supposed to be marked against MCQs (Multiple Choice Questions).

Similar approach is taken for other language and literature subjects like Hindi. The topics given in these papers are usually based on current affairs, social and environmental topics which requires the student to be up-to-date with the current affairs and write their critical thoughts on the subject matter while following rules of grammar and narration.

In 11th & 12th standard, C.B.S.E. introduces creative writing with a dedicated book on the subject. This subject is aims to teach students how to write stories and eventually gain enough information to become writers. Unit 1 focuses on helping students analyse composition, moving to writing a short story using narrative structures and finally, focuses on writing an article for a newspaper or a journal. The final assessment question paper follows a similar pattern as the language paper, but it is more detailed with writing and reflective exercises (Fig 3.).

Unit 2 delves into the world of writing fictional stories, understanding short stories and finally writing them using various exercises given in the book itself. Both the units have a 'Writing for the Portfolio' section, which gives a story idea prompt and allows students write a story based on the idea for their portfolio.

II. E-Learning

Popular e-learning websites like udemy, and coursera, all provide courses on storytelling and creative writing. These courses are video based

SECTION B:
Creative Writing Skills - 20 Marks

A well-known educationist was invited to address the All India Edu -Leaders conference held in New Delhi. He made a powerful speech championing the cause of real education in India. In his speech he stressed that simply passing the examination is not real education. We should encourage and inspire the young generation to cherish their dreams and fulfill them.

Some of the things he spoke about were that -------

- Each child is special and precious not only to his family but to the nation.
- Due to lack of education -deprived of fundamental rights
- Suffer from inequality due to improper education
- All the children should be provided equal opportunities all over the country
- Must be given value education.
- Basic skills specially life skills should be developed
- Education should inspire them rather than fill them with information.

You were among the audience in the conference and were greatly moved by his speech. Later on you made a diary entry reflecting on the issues raised and the impact of the speech on you. Write your diary entry in about 200 words.

Read the following opening lines of a story :

Shankar was coming from school when he heard some sounds coming from a deserted house. He was surprised to hear those voices. He at once came near the house and wanted to know about the sounds coming from the closed doors of that house. As he came closer, the sounds became clear. Quietly he moved towards the door and looked in through the opening in the door. It was very dark but he could see some children in a room. He was about to move from there, when a man --.

Complete the story . Keep in mind that it must have the following elements of a story--- theme , setting, characters and plot.

| 11 | What are the essentials of effective writing and what things must be avoided by a writer? (in about 200 words.) | 8 |

Fig 3. C.B.S.E. Class 12th Creative writing paper Image Source: Aglasem.com

instructional videos and peer review of assignments for learning. Students enrolled can engage in peer discussions, ask questions to the instructors (in some courses) or get their doubts resolved from the frequently asked questions (FAQs) section. These courses are asynchronous and are mostly aimed at adult learners rather than school going children.

Moving to educational websites specifically designed for school children, Khan Academy provides a course called 'Art of Storytelling' which enables students to write stories from the learner's own experiences, reflect on their favourite movies and analyse why they like them. They also delve in a small video lecture on how to build characters for a story. Websites like Unacademy focuses more on helping students with the course structure assigned by the education board itself, and does not provide self made courses.

Youtube is one site where story creation process videos are available for every generation and purpose. These are instructional videos which students can watch, pause and practice at will and at their own time. The video is asynchronous and to clarify doubts one has to post comments, but they may or may not get answered in time, or the answers may not be correct. Students can choose to watch more videos to clarify a concepts which is unclear in one video.

3.4 Primary Research

Primary research was conducted with the stakeholders of the project - 2 storytellers, 2 school teachers, and 3 class 10th students to get their perspective on learning and teaching in general. The storytellers were interviewed to understand the process of story creation and also to structure the module to enhance learning.

I. Students

Education in schools is mostly focused on teaching methods than learning methods. Student is a passive participant in the process and the teacher is the sole source of knowledge in the classroom. Such generalization works in getting the course content completed on time but it doesn't ensure that each student has achieved their learning goals. A constructivist approach is more suited today as the learner becomes the active participant and teacher becomes a guide who encourages students to move in a direction suitable for their goals. The broader goal to achieve today is making the student a creative and critical thinker and providing them with the tools and environment to bolster learning.

During primary research the students mentioned multiple times that their learning improved if the teacher taught with enthusiasm and brought real life examples to explain textbook concepts. Real life examples bring a personal context which makes it easier to comprehend information and retain it for longer duration. Another way to comprehend content better is to discuss it among peers, relate it to personal experiences and reflective thinking. The classroom should become a place of informal discussions,

impromptu activities, and a hub of interaction among students, peers, and teachers to ensure active participation and enhance reflective learning.

Students related likeness to a subject with the marks they got. This happens mostly because students measure success through the marks they get instead of the quality of their learning, lack of knowledge of their level of learning and of other students' progress. Group projects are a great way of initiating learning through discussions and sharing of ideas as they bolster creative thinking by building an environment where students need to defend their ideas and share new ones hence, making students more confident. In doing so students can gauge where they stand in class, what skills they lack and grow in a peer supported environment.

A more 'learning by doing' approach helps in applying theoretical knowledge pragmatically which makes students responsible for and in control of their learning.

II. Teachers

One of the teachers interviewed was a drawing teacher at an I.C.S.E. school for over 15 years, consulted students on design college entrance and currently teaches the Art and Design subject at an I.B. school. The other teacher interviewed was a senior computer science teacher at a C.B.S.E. school who is actively engaged in finding creative ways to teach students and support them in achieving personal learning goals. Both teachers helped me understand the dynamics of a classroom, needs of a teacher, student teacher relationship and how students can learn better.

First and foremost, the teacher herself needs to be confident and in control of the class. To ensure effective teaching, the environment should be conducive to flexible pedagogical style, make the teacher comfortable and in turn confident.

Not all students are intrinsically motivated to work and require the attention of the teacher a lot more than others. In the constructivist approach, as the teacher becomes a guide, she can focus more on pressing individual needs and encourage students by providing them multiple ways of learning – through student teacher interaction, peer interaction and self-exploration.

Open ended exercises and discussions those helpful, can continue for an unprecedented time and move the focus away from the learning objective. Time boxing helps stay focused on the goal, optimize discussions and cover the intended course content. If not time boxed, the discussions can shift to unrelated and redundant topics which can be counter productive.

Discussions, sharing ideas and brainstorming are one part of learning and receiving feedback on work is another. The most effective teachers give constructive, actionable criticism as part of this feedback. Receiving actionable feedback allows students to gain a new perspective on their work, fill gaps in understanding, improve performance though re-evaluation and iteration. A lack of constructive criticism can leave the students hopeless and demotivated and eventually lose interest in class. Constructive criticism aids in building a healthy environment where students can feel free to express their thoughts and seek assistance. Subjects like 'Design

Thinking & Innovation' and within it the module 'Story Creation' require active participation to achieve learning goals. This is a subject which will require constant engagement and interaction from both the teacher's and student's side.

The module design supports the teacher by allowing her to practice her pedagogical style and supports the students by providing a interactive, reflective learning environment. It is flexible enough to allow diverse outputs, customize content and learn though personal experiences.

III. Storytellers

Students and teachers provided an overview of the classroom and learning dynamic but the story creation process needed to be understood as well. The aim of interviewing storytellers was to understand this process, structure the module and recognize the crucial aspects of story creation.

Both the storytellers advised that the goal of creating a story should be to teach students how to draw connections from their natural surroundings and find interesting moments which can be converted into stories. Making students cognizant of their surrounding can make them better observers and empathetic designers in the future. Blending story creation in the school curriculum will pose its own challenges like how abstract can the stories become, despite it being a core subject will it be treated like one by students, teachers and parents alike.

Another challenge a module like this would face is the misinterpretation of the content at hand. Every teacher will have a different perspective, so goals and learning objectives must be communicated clearly. Tying content, tasks

and assessment to the learning objective is crucial to make a subjective topic slightly concrete.

The aim of the module would not be make a 'good' story but go through the process of creating one. A salient point to create a story would be the main character and the conflict the character faces. Students would utilize creative thinking to come up with ideas for a story which can be inspired from their surroundings, their favourite characters, or their personal experiences. Stories are a great way to express emotions, communicate better and make sense of the world by connecting two seemingly unrelated things. It is a tool not only for designers but anyone wanting to be successful in the 21st century.

P.S.: The insights on structure of module is covered in Section 5.3 Content.

4. Project Details

4.1 Project Overview

As stated before, design is being introduced as a subject as part of the NEP 2020 in C.B.S.E. Indian schools in the following manner (Fig 4.):

Classes in which design has been introduced as a subject

| 6-8th | 9th | **10th** | 11th | 12th |

The subject is then divided into modules for each class

Design Subject

Project focuses on 1 such module

| Module | Module | **Module** | Module | Module |
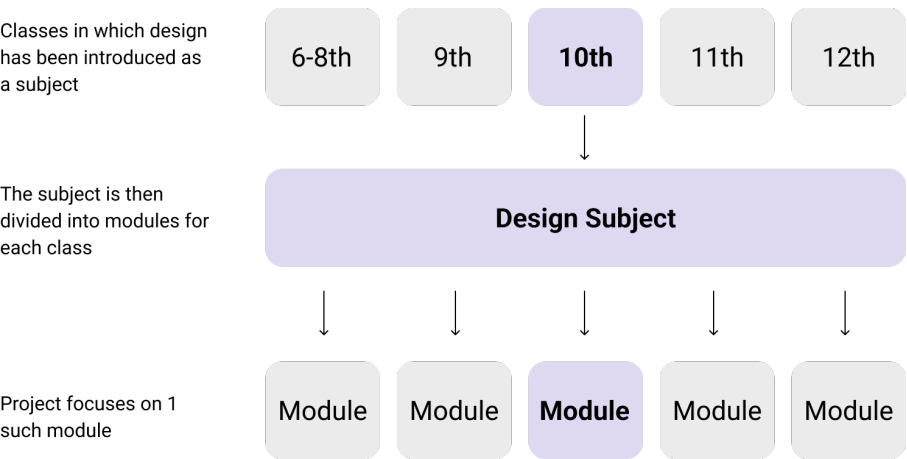
Fig 4. 'Design Thinking & Innovation' subject plan

There are many kinds of stories children are familiar with – folk tales, mythological tales, non-fictional, etc. Children grow up listening to stories from their parents, grandparents, friends, and reading them as part of school curriculum, in the form of story books and telling stories to others to communicate their thoughts.

This project deals with designing a story creation module for class 10th students. Story creation is a useful tool in the design process which can help communicate ideas, study the user, analyse and synthesise data (Parrish, 2006) from the primary research in the form of personas and scenarios (Madsen & Nielsen, 2010). It can be a very useful way for designers to test out their solutions by creating storyboards and analysing if the solution works for the defined persona. Familiarity with stories can serve as a great pivot for students to explore the field further, learn the story creation process, create their own stories and study the applications beyond just fictional stories.

This is were the 'Fundamentals of Story Creation' modules lies in all the modules covered in class 10th.
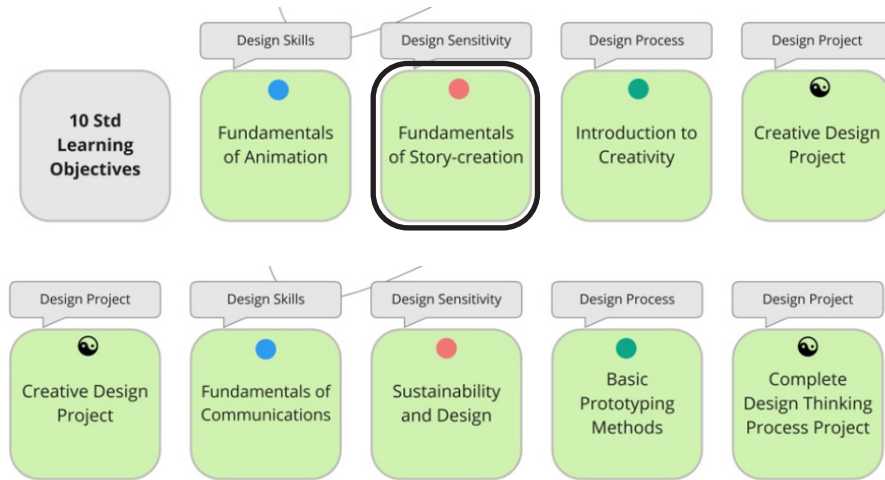
Fig 4a. All modules covered in class 10th for DT&I subject

4.2 Aim/Objective

This project aims to achieve the following -

- How might we make learning story creation engaging, interesting, exciting, and also, easy to understand at the same time for 10th class students?

- How might we help students become critical and creative thinkers through story creation?

- How might story creation process be taught such that it can be utilized as a tool in the design process and a 21st century skill to communicate thoughts and ideas?

5. The Process

This project will be based on the instructional design process. (Fig 5.) It begins with stating the learning objectives and keeping that as the base for the project, content will be structured and curated accordingly. Following the content, will be activities and eventually learner assessment. This section will cover step 1 and 2: objectives & content.

Objectives	→	Content	→	Tasks	→	Assessment
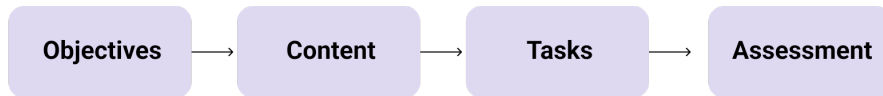
Fig 5. Process followed

5.1 Learning Objectives

The first step in the process is to lay down the learning objectives. These are very specific, measurable and meaningful objectives on which the entire project outcome lies. On a secondary level, these objectives also serve as a personal checklist to stay in the right direction during the course of this project. After multiple rounds of iterations, to write these down in a structured way a classification was specifically devised for a creative topic like story creation. This classification utilised verbs from Bloom's taxonomy and the design thinking process. These classifications or phases are more suited for a creative and iterative process.

After innumerous iterations of the phases, these nomenclatures were finalised as it most aligns with the story creation process (Fig 5a.).

Observe   *surroundings for inspiration*

Analyse   *reflect and drawing connections among observations and course content*

Ideate   *narrative structure, story line, characters, world, etc.*

Create   *produce new stories and detailing out key elements*

Evaluate   *justify and take a stand*

Iterate   *to modify and produce the best possible outcome*

Reflect   *to develop the sensibility of the use of their creation beyond this project*

Fig 5a. Classification/Phases for story creation (read top to bottom)

The learner must perform tasks based on this classification to achieve the learning goals. Though the steps naturally flow in an order (top to bottom) yet maintaining the order at all times is not crucial. Learners will be switching between the phases, repeating the steps to achieve the desired goal and attain the desired skill.

Each phase has specific goals that learners must achieve by performing actions as specified in the learning objective. The learning objectives were written using the Mager's performance based learning objective format (Fig 6.). This format was chosen as it was simple, generalised – which gave me more freedom to use it as suited best.

Performance	**Condition**	**Criteria**
The task the learner will perform	Under what conditions	To what accuracy
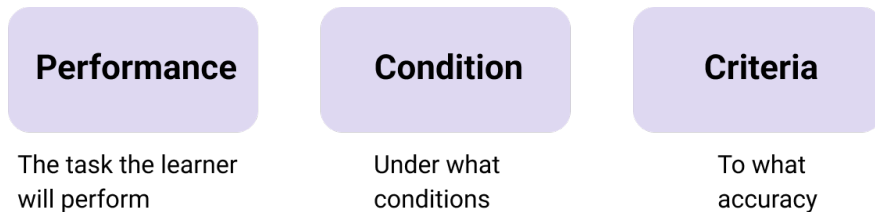
Fig 6. Mager's Performance based learning objectives

Following the learning objectives for each phase specified above:

I. Observe

- In the learner's own surroundings (home, school, locality, etc.), the **learner must observe things (animals/birds, people, their clothes, behaviour, emotions, etc.)** which are interesting and relevant to the class.

- Learners must **actively gather information from their surroundings**, local shops, market, transport, parks, animals, etc., such that it can be communicated in the class.

- Given the learner's favourite fictional/non-fictional character/movie/book, the learner must **observe their reactions**, behaviour, preferences, habits, actions, etc. actively.

II. Analyse

- Learner must be able to **write down at least 5 interesting things/moments** from their list of observations.

- Learner must be able to **summarise key points** (characters, narrative structure, conflicts and resolutions) of a given story (movie/book/short story) to the best of their ability.

- Given multiple stories (across media), learners must be able to **correlate similar narrative structures**, characters, world settings with proper justification

III. Ideate

- Utilising observations and analysis, learners must be able to **build characters, worlds, and relations** which are interesting

- Learners must be able **create story ideas based on different narrative structures** which make the story interesting and engaging

- Given a group, learner must be able to **collectively brainstorm and come up with multiple story ideas** which are interesting and engaging

IV. Create

- Picking up one idea, learner must write a **simple, short story which can be sufficiently** detailed in 2 weeks time and is interesting to the audience

- Picking up one idea, learner must **detail out the story (character, time period, world, artefacts, etc.)** by writing it down in a way that its essence is communicated to the readers

- Learner must decide upon the **plot line — conflict, rising action, motivation, turning points, protagonist, antagonist** of a story to engage the audience

- Learner must take the written story and use a **medium which best communicates the emotions and feelings** of the story to the audience

V. Evaluate

- After writing the story, learner must revisit the story and **assess various aspects** of the story

- Learner must be able to **justify their decisions** (plot line, narrative structure, characters, time period, etc.) to the teacher

VI. Iterate

- After evaluating the story from various angles, learner must **re-write the parts** and show their process of writing in an simple manner

- Learners should **create multiple iterations of the same idea** and choose one which is sufficiently complex for 2 weeks and interesting

VII. Reflect

- After completing the given tasks, learners must be able to **reflect on the application of stories** in other projects efficiently

- After completing the given tasks, learners must be able to **reflect on the skills they have learnt through story creation** process that are crucial to becoming a designer

5.2 Class Structure

The entire story creation process has various elements which help create and enhance the story. These steps have been articulated by many great storytellers and it is important to note that all storytellers use their versions of this process as it supports their thought process. Keeping in mind the age group and the purpose of this module, students will learn a simple process which covers the most important elements of story creation. But at the same time this process should serve as a base on which further knowledge can be built. Based on the same, the class has been structured such that it covers the course content and in-class tasks while also allowing time so learners can experiment and really make this module their own.

Knowing the time I have for each session, the number of students, number of sessions was crucial as the content curation and activity design would be based on that. I collected this information before I started with content curation (Table 1.). These have been pre-decided by the team working on the design subject. Each slot is of 2 hours which can be broken down into smaller chunks consisting of content exposure time, in-class tasks, discussions and group tasks.

This module is an 18 hour module which spans over 6 sessions. There is only 1 session per week and each session is 2 hours long.

6 (sessions) x 2 (hours) = 12 (hours) in school

Students are expected to work on 1 hour of homework after each session.

6 (sessions) x 1 (hour) = 6 (hours) at home

12 (hours at school) + 6 (hours at home) = 18 (hours total)

Module timeline	1-2 slots per week
Class strength	40 students (avg)
Class duration	2 hours
Number of sessions	6
Class structure	Exposure content + tasks + on the spot guidance

Table 1. Session details

5.3 Content

To figure out the content for this module subject matter experts (SMEs) were consulted. Prof. Nina Sabnani (IIT Bombay) and Sherline Pimenta (storyteller Kathanika) helped me understand the topics that must be covered and the approach to content curation. Following are the suggestions I got from the two SMEs:

- The module should not be too intense for school children. It must be fun and engaging and should allow students to explore their ideas freely. The tasks must encourage exploration at the same time contain restrictions which allow students to grow creatively.

- Story structure is the core of any story and to create a story students must know how to use the structure to their advantage. Being acquainted with the types of story structures will allow students to experiment with it and create unique stories.

- Students should be taught how to write the beginning, middle and end of a story and enhance their story by adding elements which make it relatable and engaging.

- While writing a story it is essential that the characters and situations follow the rules of the story world. Students will be taught how to create a story world and build their scenes within their world.

- The story needs to be conveyed using a media and forms of storytelling which is most appropriate to convey the emotions and sensory feelings of the story.

- Understanding the target audience is crucial. Before beginning students must know the age, demographic, purpose of people engaging with the story. This will help students rationalize what story they are creating, how complex it must be and what course it must take.

5.3.1 Important Topics

I. Story Genres

Working with a genre means that the story creator will follow the rules and styles of that particular genre throughout the story. Though any genre list is never comprehensive as every writer has a different set of combinations and sub-genres that they fit in one story, Robert McKee points out that deciding a genre first and then researching its governing practices is critical. He also draws the attention towards genres being crucial for the audience as it sets their expectations even before beginning to immerse themselves into the story.

Genres help writers 'anticipate the anticipation of the audience'. Genres guide the story creators to build a base for their stories. To avoid clichés, and to give the audience a surprise elements, story creators may choose to mix genres. Genres are also representations of changes going on in the society. If the reality changes, so does the story. To choose an appropriate genre for the audience, creators must know about their audience first.

For the purpose of this module, the students will focus on importance of genres, identifying various genres and using this knowledge to select one for their main task.

II. Story Structure

A story plot is the 'what' of a story and story structure is the 'how'. Any story, from any genre revolves around a story goal, e.g., will Harry Potter defeat Voldemort?, will Frodo destroy the ring?. The structure helps unveil the circumstances, the conflicts, the situations in which the protagonist will achieve the goal – or not. As deconstructed by Lee Roddy in his book 'How to Write a Story', any story can be divided into 3 major sections - the objective (beginning), the obstacle (middle) and the outcome (end).

- **Objective (Beginning):** A story usually begins when there is a changed situation, a conflict, in the character's life. Beginning delves into the details of the motive that drives the character to initiate the effort to resolve the conflict. This conflict maybe be external (someone cheating, back stabbing, loss of something/someone) or internal (lack of confidence, a change in mental state). To detail out these aspects the story creators can use the 5Ws, 1H method (who, what, where, when, why, and how). This part informs the audience of the plot, world, time and characters of the story.

- **Obstacle (Middle):** This is the part where the character takes the first step to resolving the issue and fails. The character may try more than one way to solve the problem but will usually end up in a bigger crisis. Middle ends at a high crisis note.

- **Outcome (End):** The end shows the character giving one last try at resolution and comes out victorious (at least in some aspects). This marks a change in the character's personality, situation, approach to life, etc. The outcome ties lose ends to eventually satisfying the audience.

- **Types of Structures:** There are mainly 4 types of structures - parallel, linear, fractured and circular. Myriad writers have come up with methods which help create an interesting story, e.g., the hero's journey (Joseph Campbell), the story pyramid (Gustav Freytag), 7 point story structure (Dan Wells), are among many others.

For the purpose of this module, students will be expected to follow a structure to write their story. With the help of types of structure and other methods, the students will be encouraged to explore and create interesting stories at the end of the module.

III. Characters

Characters are naturally central to any story. The stories are usually based on the journey of a character within the story world. This character maybe a person (Swami from Swami & friends), an animal (Baloo from Mowgli), a fish (Nemo from Finding Nemo), an inanimate object (Woddy from Toy Story), an emotion (Joy from Inside Out) or a random shape (Minions from Despicable Me). There are mainly 4 types of character classification - the protagonist, the antagonist, the confidant and the affection. There are various methods to detail out the characters by giving them a back story, by studying their past, taking inspiration from the real world and building characters around real people.

Robert McKee points out that the audience understand the truth behind the characters only when observed characters making choices under pressure. This is were it gets interesting, the structure plays a major role in

revealing the true nature of a character. For the audience to understand the character better, the structure must put the character in difficult dilemmas and the end must reveal the changes the character has gone through because of those choices. There are methods like 'The Hero's Journey' by Joseph Campbell which help build a character journey within the story world. It can be used to create the objective, obstacle and outcome which changes the character forever.

For the purpose of this module, the students will be encouraged to create a protagonist and an antagonist for their story. These characters will make certain choices within their story world and students will decide those based on the structure of the story.

IV. World Setting

The story setting comprises of the location, period, and duration in which the story takes place. The characters follow the rules of the world and respond to stimuli accordingly. It is the setting which commands for how long the story runs, whether it is an hour, a day, a year, or many years. The time period which is today, past or future governs the actions, artifacts, and situations. Story setting confines the possibilities of actions and events of the story. It is crucial for a story creator to know everything about the world. Robert McKee suggests building a small yet not trivial world. To achieve this, the story creators may choose to build a small piece inside the vast world and confine the story there.

For the purpose of this module, the students will be required to decide their story setting. They must build a world (any time period) in which their

characters live and detail out the necessary aspects which informs the story further.

V. Application of Stories

A module or chapter cannot be deemed complete if the students don't understand the application of what they were taught. Stories find their way in various situations and are usually considered a great tool in various ways. A few applications of having the skill of story creation are as follows:

- Making information accessible: Stories can be used to explain abstract ideas in a way that makes them accessible. Stories help make sense of the world and draw not so obvious connections between two seemingly unrelated things. E.g., Science concepts can be taught through real life stories, data stories make data more accessible.

- Communicating ideas: Storytelling can help the listener build empathy, sensitivity towards the problem one is addressing. Ideas communicated through stories make the ideas easy to understand and even more relatable.

- User stories: Putting user experiences in story forms can provide a lens of empathy, find connections and provid a solution with proper context. Persona and user scenarios are tools of the design process which deals which takes stories into account.

5.3.2 Content Buckets

To curate content in detail, I began by creating topics and sub-topics which would guide the module. These buckets have gone through a number of iterations. Initially they also included a topic on persona and scenario as stories are a large part of those design tools. This topic was removed as it was being covered under another module of 9th standard. I then decided to utilize the time to help students practice their communication skills through stories. Here is the latest content bucket and the strategy behind choosing them (Fig 7.):

Topic 1: Introduction to Stories

This topic covers introduction to the module. It will help sensitizing students towards stories, their importance and encourage students to think about various scenarios where they knowingly or unknowingly use stories already. They will be introduced to elements of story which will be detailed out in the subsequent sessions. The sub-topics covered are:

- What is a story
- Story genres
- Elements of a story

Topic 1: Introduction to Stories

What are stories | Story genres | Elements of a story

Topic 2: Session 2: Story Structure and Its Types

What is a story structure? | Types of story structures | Character Design | World Setting

Topic 3: Storytelling

Oral | Visual | Written | Digital

Topic 4: Applications of Stories

Making information accessible | Data and stories to communicate | Communicating ideas | User stories

Topic 5: Reflection

Fig 7. Content buckets

Topic 2: Story Structure and Its Types

This topic covers the most important part of the whole module – the story structure. It includes various exercises which help students identify and practice use of structures. They will also get the experience of building characters and story world from scratch. This topic will allow students to learn how to set a story using the 3Os (Lee Roddy) method of writing a story. The sub-topics covered are:

- What is a story structure
- Types of story structures
- Character design
- World design

Topic 3: Storytelling and Applications of Stories

Students must know how to tell their story once they are done create one. To enable the students for the same, they will be exposed to various forms of storytelling. They will be shown examples of various media they have a their disposal to tell their story. At the same time, students must also know applications of the stories they are creating beyond the class and the last sub-topic does exactly that. The sub-topics covered are:

- Forms of storytelling
- Media used for storytelling
- Application of stories

Topic 4: Short Presentation

A session dedicated to providing students tips on how to present their work in the context of their course.

Topic 5: Reflection

A session dedicated to allowing students to reflect on their learnings from the course.

5.3.3 Content Plan

Post content curation, I visualized how all the topics and sub-topics will be covered in every session. In Table 2. I have presented the content plan, its execution and the task plan that will follow. The content buckets were created based on the primary and secondary research and as suggested by the experts. Each session has been mapped according to the learning objective phases which helped cover all essentials objectives for this module. Previously, this plan also covered persona and scenario topic, which has now been removed because it is being covered in detail in another module. Instead the time has been allocated to a mid-point presentation and more time has been allotted to completing the group task.

All group tasks will be done in class whereas individual tasks will done at home and will be more exploratory and reflective nature. The individual tasks will be based on the content students learn in class during a particular session.

Session	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6
Topic	**Introducing story creation**	**Story Structures and types**	**Storytelling and media**	**Short presentation**	**Working on group task**	**Final Presentation**
Sub-topics	Introduction to the module	Beginning, Middle, end	Media that can be used to create and tell stories	Tips on how to present		Presentation
	What is a story?	Types of structures	Application of stories	Mid-point feedback		Reflection
	What are story genres	Character and world design				
	Elements of story					
Task Plan	Exposure + Small Tasks + Taskbook (at home)	Exposure + Small Tasks + Taskbook (at home)	Exposure + Small Tasks + Taskbook (at home)	Presentation + Taskbook (at home)	Office hours + Taskbook (at home)	Final Presentation + Taskbook (at home)
	Big Task1					
Phases	Observe & Analyse	Analyse, Ideate & Create	Create	Evaluate & Iterate	Create + Iterate	Reflect

Table 2. Visualizing content for each session. P.S. This is not the class time table. This is the content and task plan for the project.

6. Ideation

This section covers the third step of the process - task. This covers ideation for tasks as defined in the content plan (Table 2.). The goal of this exercise to come up with fun, engaging and educational tasks for students to perform in class and at home which help them learn about story creation. These tasks are based on the content taught during a particular sessions and equips students with the necessary skills they require to create interesting stories. The tasks comprise of group, individual and reflection tasks which make the students think and inspire them to innovate through stories.

I took the support of brainstorming method of ideation but in order to come up with good ideas I structured my ideation process as well and divided it into phases. I also identified the four major areas (Fig 8.) I needed to create tasks for - in class exercises, task book exercises, exposure content discussions and additional exercises which could be introduced as optional or can be done in spare time.

I. Phase 1: Idea Generation

The purpose of this phase was to get comfortable with the topic, putting any and everything onto the board (Fig 9.). I wanted to simply open up my mind and generate various directions I could take for building combination of tasks. I deferred from rationalising these ideas as I didn't wish to limit myself. These ideas were
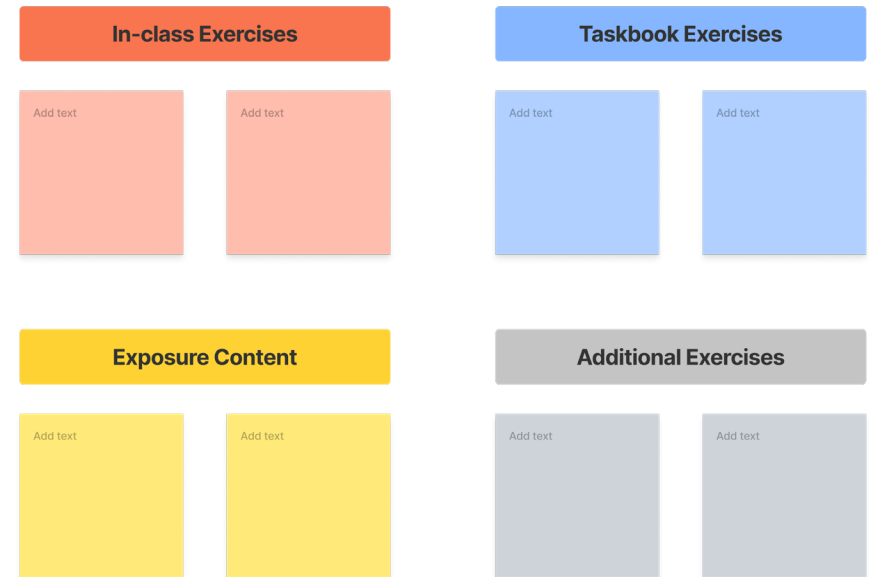
Fig 8. Major areas for ideation

mostly disconnected and only worked as individual tasks. While continuing this phase, I realised that the exercises can be further divided into smaller chunks based on the content. So these smaller chunks became: discussions, character design, narrative structure, world setting, and story exposure.

II. Phase 2: Direction Selection

For direction selection, I had to first come up with a selection matrix - engagement, relation to course content, critical thinking, process integration. Selecting ideas based on the matrix helped me eliminate bad ideas but the tasks themselves weren't

START HERE

Idea 1 sequence

Create a story in a group based on interesting collective observations

Observation exercises

Use one of the characters (primary or secondary) from the group story to write an individual story

Take this fictional character, change the time period and identify a problem the character might face

Write a user scenario keeping the personality of the character in mind

Asking students what they think are stories

Ask students when they use stories in their lives

Interactive session - One student starts off with a one liner and then the other students continue the story one by one (live session guided by the teacher)

Begin the class by asking students to write any story they like (personal or fictional)
This will be used as a reference point for students when they actually learn the elements of a story

Story Detective
Take a movie/book/short story and have a fun exercise of observing the characters, world setting, moments of the story

Idea 2

DO THIS
Select which stories which are class favourites to engage the students even more

Story Detective
Can simple detective DIY props be introduced in class

Story Detective
Observe & Analyse
Story Builder
Ideate and Create
Story Lawyer
Evaluate and Iterate
Ourselves
Reflect

Create a story for your parents/sibling/friend

Writing stories for a particular audience

Give students story cards, which they will need to re-arrange as per the narrative structure they feel suits best and justify it

Persona & Scenario

Persona & Scenario
Taking a famous movie franchise and identifying the key characters in it, and writing 3 unique personas

Persona & Scenario
Identifying a problem at Hogwards, understanding who will be facing the issue, creating their persona and creating a storyboard scenario

Persona & Scenario
Collecting pictures which describe the persona. It can include lifestyle photos, sports, fav brands, dream house, hobbies, daily schedule etc.

Persona & Scenario
For a given persona, create a scenario based on your assumptions of their needs and goals

Persona & Scenario
Take an old story or the story from previous assignments and write a persona based on the main character, create a scenario for their pain points

Persona & Scenario
Create the scenario in any form - picture book, storyboard, sketches, video, images, enactment, animation, etc.

Persona & Scenario
Create personas of villagers/small towns, exposure to another area of the country - other than them. Local kirana guy. The teacher can prompt what kind of personas they should make

Fig 9. Preliminary ideas

Character Design

Character Design
Expose students to good characters from their fav books/movies/chapters and prompt discussion so students analyse the characters

Character Design
Give hypothetical scenarios to children and ask how a particular character will respond to stimuli

Character Design
Students build more than 1 characters (primary and secondary) and build relations between them as an exercise.

Character Design
Creating a new character out of observations, using a character(s) from other stories (movies/books/chapters) and giving them a back story

Character Design
Characteristic prompt cards to build characters on.

Character Design
Sketching the character which could be a human/animal/plant. Providing students with the right exposure of all kinds of stories and characters

Character Design
Giving characters a back story

Narrative Structure

Narrative Structure
Exposure to stories (same and different genres) with similar kind of structure.

Narrative Structure
Creative idea session - teaching brainstorming/mindmaps/sketches

Narrative Structure
Documenting ideas so students can refer to them later

Narrative Structure
Analysing famous stories/classic tales and re-creating them with through another narrative structure

Narrative Structure
Homework - picking 5 fav stories and documenting narrative structure, why it works/doesn't

Narrative Structure
Write the same story using different structures and note the differences in the effect it creates

World Setting

World Setting
Brainwriting exercises among the group and then evaluating ideas among each the group and then discussing with teacher

World Setting
Teaching students ideation techniques and the iterative process.

World Setting
Ideation selection matrix. To decide which idea to take forward, decide 3-5 keywords which are essential for the story and mark the ideas accordingly

World Setting
To decide time period - Imagine your grandparents are the protagonists and imagine them when they were 20 year olds. Write down the key characteristics of that time...

Idea Sequence

...
Talk to your grandparents about the time when they were young, write down key insights and use them in your story

World Setting
Imagine yourself living in 2080. Write down what things do you expect to happen in that year. Predict the future and create a story based in that world

connected together. So I moved onto structuring and filling in gaps.

III. Phase 3: Structuring Tasks

Though I started ideation for tasks almost randomly, the output had to be well connected and continuous. During this phase, I started linking the various tasks together and tried to brainstorm further if none of the ideas could be linked. To make sure I covered all the learning objectives, I started connecting the tasks in the same sequence (Fig 10a.). This approach helped me design the

tasks to be performed by students in an interconnected way. Each task would provide the students with a particular set of skills which will help them carry out their story creation process.

IV. Phase 4: Task Detailing

After designing a rough sequence of the tasks, I started putting them under each session. I divided in-class tasks from task book activities (at home). I also defined the expected deliverables at the end of each session. The final idea was structured in the following way:
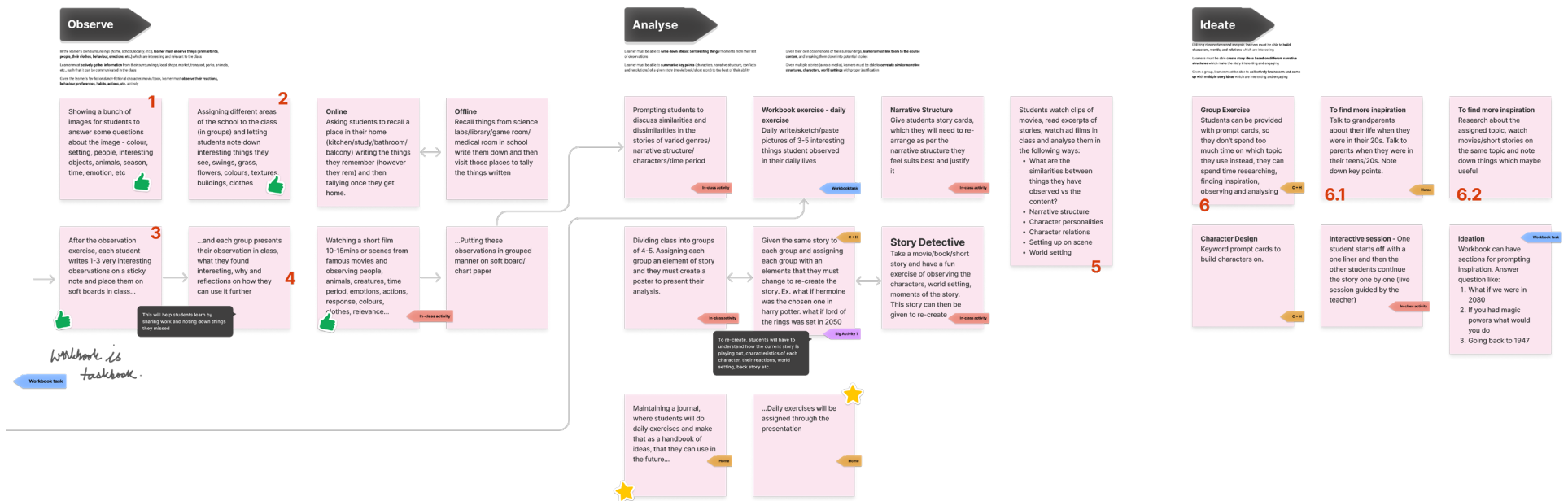

Fig 10a. Phase 3. Structuring tasks according to learning objectives

- **Class discussions:** To aid the critical thinking process, teachers will utilize class discussion time to draw their attention to information, analysis and opinions that will help them understand the world of stories through their own answers. These discussions are based on video clips shown in class, students giving examples of a particular genres/form/media, etc. Some are impromptu whereas others are in the form of group dialogue. This activity aims at engaging students in their own learning and stimulate their thinking process. These discussions expose the students to new perspectives, voicing their thoughts and build their own opinions on the story creation process.

- **Group Tasks:** The main task of this module is a group activity where students create 1 story in a group of 3-students. Students will work on a single element of the same story in each session as part of mini milestones. Group tasks an a effective way of promoting creative and critical thinking as it pushes the students to share and defend their ideas, listen and build upon newer perspectives and build an active imagination.

- **Individual Tasks:** The module includes 6 hours of homework. Leveraging this time allotment short individual tasks were created based on each day's lesson. Since the main outcome of the module is a group activity, carrying out the process individually becomes crucial. These tasks will allow students to recall what they learnt in class at their own pace. Students will be able to gauge their progress outside the group and focus on areas that need rework. The individual tasks include observation, analysis, ideation, creativity and reflective tasks that provide the students the opportunity to practice the skill of creating stories.

| Task A | + | Task B | + | Task C | + | Task D | = | Task E |
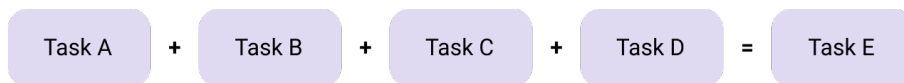
Fig 10b. Group task structure. Students work on the same story throughout the module.

6.1 Lesson Plan

After an long ideation phase, the tasks were divide into the three groups as mentioned above: class discussions, group task: in-class, and individual tasks: task book. The template was created keeping in mind all the essential elements required to kick start a day. It has been built as a pivot for the entire module, which can be referred to stay on track with the deliverables. The lesson plan template has been described below.

Fig 11. Lesson plan template

Session

Exposure Content

Sub-Topic

Content to be Covered

Time

Discussions	Group Task	Individual Tasks
Time	*Time*	*Time*

Deliverables of the Session

| Deliverable 1 | Deliverable 2 | Deliverable 3 |

1 Exposure content: Overview of topics from the exposure presentations

2 Discussions are a part of the exposure content to ensure student engagement and attention

3 Group task comprises smaller milestones which leads to one story at the end of the 6 sessions.

4 Individual tasks: Each student has their own task book and are expected to complete these tasks individually.

5 Deliverables: This allows teachers and students to time box their tasks and keep a track of their progress.

Lesson plan for each session and tasks and discussions covered have been explained below:

I. Session 1: Introduction to Stories

This session introduces students to the world of stories, broaden their minds through observation and analysis of their surroundings. Time has been provided for students to get comfortable with sharing ideas and thoughts among peers through warm-up exercises and discussions (Fig 11a.).

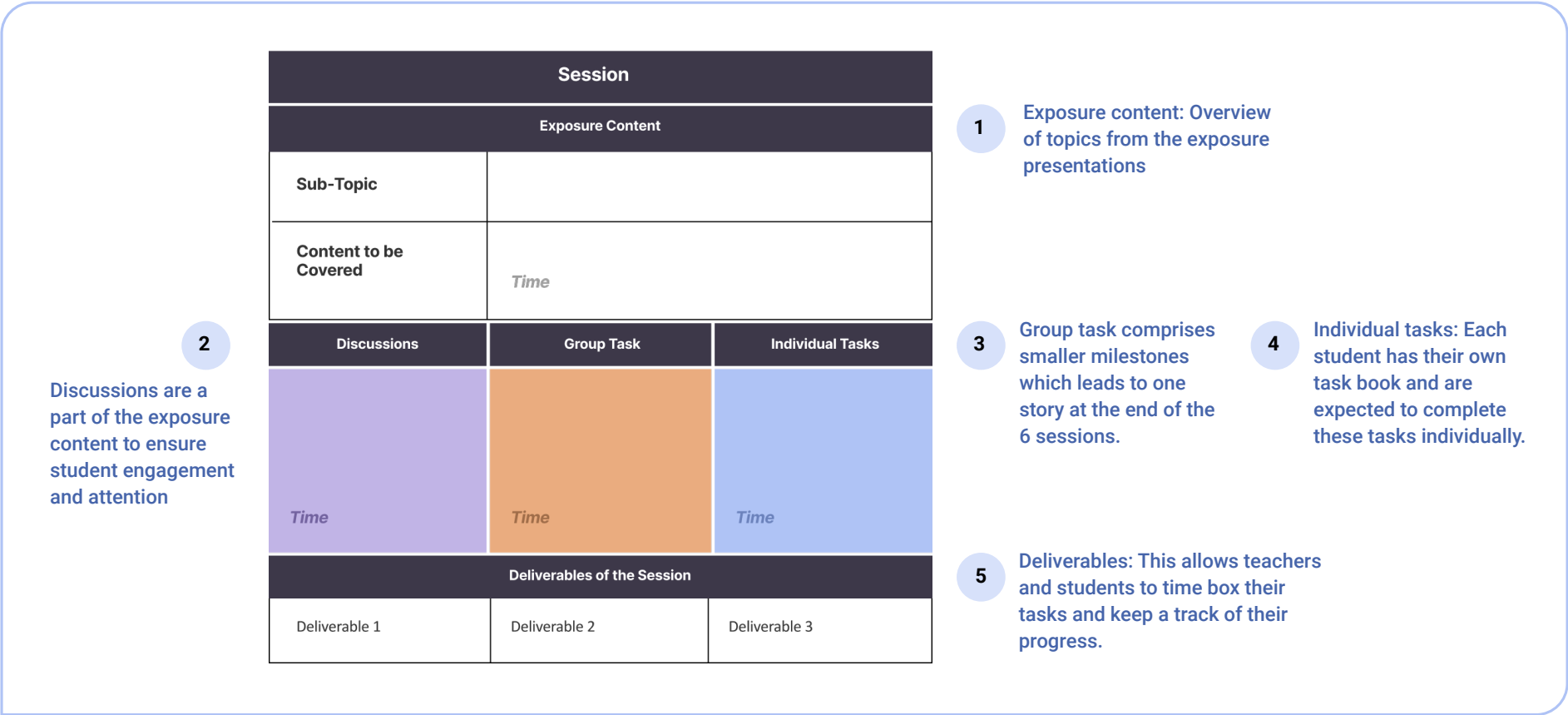**Discussions:** Prompts students to tell what they already know about stories and story genres to initiate discussions and exchange perspective and knowledge in class.

Discussion 2: Keeping with the learning objectives of this module, the first step is 'observe'. Students are taught how to develop an active observation by showing a bunch of images of daily life. Students uncover less obvious things through the prompts the teacher provides them to notice such elements.

Warm-Up Task: To make students comfortable with sharing ideas among peers the warm up task can be conducted. It is a fun task which provides students the freedom to explore stories without any restrictions or process. The class is divided into funny categories and all the groups will together create one part of the story which may or may not follow the process. This also helps the teacher gauge the knowledge of the students in this domain before beginning the main tasks.

Session 1: Introduction to Stories				
Exposure Content				
Sub-Topic	1. Introduction to module	2. What are stories	3. Story genres	4. Elements of a story
Content to be Covered	1. 1 slide mentioning the topics that will be covered and the expected outcome of the module *30 mins - inclusive of discussions*	1. Definition 2. Importance of stories 3. Examples 4. Discussions	1. Types of genres 2. Examples 3. Purpose 4. Discussions	1. Listing elements of story 2. One line explanation 3. Cliffhanger for the next session 4. Introduction of task assignment

Class Discussions	Group Task: In-Class	Individual Tasks: Taskbook
Discussion Ask students - Why do we tell stories? *2-5 mins*	**Group Exercise (3-4 students per group)** Students are provided with prompt cards, so they don't spend too much time on which topic they use instead, they can spend time researching, finding inspiration, observing and analysing *5-10 mins*	**Individual Task** Listing down various things as part of observation exercise: • List down 3 people from different professions who you see in the neighbourhood/family (only 1 parent can be taken as example) • List down 3 things that is a part of your family's daily morning routine • List down 3 places you most visit in your locality/city • Write down 2 moments which you found very interesting/funny/ innovative/ new in the recent past *20-30 mins*
Discussion Showing a bunch of images for students to answer some questions about the image - colour, setting, people, interesting objects, animals, season, time, emotion, etc *10 mins*		
Discussion Let students answer: Can you tell your favourite genres? Can you name a few stories related to some of these genres? *2-5 mins*	**Task: Story idea** Groups will come up with potential story ideas based on the topic they choose from the list. They will use mindmaps, brainstorming to come up with 2-3 story ideas which they will discuss with the teacher *60 mins*	
Discussion Let students answer: What is the importance of choosing a genre for a story you are creating? *2-5 mins*		
Warm-up task Story relay - The class is given a line to begin a story with. Students are grouped and each group continues the story *20-30 mins*		

Deliverables of the Session		
2-3 story ideas on the topic	Goal of each story	Plan for finding relevant information for the story

Fig 11a. Session 1 task plan

Task 1A: Story ideas. The main deliverable of the module is to create a story in a group. The task will be introduced on the very first day so students can simultaneously learn and apply the content learnt and promote active thinking in the classroom. To optimize time utilization, the teacher will provide a list of topics to choose from. The students then make the topics their own by brainstorming story ideas that they want to work on.

Individual Task: Observation is key. The students must write 3-5 observations on a set of given prompts, e.g., 3 things part of your daily morning routine, 3 things you never leave the home without. Students will also be prompted to reflect the reason behind choosing a particular answer for reflective learning and to communicate their thought process to the teacher.

II. Session 2: Story Structure and Its Types

Discussions: A few movie clips are shown in class and students are prompted to answer questions on the story structure, characters and world setting. This task teaches students about the elements of a story. Students are exposed to stories of various genres, and structure which bolsters student knowledge beyond the tasks assigned (Fig 11b.).

Task 1B: Character design and story world. As students are introduced to designing character and world setting, they build their own characters and story world. Using magazine/ newspaper cut-outs, or stickers, or sketches they will create a mood board for their characters and world settings. This helps students visualize

Session 2: Story Structure and Its Types			
Exposure Content			
Sub-Topic	**1. What is a story structure?**	**2. Types of story structures**	**3. Character Design**	**4. World Setting**
Content to be Covered	1. Introducing the concept of story structure 2. Beginning, middle and end 3. The concept of 3Os Examples of good stories (movies, books, comics) *60 mins - inclusive of discussions*	1. Types of structures they can use to create their stories. 2. Identify the structure used in a given story 3. Structure types that they can use as references	1. Identify characteristics of famous characters 2. Relevance of those characteristics 3. Creating their own charcacters	1. Identify features of world settings in stories of different genres 2. Relevance of those features, how does that take the story forward 3. Creating their own story world

Class Discussions	**Group Task: In-Class**	**Individual Tasks: Taskbook**
Discussion Show a few movie clips of famous movies and let students identify: Structure of that movie, beg, middle, end or the 3Os. **Discussion** Show a few movie clips of famous movies and let students identify: The protagonist, antagonist, and other relevant characters and their personalities, features of the world and their relevance *4 clips / 20-30 mins*	**Task: Character design and story world** Create a moodboard/online profile for your characters and story world - relevant words, clothes, personality, favourite things, hobbies, etc. This will help understand your character better and their reaction to stimuli will be guided through this moodboard *60 mins*	**Individual Task:** Talk to grandparents/elderly about their life when they were in their 20s. Note down key points. Mode of transport, what kind of stories. What kind of functions, day to day activities - in school, in family. *45-60 mins* **Individual Task: Good Habits** Maintain a sketchbook/notebook where you write your ideas (good/ bad) and do daily exercises and make that as a handbook of ideas, that they can use in the future... *20-30 mins*

Deliverables of the Session		
Story characters and give them personalities - through moodboard/online profile/an incident	Story world though a moodboard	Explore and decide the story structure and detail out the 3Os through writing, sketching, storyboarding, etc.

Fig 11b. Session 2 lesson plan

their character and story world better and will serve as a reference point to anticipate the reactions of various elements.

Individual Task 2: Talk it out. To understand characters and story world better, the best way is to talk to different people, get to know their personal experiences. For the same, this task requires students to talk to their grandparents/elderly and interview them to reveal information about their lives in their 20s, how things were different and what made their 20s unique. This enables students to think creatively and critically to ask the right questions to receive the expected answer, bolster curiosity and reveal unique elements which enhance a story.

Individual Task: Good habits. More than a task, this is a 'good designerly' practice students must have as budding designers. Maintain a sketchbook/notebook of ideas at all points to jot down quick ideas and making it a reference book for the future. Students are encouraged to build good habits that will help them in the future.

III. Session 3: Storytelling and Application of Stories

Discussions: Encourages students to reflect on their learning and experiences based on their group task progress and class discussions. Students reflect on the application of this skill and its use in their personal and professional life. (Fig 11c.)

Session 3: Storytelling and Applications of Stories		
Exposure Content		
Sub-Topic	**1. Forms of storytelling & media**	**2. Application of stories** / **3. Presentation announcement**

Sub-Topic	1. Forms of storytelling & media	2. Application of stories	3. Presentation announcement
Content to be Covered	1. Introducing the concept of story structure 2. Beginning, middle and end 3. The concept of 3Os Examples of good stories (movies, books, comics)	1. Definition 2. Importance of stories 3. Examples 4. Discussions	1. Purpose of the presentation 2. Things to cover 3. Expected outcome 4. Tips

Class Discussions	Group Task: In-Class	Individual Tasks: Taskbook
Discussion Let students answer: Forms of storytelling they know of, examples of each form *3-5 mins* **Discussion** Let students answer: Application of the their newly found skill Where do they see stories being applied in day-to-day *3-5 mins*	**Office hour** Working on the group task Spending time with your group, discussing work with teacher, getting doubts and clearing out red flags, getting things mid point presentation ready **Task: Story construction** Write down ideas for beg, middle and end. Choose one combination and finalize the structure. *70 mins* **Story medium** Select a proper medium to tell your story *120 mins*	**Individual Task:** Read the following stories/watch the following video and answer the following: • What was the story goal? • What 5-10 things make the world setting convincing? • Key characteristics of the characters (prot and atag) • Mention the beg, middle and end of each. • What type of structure does the story use? • Can you suggest an alternate title for the story? *60 mins*

Deliverables of the Session		
Refine the story, characters, world	Create the beginning, middle and end	Story structure used

Fig 11c. Session 3 lesson plan

Task 1C: Story construction & medium selection. In session 3, students are expected to continue working on their group task and get their doubts clarified with the teacher. If they are stuck somewhere they must consult their teacher and discuss with other groups to come out of the block. This encourages students to become proactive with learning and work in a reflective learning environment. They are supposed to get their progress presentation ready for session 4.

Individual Task 3: Elements of a story. To read a story to answer question on elements of story. This task assesses the knowledge student has acquired during class and level of understanding.

IV. Session 4: Short Presentation

This session comprises of short mid-point presentation where each group presents their story line, characters and story world and thoughtful justification for the same. They present the story in the form of 3Os, where they can choose to not present the climax of the story in order to build excitement among the audience. They may choose to describe their story goal but not reveal how it is achieved. (Fig 11d.)

Students are given tips on how to present during feedback session of each group. This won't be done in form of a lecture but will be done based on individual groups and learnings from their presentation. Each group receives constructive criticism on how to improve the story and presentation skills.

Session 4: Short Presentation		
Exposure Content		
No new content		
Class Discussions	**Group Task: In-Class**	**Individual Tasks: Taskbook**
Discussion Let students answer: Forms of storytelling they know of, examples of each form *3-5 mins*	**Office hour** Working on the group task Spending time with your group, discussing work with teacher, getting doubts and clearing out red flags, getting things mid point presentation ready	**Individual Task:** Read the following stories/watch the following video and answer the following: • What was the story goal? • What 5-10 things make the world setting convincing? • Key characteristics of the characters (prot and atag) • Mention the beg, middle and end of each. • What type of structure does the story use? • Can you suggest an alternate title for the story? *60 mins*
Discussion Let students answer: Application of the their newly found skill Where do they see stories being applied in day-to-day *3-5 mins*	**Task: Story construction** Write down ideas for beg, middle and end. Choose one combination and finalize the structure. *70 mins*	
	Story medium Select a proper medium to tell your story *120 mins*	
Deliverables of the Session		
Refine the story, characters, world	Create the beginning, middle and end	Story structure used

Fig 11d. Session 4 lesson plan

Individual Task 4: Just imagine. Students write a 3-5 line story on the provided prompts where they write time period stories without revealing the time period they are writing for. These prompts help students explore different ideas apart from their group task, experiment with structures and promote creative thinking beyond the classroom.

Session 5: Working on group task		
Exposure Content		
No new content		
Class Discussions	**Group Task: In-Class**	**Individual Tasks: Taskbook**
Impromptu discussions Time left for unplanned discussions as seemed appropriate for the class *No time limit*	**Office hour** Incorporating feedback and working on finishing the story *120 mins*	**Individual Task:** Write down 5 things you must include in a presentation you are giving to others/ viewers/teachers. You can write from your experience you had in class while presenting your ideas and watching others present theirs. *20 mins*
Deliverables of the Session		
Final details of the story	Final presentation preparation	

Fig 11e. Session 5 lesson plan

V. Session 5: Working on Group Tasks

The students have been provided to time to refine their group story according to the feedback they received in session 4. The entire session is dedicated to finish working on the story and prepare for their final presentation in session 6. (Fig 11e.)

Individual Task : Reflections. Reflective learning is an essential part of the module and to promote the same various individual and group reflection exercises have been included. Through their reflections, students present evidence of willingness to revise ideas, connect course material and current experiences and state individual contribution in the group task.

VI. Session 6: Final Presentation and Reflection

This is the final day of the module. Students are expected to tell their story through the media they have chosen session 3 onwards. This media can be a photo album, images, video, enactment, storyboard, or anything else as chosen by each group. All students in each group are expected to be a part of the storytelling and presentation process. Students will be graded individually on group task also.

The presentation will be followed by a reflection sessions where students must tell what they learnt and what according to them was the relevance of the module.

Session 6: Final Presentation and Reflection		
Exposure Content		
No new content		
Class Discussions	**Group Task: In-Class**	**Individual Tasks: Taskbook**
Discusson Post presentation, prompt students to reflect on their learnings and tell them in the class. *20-30 mins*	**Task: Final presentation** Presenting the story to the teacher and class *90 mins*	**Individual Task:** Write down 5 things you learnt from this module and how you think you can utilize your newly acquired skill in the future *20 mins*
		Individual Task: • What was your individual contribution in this project. Which parts of the project can you truly call your own and the ones where you contributed less. • Parts of the story creation process which you feel confident about carrying out on your own • 3 Things you wish had done differently and how. *20 mins*
Deliverables of the Session		
Final presentation of the story	Reflection	Individual contribution

Fig 11f. Session 6 lesson plan

6.2 Group and individual task interconnections

Session 1

Students observe curious things from photos of their surrounding in class

Apply those in individual task and then in creating story ideas

Session 2

From discussions on elements of story, students begin creating the story and characters

Setting goals

Learning active observation

Task A: Story ideas

Observation task

Learning identifying story elements

Task B: Character and story world

Task C: Story construction

Interview with an elderly

Maintaining a sketchbook

Presentation skills

Task C: Media selection

Forms of storytelling & media

Reflections on learnings

Tracking goals

Task E: Final presentation

Identifying story elements

Writing 3-5 line stories

Task D: Feedback presentation

Content & discussions

Group task

Individual task

Session 6

They incorporate feedback into their story, evaluate and iterate the story and present it on the final day

Session 5

Session 4

Students get well versed with the process and present their work to receive feedback

Session 3

As they gather more information on characters from interviews, they detail out their characters and story world

33

7. Deliverables

Based on C.B.S.E. requirements, project goals and insights from research, 3 core deliverables were identified – task book for students, teacher's manual, and lastly, the exposure content presentation deck. Features and design of each deliverable have been detailed below. All the deliverables have been templatized with elements which can be used beyond this single module.

Colour coded deliverables

All the deliverables have been colour coded for easy identification. Discussions and content in purple, group tasks in orange and individual tasks in blue.

Content & discussions	Group tasks	Individual tasks

Fig 12. Colour codes for deliverables

7.1 Task book for students

🔗 **Link to task book**

As illustrated in the previous section, individual and group tasks were created to provide students with hands-on experience at story creation and storytelling. The task book is the documentation of these tasks for the students. It equips students with all the necessary information they require to perform each task, like its location, materials required, space to carry out the task, and evaluation criteria. Each task comes along with a note which explains the purpose and method of performing the task. The features of the task book have been provided below (Fig 12a.).

Task Book

About the book | Session wise plan

Lesson Summary | Group Task | Individual task
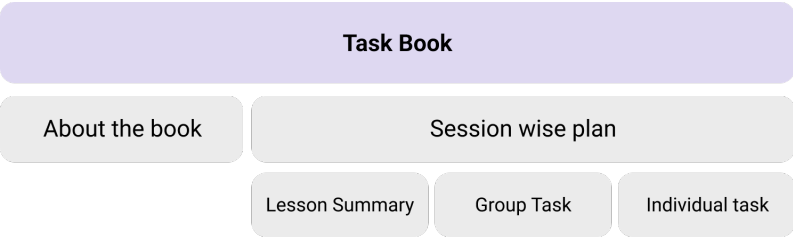
Fig 12a. Task book structure

I. Makes students responsible for their learning

- The task book begins by prompting students to set their goals for the module. Either students can choose from the suggested goals or write their own goals in their notebook taking the suggested ones as reference. Students can also consult their teacher on the same.

- Setting goals at the beginning provides students an aim and direction to follow throughout the module. Setting goals will also make students more aware of their learning.

- To keep a track of the goals, a prompt is provided to revisit the goals at the end of the module and indulge in thoughtful reflection on attempts made to achieve those goals. (Fig 12b.)

1

Students set goals for the module by colouring/writing in their notebook/marking digitally

III. Before You Begin

Since you have idea about stories and uses of stories, let's set some goals you want to achieve from this module.

Write down in your notebook 2-4 skills you aim to achieve through this module. Some of the applications have been given to you below for your reference.

Presentation skills	Storytelling skills	Being more confident in speaking in public
Story creation process	Building empathy	Sharing ideas in an interesting way
Being more creative and imaginative	Improving communication skills	To create better stories
Being a better observer	To be better at teamwork	

2

These are for reference, and not exhaustive, students can create goals apart from this list too

IV. Track your goals

After all the tasks assigned to you during school and home hours are completed reflect and write down how many of those skills you have acquired and which ones you didn't expect but ended up acquiring.

3

Students are encouraged to revisit their goals at the end of the module to track them

Fig 12b. Task book 'Set your goals' feature

II. Remembering through repetition

- Students go through each content 3 times. First, when it is being taught, second, lesson summary discussion in class, and third, summarizing key points in the task book at the beginning of each section.

- Remembering key points and methods will assist students in carrying out the tasks and create their story (Fig 12c.).

1 Introduction to stories

Session tasks

Recollection exercise

GROUP TASK
Story ideas

INDIVIDUAL TASK
Observation is key

Recollect what you learnt

Write down 5-6 important points which can work as a recap of your lesson in school. You can refer to Exposure 1.

1

At the beginning of each section, students are required to summarize key points of the lesson

Fig 12c. Task book 'Remembering through repetition' feature

III. Necessary information at disposal

- The group and individual tasks have been templatised to provide students with all the necessary information they require to perform a task and also bring in consistency.

- Along with step to carry out the task, deliverable and assessment criteria has been clearly stated so students know exactly what they are expected to do and focus on the important elements.

- Additional tips and instructions have been provided in the 'Please Note' section to assist the students further.

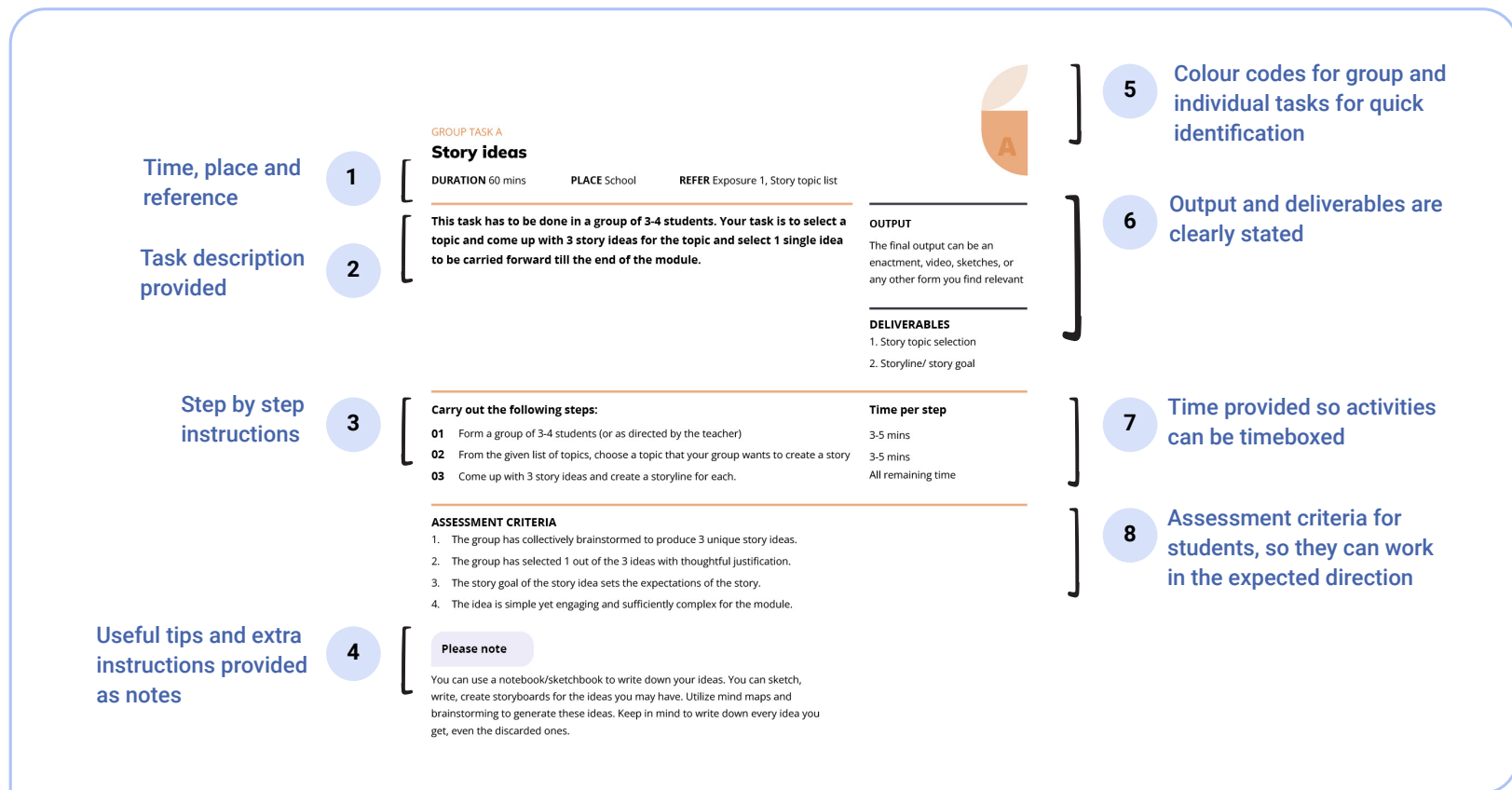- Similar structure has been followed for individual tasks also (Fig 12d.).

Time, place and reference — 1

Task description provided — 2

Step by step instructions — 3

Useful tips and extra instructions provided as notes — 4

GROUP TASK A
Story ideas

DURATION 60 mins   PLACE School   REFER Exposure 1, Story topic list

This task has to be done in a group of 3-4 students. Your task is to select a topic and come up with 3 story ideas for the topic and select 1 single idea to be carried forward till the end of the module.

OUTPUT
The final output can be an enactment, video, sketches, or any other form you find relevant

DELIVERABLES
1. Story topic selection
2. Storyline/ story goal

Carry out the following steps: Time per step
01   Form a group of 3-4 students (or as directed by the teacher)   3-5 mins
02   From the given list of topics, choose a topic that your group wants to create a story   3-5 mins
03   Come up with 3 story ideas and create a storyline for each.   All remaining time

ASSESSMENT CRITERIA
1.   The group has collectively brainstormed to produce 3 unique story ideas.
2.   The group has selected 1 out of the 3 ideas with thoughtful justification.
3.   The story goal of the story idea sets the expectations of the story.
4.   The idea is simple yet engaging and sufficiently complex for the module.

Please note

You can use a notebook/sketchbook to write down your ideas. You can sketch, write, create storyboards for the ideas you may have. Utilize mind maps and brainstorming to generate these ideas. Keep in mind to write down every idea you get, even the discarded ones.

5 — **Colour codes for group and individual tasks for quick identification**

6 — **Output and deliverables are clearly stated**

7 — **Time provided so activities can be timeboxed**

8 — **Assessment criteria for students, so they can work in the expected direction**

Fig 12d. Task book 'Group task' template

7.2 Teacher's manual

🔗 **Link to manual**

Teacher's manual is the document which will be provided to the teachers as support during the classes. The idea was create the manual like a handbook/notebook for the teachers which they can use to go through the content, make personal notes, add/change examples and content, plan any additional activity or discussion for the students. The manual aims to provide teachers with sufficient content without hindering their teaching style. The manual informs the teacher that the module is flexible enough to support their pedagogical style, bring local context and teach the content as per students' needs. Following are the crucial features of the teacher's manual.
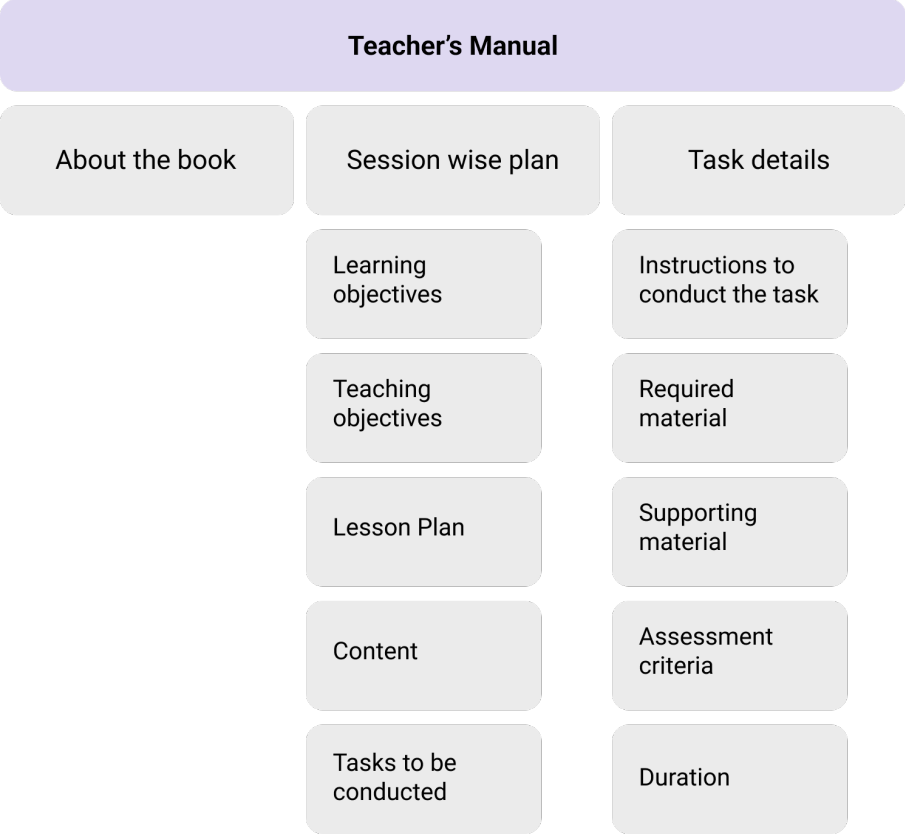
Teacher's Manual		
About the book	Session wise plan	Task details
	Learning objectives	Instructions to conduct the task
	Teaching objectives	Required material
	Lesson Plan	Supporting material
	Content	Assessment criteria
	Tasks to be conducted	Duration

Fig 13. Teacher's manual structure

I. Builds context for the module

- As 'Fundamentals of Story Creation' is a new module for most teachers, setting up the context becomes an essential requirement.

- This section illustrates the importance of stories, applications in design and other fields, gives guidance on manual usage, and informs teachers about the class structure for easy planning.

- The manual also includes the student learning outcomes so teachers can align their discussions and activities to the same. It also informs teachers on how to read and use the lesson plan in brief.

- Apart form the content, a list of resources has been provided which includes famous stories in various media which the teacher can use at any time as part of tasks or additional exposure activities (Fig 13a.).
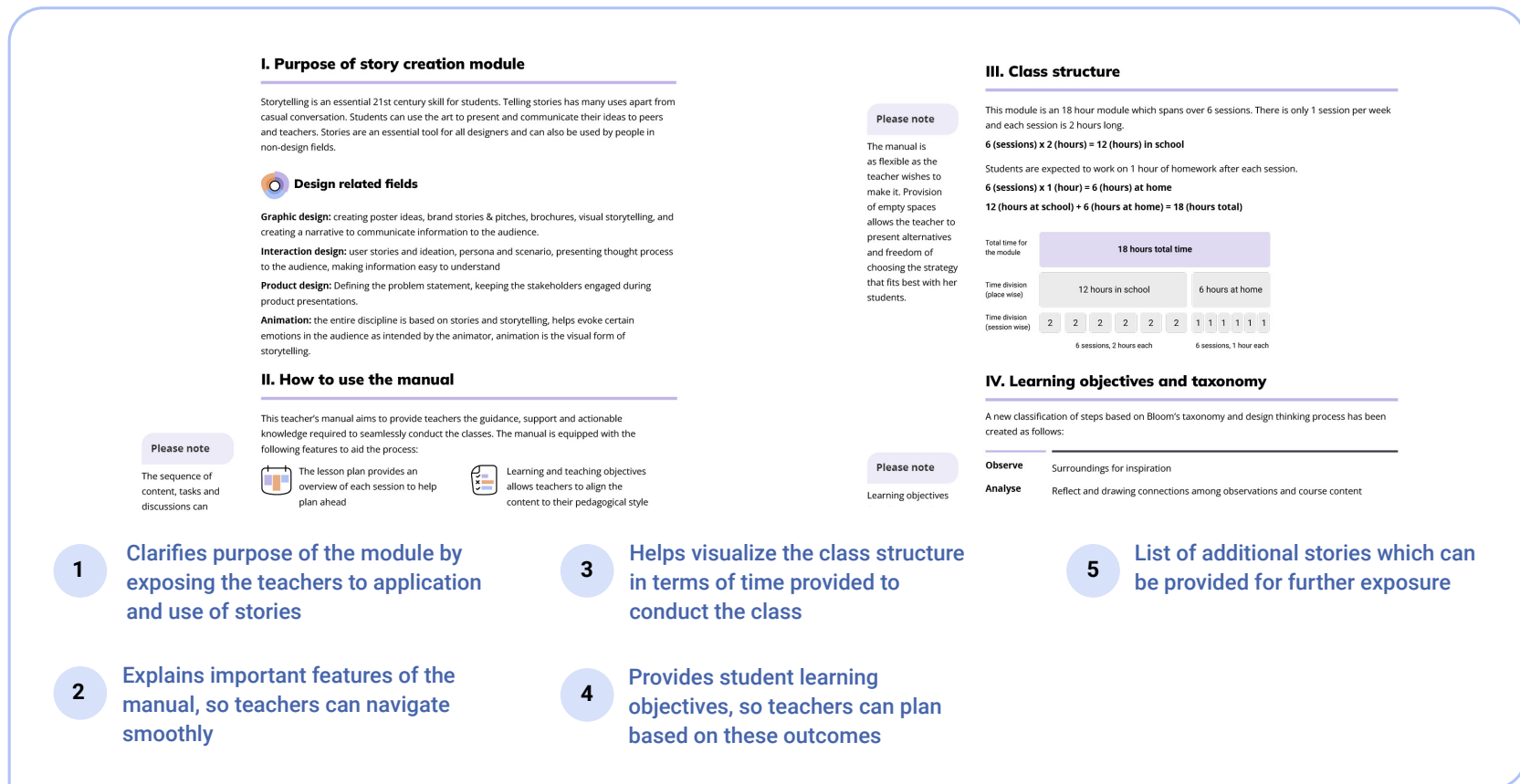
I. Purpose of story creation module

Storytelling is an essential 21st century skill for students. Telling stories has many uses apart from casual conversation. Students can use the art to present and communicate their ideas to peers and teachers. Stories are an essential tool for all designers and can also be used by people in non-design fields.

Design related fields

Graphic design: creating poster ideas, brand stories & pitches, brochures, visual storytelling, and creating a narrative to communicate information to the audience.

Interaction design: user stories and ideation, persona and scenario, presenting thought process to the audience, making information easy to understand

Product design: Defining the problem statement, keeping the stakeholders engaged during product presentations.

Animation: the entire discipline is based on stories and storytelling, helps evoke certain emotions in the audience as intended by the animator, animation is the visual form of storytelling.

II. How to use the manual

Please note

The sequence of content, tasks and discussions can

This teacher's manual aims to provide teachers the guidance, support and actionable knowledge required to seamlessly conduct the classes. The manual is equipped with the following features to aid the process:

The lesson plan provides an overview of each session to help plan ahead

Learning and teaching objectives allows teachers to align the content to their pedagogical style

III. Class structure

Please note

The manual is as flexible as the teacher wishes to make it. Provision of empty spaces allows the teacher to present alternatives and freedom of choosing the strategy that fits best with her students.

This module is an 18 hour module which spans over 6 sessions. There is only 1 session per week and each session is 2 hours long.

6 (sessions) x 2 (hours) = 12 (hours) in school

Students are expected to work on 1 hour of homework after each session.

6 (sessions) x 1 (hour) = 6 (hours) at home
12 (hours at school) + 6 (hours at home) = 18 (hours total)

Total time for the module	18 hours total time	
Time division (place wise)	12 hours in school	6 hours at home
Time division (session wise)	2 2 2 2 2 2	1 1 1 1 1 1
	6 sessions, 2 hours each	6 sessions, 1 hour each

IV. Learning objectives and taxonomy

Please note

Learning objectives

A new classification of steps based on Bloom's taxonomy and design thinking process has been created as follows:

Observe — Surroundings for inspiration

Analyse — Reflect and drawing connections among observations and course content

1 Clarifies purpose of the module by exposing the teachers to application and use of stories

2 Explains important features of the manual, so teachers can navigate smoothly

3 Helps visualize the class structure in terms of time provided to conduct the class

4 Provides student learning objectives, so teachers can plan based on these outcomes

5 List of additional stories which can be provided for further exposure

Fig 13a. Building context for the module

II. Consistent and easy to use

- The task book has been divided lesson wise and a template has been created to maintain consistency to facilitate ease of use and instructions.

- The manual has been equipped with information like the learning and teaching objectives, lesson plan and content to allow the teacher to get an overview of each lesson.

- Once the teacher is well-versed with the content, she/he can tweak the content to suit the pedagogical style so she feels comfortable and confident.

- The manual has extensively content and examples yet there is more space available to the teacher to take down notes and put remarks for her personal use where she feels appropriate (Fig 13b.).

2 Story structure & its types

Learning objectives

- Given a story, learners will be able to identify the structure used to write that story
- From their observations and insights, learners will be able to create their own story, which is sufficiently complex using the 3Os process

Teaching objectives

This section picks up from where we left off session 1. Help students understand the importance of each story element in detail and later use this knowledge to begin creating their story. Let students take as much time as they require to build a deeper understanding. Provide students opportunities to reflect and answer during discussion time.

1 Learning and teaching objectives for the session provided upfront.

Lesson plan

Session 2: Story Structure and Its Types			
Exposure Content			
Sub-Topic	1. What is a story structure?	2. Types of story structures	3. Character Design	4. World Setting
Content to be Covered	1. Introducing the concept of story structure 2. Beginning, middle and end 3. The concept of 3Os Examples of good stories (movies, books, comics) *60 mins - inclusive of discussions*	1. Types of structures they can use to create their stories. 2. Identify the structure used in a given story 3. Structure types that they can use as references	1. Identify characteristics of famous characters 2. Relevance of those characteristics 3. Creating their own characters	1. Identify features of world settings in stories of different genres 2. Relevance of those features, how does that take the story forward 3. Creating their own story world

Class Discussions	Group Task: In-Class	Individual Tasks: Taskbook
Discussion Show a few movie clips of famous movies and let students identify: Structure of that movie, beg, middle, end or the 3Os. **Discussion** Show a few movie clips of famous movies and let students identify: The protagonist, antagonist, and other relevant characters and their personalities, features of the world and their relevance *4 clips / 20-30 mins*	**Task: Character design and story world** Create a moodboard/online profile for your characters and story world - relevant words, clothes, personality, favourite things, hobbies, etc. This will help understand your character better and their reaction to stimuli will be guided through this moodboard *60 mins*	**Individual Task:** Talk to grandparents/elderly about their life when they were in their 20s. Note down key points. Mode of transport, what kind of stories. What kind of functions, day to day activities - in school, in family. *45-60 mins* **Individual Task: Good Habits** Maintain a sketchbook/notebook where you write your ideas (good/ bad) and do daily exercises and make that as a handbook of ideas, that they can use in the future... *20-30 mins*

Deliverables of the Session		
Story characters and give them personalities - through moodboard/online profile/an incident	Story world though a moodboard	Explore and decide the story structure and detail out the 3Os through writing, sketching, storyboarding, etc.

2 Lesson plan provides an overview of the session and helps plan ahead

Notes

Examples

1. **The thirsty crow:**
   Beginning: The crow is thirsty and finds a pot of water; Middle: Tries to drink but fails in this effort as beak doesn't reach the depth, so he starts dropping pebbles in it; End: He notices the water rising and is able to drink the water and quench his thirst.
   In a more complex story like the famous -

2. **Harry Potter:**
   Beginning: Harry finds out he is a famous wizard who is destined to defeat the dark powers; Middle: He along with his friends tries to find ways to defeat Voldemort but fails many times; End: Finally comes face to face with Voldemort and with the help of everyone at Hogwarts defeats him.

3. Add examples you feel the class will relate to better

3 Area has been left for teacher's personal notes and remarks

4 Space left for adding more examples according to the students' needs

Fig 13b. Lesson template

III. Teacher's personal handbook/notebook

- In between the content is discussion reminder along with the range of acceptable answers.

- Group task reminder has been explicitly put along with content and its reference sheet number has been tagged along.

- All the tasks are colour coded for easy recognition.

- At the end of every lesson is a lesson summary. 10 minute are dedicated to this activity. The teacher is provided with the range of acceptable answers to which she can add as she finds necessary.

- Each lesson ends with a space provided just for the teacher to add additional content, examples, story books, videos, podcasts exposures to enhance the lesson content.

- This space also allows teacher to plan additional activities and discussions to provide students with rich knowledge on the subject (Fig 13b.).

Notes

Story world

1. Setting is defined as the physical location and time of a story. Nobody exists in a vacuum. We all do things somewhere. Setting in storytelling includes the basic surroundings, the era, or the moment the story occupies, and it often has its own personality.

2. We should introduce our main settings in the beginning of the book. Readers like to feel comfortable with the places you are going to use.

3. The world can be set in the past, present or future. The characters will be part of the world and follow rules of the world.

5

Discussions and tasks listed along with the content

Let students answer (Optional)

Show a few movie clips of famous movies and let students identify: The protagonist, antagonist, and other relevant characters and their personalities, features of the world and their relevance. (Clips are provided in the presentation)

Group task B   *60 mins*

Introduce group task B: Character design and story world, from the task reference sheet at the end of the book.

6

Lesson summary provided at the end of each session

Let students summarize the lesson   *10 mins*

- Narrative structure is how the plot is revealed to the reader.
- Each story has mainly 3 parts - beginning, middle and end or objective, obstacles, and outcome.
- Beginning or objective reveals the story goal, characters, time period, world setting and sets general expect from the story.
- Middle or obstacles is the phase where the protagonist fails the attempts to achieve the goal, it ends in a hi
- End or outcomes has 3 parts: crisis, climax and conclusion and ties up loose ends.
- There are mainly 4 types of narrative structures: chronological, fractured, circular or parallel.
- To create your characters and story world take inspiration from around you. Using a combination of imagin and real life inspiration can help create very interesting characters and story world.

Additional notes

7

Space for additional notes and remarks

Fig 13b. Lesson template

IV. Task reference sheets

- Similar to the task book, teachers are also provided with task sheets but it has been desgined to address them exclusively.

- Except a few things, the task sheet is fairly similar to the task book. It has step by step instructions on how to conduct the task, additional

tips as points to remember and time per step to finish the task within the given deadline.

- Assessment criteria is provided along with the tasks so teacher can guide the students on the expectations of the task at hand (Fig 13c.).
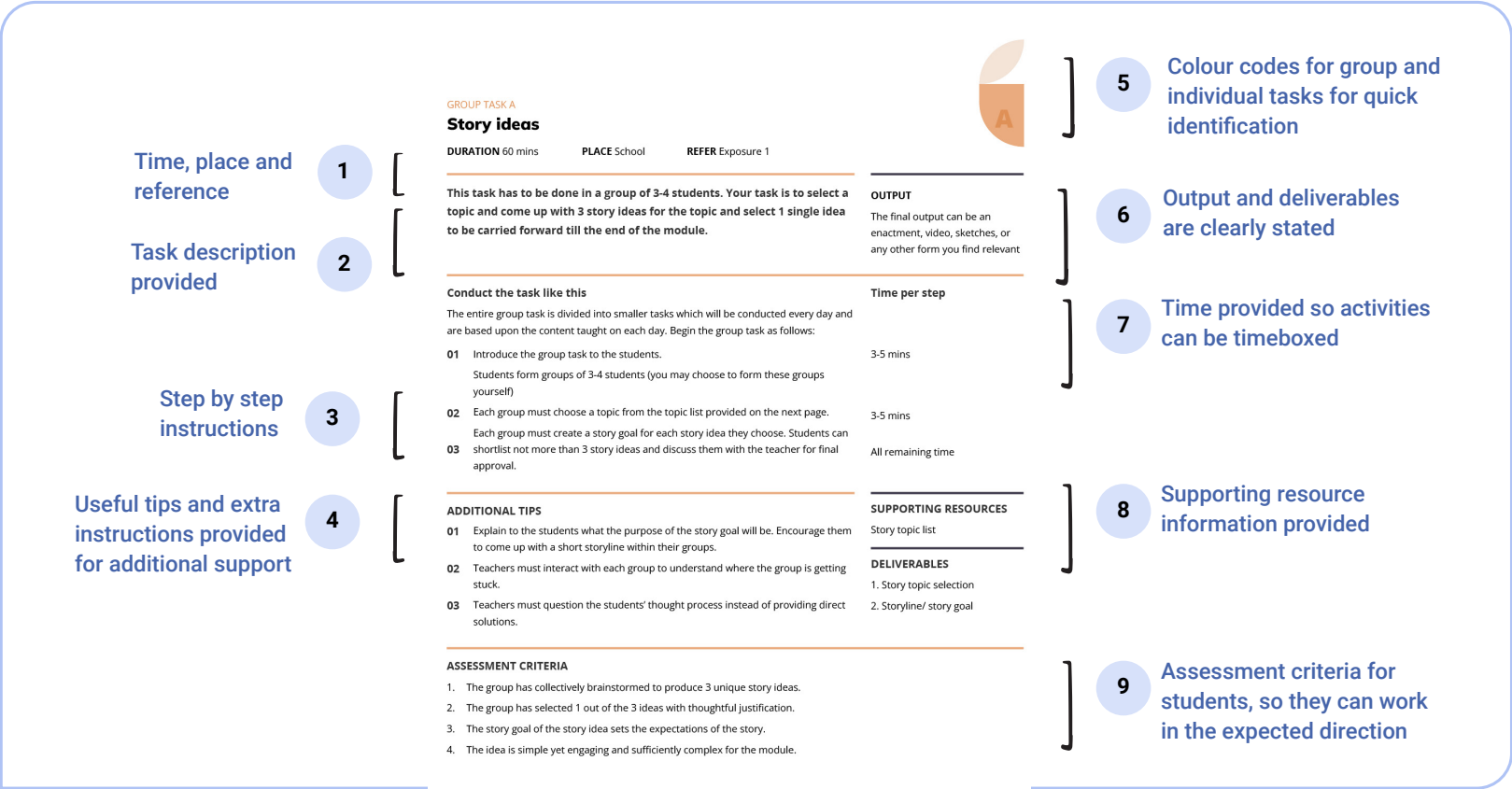
Fig 13c. Task reference sheet template

7.3 Exposure content

🔗 **Link to deck**

These are exposure slides that will be presented in class to teach the content before assigning the task. Instead of creating a presentation for each lesson, a presentation deck has been prepared. This deck includes template slides (Fig 14e.) which assists in creating any kind of presentation with a wide variety of slide designs. The same colour codes have been followed as the taskbook and teacher's manual to keep the work consistent and easy to recognize. Some of the group task content like supporting images and video clips are included in the presentation so students can refer to them while working in their classroom (Fig 14a, b, c, d.).
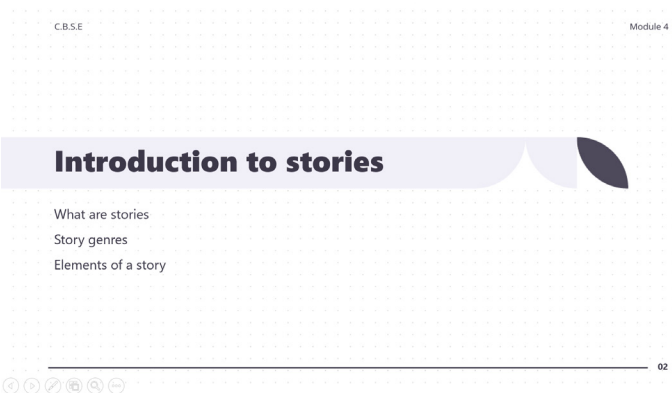
Fig 14a. Title slide

Fig 14b.Discussion question slide
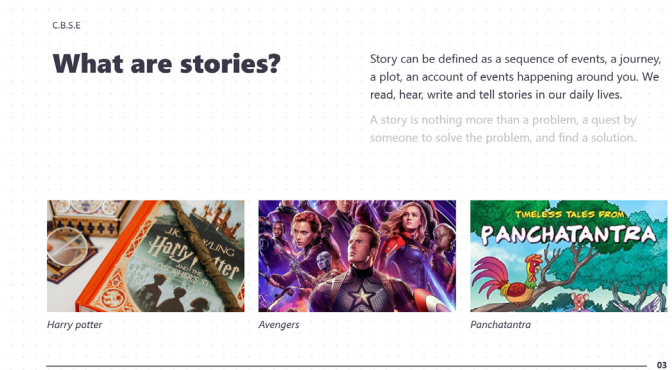
Fig 14c. Content + image grid slide
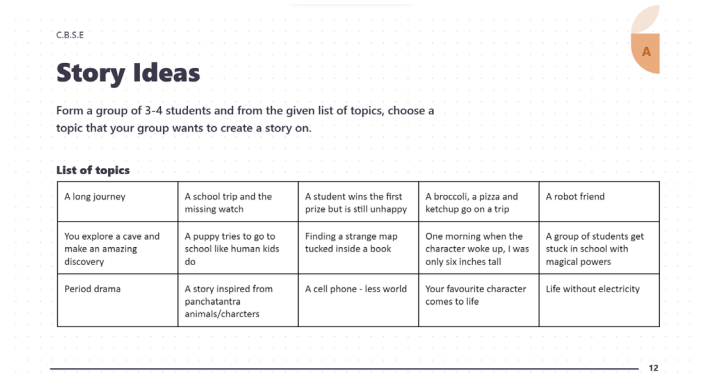
Fig 14d.Task slide
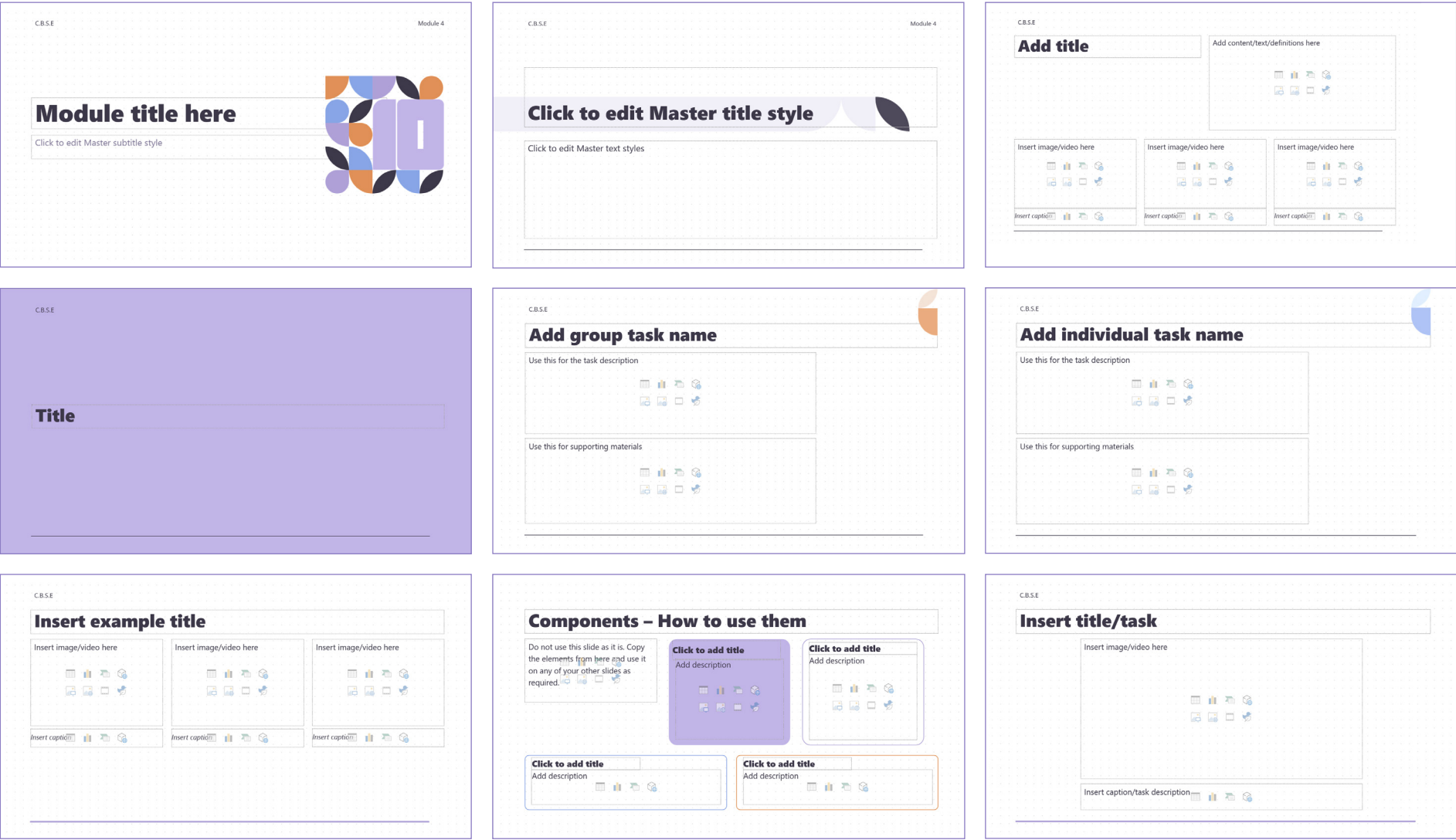
Fig 14e. Presentation template which can be used to create the exposure content slides

7.4 Assessment Rubric

Grading is an essential part of school curriculum and helps keep teachers and students keep a track of their performance. C.B.S.E. has decided not to carry a pass fail grade for design subject and also renewing the way students will be graded for this subject and in the future all others. The grades provided to students will denote the level of their skill from 'beginning to promising to excellent' and ranging from '1 to 10'.

To grade students, an assessment rubric was created which was common to all tasks (Fig 15a.). The grade is awarded based how many assessment criteria a student meets for a particular task.

Grade	Meaning
1-2 Beginning	Demonstrates understanding of at least one of the criteria
3-4 Developing	Demonstrates understanding of more than one but not all criteria
5-6 Promising	Demonstrates understanding of all criteria
7-8 Proficient	Demonstrates and applies most of the criteria
9-10 Excellent	Demonstrates clear understanding and applies all the criteria

Fig 15a. Assessment rubric

7.4.1. Assessment Criteria

Assessment criteria is an efficient way of measuring achievement in an observable and measurable way for all kinds of task from written to visual. For the purpose of this module, key components were recognized upon which the criteria is based. These components cover the essential elements that must be present in the work submitted by the students for successful completion of task. The rubric then informs the level of success a student has achieved in numerical form.

These components have been adapted from assessment criteria used in the 'Reflection Toolkit' of 'The University of Edinburgh'. The article illustrates an exhaustive list of assessment criteria for reflection tasks. As an essential feature of this module is creative, critical and reflective learning, these criteria seemed appropriate to build upon. The components were selected based on their relevance with the learning outcomes of the module. Some components were taken as it is as they were sufficiently generic to be adopted to any form of task whereas others were tweaked to fit the context of story creation (Fig 14b.).

Component	Meaning
Quality of ideas	Essential elements required for a task to be deemed successful (changes as per the task)
Evidence of creativity	An attempt to go beyond the usual to make the story interesting and engaging
Evidence of criticality	Justification of decisions, connection among elements, thoughtfully addressing and evaluating major alternative points of views
Quality of presentation	Ideas are communicated clearly and neatly. Final work submitted has been presented with clarity and lays contextual foundation

Fig 15b. Assessment rubric

The four components selected were 'Quality of idea', 'Evidence of creativity', 'Evidence of criticality', and 'Quality of presentation'. Students must exhibit sufficient level of understanding of most of the components to achieve a higher grade.

For each task, specific, logical, and measurable criteria have been created based on these components to reduce subjectivity in grading (Fig 15c. & 15d). Assessment criteria for each task has been provided in the subsequent pages.

7.4.2 Grading

I. Formative assessment for the tasks

1. The group story task comprises of smaller milestone tasks which will be graded independently based on their independent assessment criteria.

2. Individual assignments are graded independently.

II. Summative assessment for the the tasks

1. The score received in smaller milestone group tasks are averaged to create the score for the final group story task.

2. Final grade for individual assignments is the average of the individual tasks.

3. Final grade for the module is the average of the above two.

Group Tasks	Assessment Criteria
Task 1A: Story ideas	1. The group has collectively brainstormed to produce 3 unique story ideas. 2. The group has selected 1 out of the 3 ideas with thoughtful justification. 3. The story goal of the story idea sets the expectations of the story. 4. The idea is simple yet engaging and sufficiently complex for the module.

Task 1B: Character design and story world	1. The moodboard consists of the following essential elements which convey and detail the idea of character and world setting:
	  a. Character:
	    i. Name, age, purpose, location, an image/sketch of what they look like, and wear and 1 incident of history.
	    ii. Likes and dislikes, lifestyle and personality.
	    iii. 2 unique traits which make the protagonist himself/herself.
	  b. World setting
	    i. Location, time period and duration of their story (an hour, a day, a week, many years)
	    ii. 2 artefacts which make the world unique (physical/photos/sketch/crafts)
	    iii. 3 specific rules of the world which characters must follow
	2. The group attempts to add elements in the moodboards which make them unique and interesting.
	3. The moodboards are composed well, visually appealing, and communicate the ideas very clearly.
	4. The group has built thoughtful connections among the characters, world setting, and story goal.
	5. The group has shown evidence of evaluating alternative points of view of the same.

Task 1C: Story construction and medium selection	1. The 3Os have been stated clearly and utilized according to their specified function. 2. As the story unfolds there is an element of surprise which sets it apart from similar stories. 3. The group uses at least one structure evidently and justifies its use to build seamless connections among the story, story world, and the characters. 4. The group states and justifies the medium selection to tell their story. 5. The group has shown evidence of evaluating alternative points of view for selecting a medium.
Task 1D: Short presentation	1. The group was well coordinated in communicating their story goal and storyline. 2. The presentation was engaging and the students were confident while presenting. 3. The group has shown evidence of evaluating alternative viewpoints before finalizing their ideas. 4. The work presented lays down the context of building the idea.
Task 1E: Final presentation	1. The group was well coordinated in communicating all elements of their story. 2. The group shows overall teamwork and efforts. 3. The story process has been followed successfully and utilized to add unique and fun elements to the story. 4. All the tasks tie back to the final story thoughtfully. 5. Group has shown evidence of thoughtful justifications and self-learning throughout their presentation.

1-2 Beginning	3-4 Developing	5-6 Promising	7-8 Proficient	9-10 Excellent
Demonstrates understanding of at least one of the criteria	Demonstrates understanding of more than one but not all criteria	Demonstrates understanding of all criteria	Demonstrates understanding and applies most of the criteria	Demonstrates clear understanding and applies all the criteria

Fig 15c. Assessment rubric with assessment criteria of group task

Individual Tasks	Assessment Criteria
Task 1: Observation is key	1. Accurately and thoroughly interprets unique moments in their surroundings. 2. Analyses and evaluates relevant information while answering the questions. 3. Articulates the observations clearly and precisely. 4. Justifies observations and explains assumptions clearly.
Task 2: Talk it out	1. The student comes up with 4 unique and relevant open-ended questions. 2. The student clearly states the aim of their interview. 3. Articulates the observations clearly and precisely. 4. Analyses the answers and their application in the story creation process. 5. The analysis of observations goes beyond the description of answers and reflects self-understanding of the experience.
Task 3: Elements of a story	1. Student demonstrates a clear understanding of the elements of a story. 2. Draws meaningful connections between the story elements. 3. Digs deeper to find the hidden structure and meanings of the story. 4. Shows evidence of thoughtful interpretation of the story through the alternate title.
Task 4: Just imagine	1. Stories created are creative, interesting, and imaginative. 2. Conveys his/her stories properly along with word limit. 3. The selection of power and year is unambiguous and conveyed effectively and creatively. 4. Demonstrates understanding of the story creation process.
Task 5: Presentation reflection & Task 6: Looking back	1. Presents evidence of willingness to revise ideas. 2. The reflections are authentic and speak of student's personal experience of the module and go beyond factual descriptions of the experience. 3. Use of clear language without hindering what they genuinely want to share (longer answers should be allowed). 4. Connects current experiences and course materials. 5. Evidence of acquiring a new skill and its application beyond the course. 6. The student states thoughtful individual contributions and provides evidence of willingness to revise ideas.

1-2 Beginning	3-4 Developing	5-6 Promising	7-8 Proficient	9-10 Excellent
Demonstrates understanding of at least one of the criteria	Demonstrates understanding of more than one but not all criteria	Demonstrates understanding of all criteria	Demonstrates and applies most of the criteria	Demonstrates clear understanding and applies all the criteria

Fig 15d. Assessment rubric with assessment criteria of individual task

8. Evaluation Plan

Though the most efficient way of testing any instructional material is to deploy it in the classroom yet it is imperative to take to initial reactions of the stakeholders involved to design better. Any insights generated from such evaluations can help give design a direction. In an attempt to derive these initial remarks and insights, an evaluation plan was created.

The initial plan was to test the instructional material along with students and teachers, where teachers conduct a session and students respond in real time. This plan was discarded due to uavailability of both teachers and students and since this module is part of a new subject, the students themselves wouldn't have any prior context for this evaluation to be successful. The tasks are also based on skills students would have learnt in other modules before beginning the 'The Fundamentals of Story Creation' module. So, the evaluation results may not be effective.

2 SMEs and 3 school teachers were approached for the same. Since the project scope is to translate story creation to a school curriculum it was imperative to gain perspective from both SMEs and school teachers. The evaluation was done in two phases:

Phase 1: Review from SMEs

The first draft of deliverables were presented to 2 school teachers (Art & Design faculty and a computer science faculty with a passion of making studies fun for students) and 1 storyteller (illustrator, animator and storyteller, PhD student at IIT Bombay) over zoom call to understand what was fundamentally wrong with the documents.

I also received feedback from the C.B.S.E. Design Thinking & Innovation Curriculum team during this phase. The team comprised of the following people: Prof. Rupa Agarwal, NIFT, Mumbai, Ms. Prajakta Kulkarni, Nodes, Pune, Sri Harish Sanuja, Director, Jaipuria Schools, Ghaziabad, Ms. Rupa Chakraborthy, Director, Suncity World School, Gurgaon, and Prof. Amit Ray, HOD Department of Design, Shiv Nadar University.

Following was the feedback received:

1. The work was appreciated and the lesson plan especially was seen as extremely useful in providing an overview, scheduling and planning the module.

2. SMEs found the books well structured and easy to understand.

3. Teachers think and evaluate content as they read, so space for writing quick ideas for the lesson need to be noted and more space requirement was realized.

4. Most teachers expressed the need to reshuffle the sequence of content as each of them was comfortable with a different sequence of the process. Though this was a prominent feature of the manual, it wasn't coming across in the first draft.

5. The assessment criteria raised a major red flag during this evaluation. It was ambiguous and subjective and only confused teachers more. There was an immediate requirement of revisiting the criteria which I did before evaluating for Phase 2.

6. There was lack of diversity in the story examples I had provided. So I was suggested to add stories from different eras, medium, genres and languages.

Addressing evaluation Phase 1 feedback:

1. **Requirement of more space for notes (Fig 16a.).**

2. **Assessment criteria is ambiguous and subjective.**
   3 rounds of iteration done to revise the criteria which are observable and measurable and tied to the learning objectives.

Fig 16a. Dedicated space for notes and remarks

3. Flexibility in teacher's manual is not evident.

Clear instructions, more space for notes and planning provided to make flexibility evident (Fig 16b.).

Fig 16b. Evident instructions and space for planning

Phase 2: Review from school teachers

The deliverables presented above in Section 6 & 7 were the ones redesigned after Phase 1. Post corrections, 3 more teachers were recruited for the final round of evaluation. For this round, English teachers were recruited as they have the closest association with creating stories and teaching about them. Plan described in Fig16c.
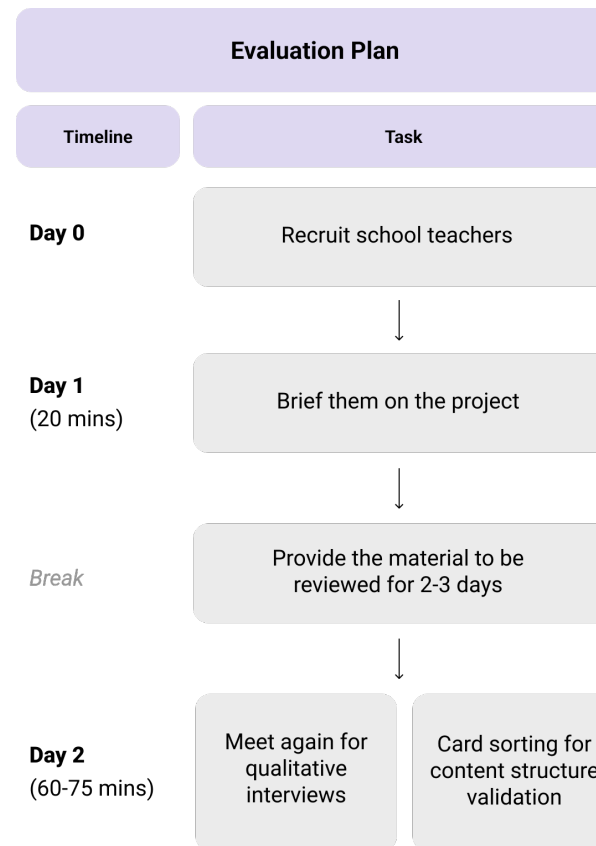
Fig 16c. Evaluation plan

Interview 1: 2 interviews didn't go as planned. The first teacher didn't have enough time to go through the documents on her own but agreed to multiple sessions on video conference to provide feedback. Two sessions of 1 hour each were conducted with her, where I took her through the lesson plan, manual and task book. She was also presented each and every task along with the assessment criteria.

Interview 2: The second teacher did not have much time either and was not comfortable with video conference. I printed out the books for her and marked specific areas along with questions on sticky notes throughout the books. While going through the documents, she called me twice at her own to ask certain doubts she had. Later she sent her written feedback to me through email (Fig 16d.).

Interview 3: The third teacher went exactly according to plan. I briefed her about the subject and module on Day 1, she took 3 days to go through the books and on Day 2 we had a 1 hour long qualitative interview over phone where she provided me her feedback.

Though the evaluation didn't go as planned the benefit of this was that different teachers went through the books under different circumstances and yet the outcomes were mostly positive.
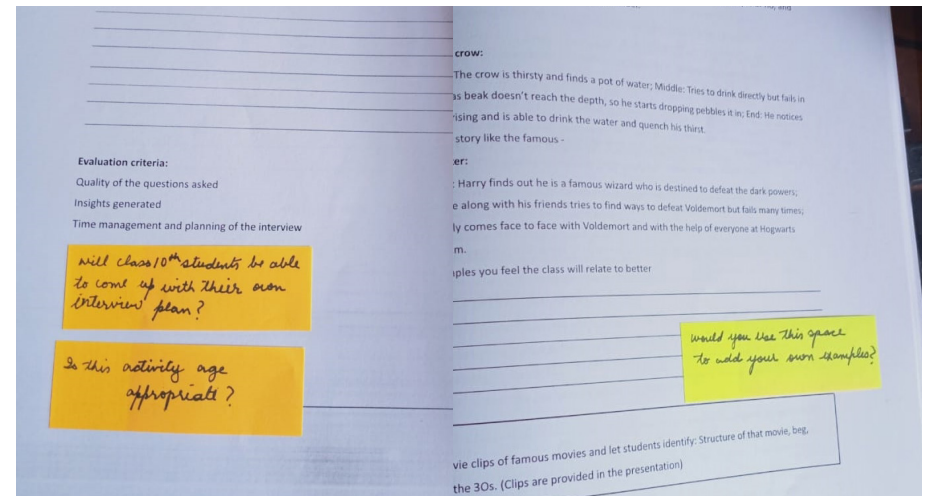
Fig 16d. Notes for interviewee 2

The deliverables were evaluated again after incorporating the feedback. Following is the consolidated feedback I received:

1. The teacher's really liked the teachers manual as it clarified their doubts and let them evidently plan the lesson according to their teaching style. Recurring doubts were: "Can I change the sequence of tasks and discussions?", "Can I add my own examples to teach the students?", "Can I add/edit content?"

> *"I had a few doubts while going through the lesson plan, but I got the answers in the teacher's manual"*

> *"Students will not read text which is not part of the syllabus, remove redundant information."*

2. Teachers found the space provided to them to take notes and plan activities as useful and they would use it to put remarks and add content.

3. The activities were seen as age appropriate. The only facet lacking was story reading exercises. Teachers felt a lot more emphasis was given on watching movie clips and that reading stories was becoming secondary.

4. Setting and tracking goals activity was appreciated as it would allow students to be more mindful of what they want to learn.

> *"I was wondering if I could use examples apart from the given content, this space is very useful."*

5. Initially the lesson summary in task book was plain text which students were supposed to read to revise lessons. I was asked to reduce redundant reading elements as students would most likely ignore it. These elements included the learning objectives, about the book section and the lesson summary.

> *"Assessment criteria has to be concrete and measurable, right now it is still subjective, can be better."*

The summary was then converted into a non-graded task where students wrote down the summary on their own.

6. The tasks were well connected to the learning objectives.

7. Teachers found the tasks interesting and felt the students would enjoy performing them.

8. Though the assessment criteria was revised, it was still seen a subjective and ambiguous.
The assessment criteria presented in Section 7 is the third round done after Phase 2 of evaluation.

Overall, the deliverables received a positive feedback. The approach to the module was seen as systematic, well planned and constructive. The complete restructuring of the classroom was welcomed and appreciated and seen as one which would bring flexibility, creativity and critical thinking among teachers and students alike. Reflection exercises would help students introspect and analyse their thoughts and foster new way of thinking among them. To tie the entire module together seamlessly, portions like assessment criteria can still be improved upon with the help of teachers and faculties.

9. Limitations

1. **Evaluating the impact of the designed tasks.**

   The DT&I subject is new and requires new kinds of skills and knowledge. The module to be tested is from class 10th. When the subject is deployed, the students would have studied the subject for at least a year before attempting the story creation module. Hence, testing the module without this context would not yield the accurate results. The way to test the module is to deploy and make changes in the subsequent years.

2. **The project came along with restrictions of a live project.**

   The content had to be created such that it could be disseminated through a presentation. This is a feature of the DT&I subject and hence I had to stick to that restriction to stay as close to the live project as possible.

Despite the limitations of the project, I tried my best to overcome those by bringing new ideas and strategies to design the pre-decided deliverables. I constantly strived towards designing the deliverables such that they are practical, scalable and fulfills the requirements creatively.

10. Future steps

1. **Assessment criteria can be re-iterated.**

   The iteration presented in the report is the final iteration I did post Phase 2 evaluation. This version has not been evaluated by experts and teachers. The first next step is getting this version evaluated and re-iterated, as required.

2. **Dedicating a space for local context**

   Though there is ample space for teachers to add more content and prompts to make local stories a part of the content, it is still at the mercy of teacher's proactiveness and imagination. Amends can be made to accommodate the stories from respective local cultures.

3. **Designing interactive books for enhanced learning**

   As the DT&I team had not finalized their plan on execution of the books, I decided to design a generalized version deployable for all situations. There is scope in the curriculum to make the tasks and taskbook more interactive (digitally or physically). As children become more and more tech-savvy, it provides us the opportunity to explore and leverage the skill to provide students with richer and novel learning material.

11. Conclusion

The project "**We Create Stories – Designing the story creation module for class 10th students of C.B.S.E. Indian schools**" attempts to translate the process of story creation to secondary school education system by taking a constructivist approach. It explores the possibility of disrupting pedagogy by changing the roles of both students and teachers. The "learning by doing" approach puts students at centre stage, makes them aware and responsible for their learning. At the same time it transforms the role of the teacher from an instructor to a guide or mentor who provides students ways of thinking without handing them the solution.

To attempt any of the plans, the first step was to lay down the objectives of the module and explore creative ideas based on those. Constantly tallying the ideas with the learning objectives helped me shortlist and detail out task ideas and design strategies. The lesson plan aided this process by helping introduce dedicated time for class discussions and group and individual tasks.

All the tasks including discussions were designed to promote creative and critical thinking among the students while having fun with the work. The teacher's manual was designed as a handbook for teachers to brainstorm, add/edit content, and bring in their pedagogical style in the classroom. This approach would help teachers be more confident and in control of the class and activities.

Since this was a module with varied and subjective outputs, the assessment criteria came to the rescue by bringing in the facets of logic and objectiveness. Tying these to the learning objectives, brought the entire module together.

Each deliverable was iterated upon multiple times based on evaluations done throughout the duration. Though the overall outcome of the evaluation was positive, more concrete insights would be generated post deployment in real classroom settings. The evaluation was carried out to receive an initial reaction on a new subject and the strategies applied. Teachers welcomed the new approach to education, believed that the tasks would help students develop a sense of empathy, criticality and creativity. The teachers were able to utilize the teacher's manual to clarify their doubts and found the tasks informative, fun and interesting and believed that students would enjoy learning through the tasks.

Through this project, I have tried to explore how class discussions and activities can help foster an environment conducive to creative and reflective learning. This project can serve as a reference point for the design of the other modules of the subject. As a designer who has gone through the formal design education system, I am hopeful that this output will aid in bringing creative field to schools and become one of the first steps of introducing novel learning methods.

12. Reflections

The project has been an enlightening experience as a designer. The project allowed me to explore the new domain of instructional design, step out of my comfort zone by designing for school students, an audience I haven't addressed before and still make the project my own. Stories have always been a big part of my conversations and I strongly believe in the power of storytelling. Passing on the enthusiasm through my work to school children is a dream come true. I am huge advocate of design education and this project was a step towards being at the centre of this initiative. This project also introduced to me another side of design which was different from interaction design. The biggest difference was that there was no 'problem to solve'. It was not about making it easier for the target audience. Infact, while designing the tasks for students it was highly probable that the assignment would indeed be difficult and it was meant to be so that children can attain the objective set for them. The catch was to make the tasks engaging and interesting so that students can willingly take on the difficult activities and learn.

On a personal level, I felt more confident and in control of the work that I was doing despite it being a new domain. Though there is no end to how much one can learn, yet I can safely say I am at least one level up from where I started when I joined IDC.

A personal note

Now as we come close to the end of the project and my time here at IDC School of Design, IIT Bombay, I feel complacent about the work choices I made. I feel happy about trying things I didn't even know existed, taking on challenges where I felt I was definitely going to fail and also discovering new thought processes and perspective to design.

I came to IDC with a few goals in mind and I am leaving with far more than I had ever hoped to achieve. This experience helped me rediscover my passion for design, understand what I like and don't like. Design can't be done in a silo and I wish we could have spent our first year on campus as well and gone to classes together as a batch (not virtually).

As the 'pandemic batch' I can't end without mentioning this: in the first year I had no hopes of coming to campus as a student, ever! But well, we did, and I am extremely grateful for the experiences here. From dancing virtually on gather to getting quarantined in the hostel to, leaving campus and again comping back, I am going to cherish these 2 years wherever I go.

Batch 2022 was here and met in person!

References

Aflatoony, Leila & Wakkary, Ron. (2015). Thoughtful Thinkers: Secondary Schoolers' Learning about Design Thinking.

Carroll, Maureen, Shelley Goldman, Leticia Britos, Jaime Koh, Adam Royalty, and Michael Hornstein. "Destination, Imagination and the Fires within: Design Thinking in a Middle School Classroom." International Journal of Art & Design Education 29, no. 1 (2010): 37–53. https://doi.org/10.1111/j.1476-8070.2010.01632.x.

McKee, Robert, and Brigitte Gauthier. Story. Dixit, 2001.

Madsen, Sabine, and Lene Nielsen. "Exploring Persona-Scenarios - Using Storytelling to Create Design Ideas." Human Work Interaction Design: Usability in Social, Cultural and Organizational Contexts, 2010, 57–66. https://doi.org/10.1007/978-3-642-11762-6_5.

Mager. "Preparing Instructional Objectives [by] Robert F. Mager." HathiTrust. Accessed February 3, 2022. https://babel.hathitrust.org/cgi/pt?id=mdp.39015020958941&view=1up&seq=5&skin=2021.

Nicholas, Arlene J. "Preferred learning methods of generation Z." (2020).

Noel, Lesley-Ann, and Tsai Lu Liu. "Using Design Thinking to Create a New Education Paradigm for Elementary Level Children for Higher Student Engagement and Success." DRS2016: Future-Focused Thinking, 2016. https://doi.org/10.21606/drs.2016.200.

Parrish, Patrick. (2006). Design as Storytelling. TechTrends. 50. 72-82. 10.1007/s11528-006-0072-7.

"Robert Mager's Performance-Based Learning Objectives." Vector Solutions, August 12, 2021. https://www.vectorsolutions.com/resources/blogs/robert-magers-performance-based-learning-objectives/.

Roddy, Lee. "How to Write a Story." Atascadero: Institute for Excellence in Writing (2003).

Tompkins, Gail E. "Seven reasons why children should write stories." Language Arts 59, no. 7 (1982): 718-721.

Content References

"9 story structures to plot your next novel" Bookfox, 2022. https://thejohnfox.com/2021/01/9-story-structures-to-plot-your-next-novel/

"A Step-by-Step Plan for Teaching Narrative Writing." Cult of Pedagogy, January 15, 2021. https://www.cultofpedagogy.com/narrative-writing/.

McKee, Robert, and Brigitte Gauthier. Story. Dixit, 2001.

Roddy, Lee. "How to Write a Story." Atascadero: Institute for Excellence in Writing (2003).

"Welcome to Writers Write." Writers Write, July 23, 2019. https://www.writerswrite.co.za/.

Withers, Denise. "Cut to the Chase: How Stories Engage." Stanford Social Innovation Review, 2013. https://doi.org/10.48558/ERTN-G872.

Assessment Criteria

"Assessment Criteria." The University of Edinburgh, February 22, 2020. https://www.ed.ac.uk/reflection/facilitators-toolkit/assessment/criteria.

Promoting and Assessing Critical Thinking. Centre for Teaching Excellence, University of Waterloo.