

ILO Story Building Tool

## Module 3: Identify Stories

*Use the table below to start to identify potential stories designed for the actors identified in the above*

| <b>Potential Story Topic:</b><br><i>What or who might you share a story about?</i> | <b>Actor(s) to move:</b><br><i>To whom might this story be designed for?</i> | <b>Elements to connect/affirm</b><br>How might this story connect to the identified actor(s), affirm or connect to their experiences, shift their perspective and help them to act to accomplish your goal? |
|------------------------------------------------------------------------------------|------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                    |                                                                              |                                                                                                                                                                                                             |
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## Module 3: Build Your Story

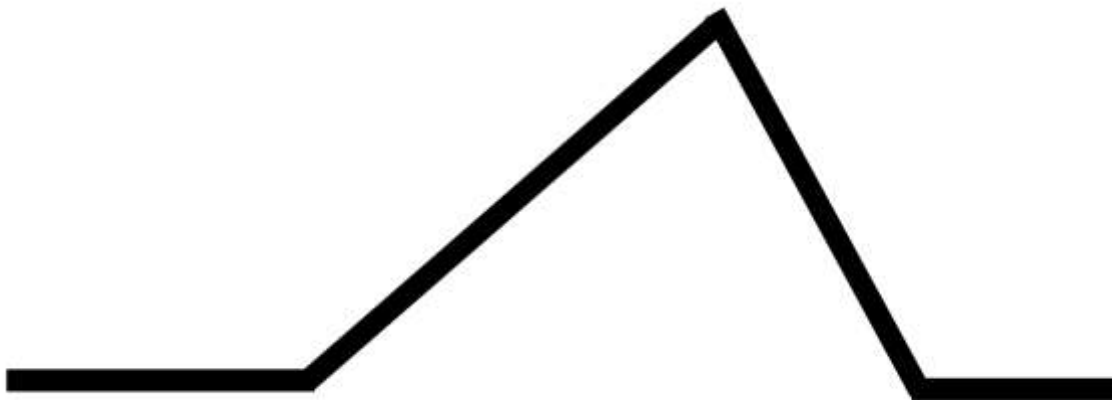
Our dive into the science of story shows that the narrative arc, famously illustrated by Gustav Freytag's story arc which he created after examining the complete oeuvre of Shakespeare, is one of the most effective ways of conveying facts to non-expert audiences. The arc offers a map for establishing characters, creating tension and resolving that tension in a tight package.

When stories follow this arc, and we experience uncertainty about the outcome of the story, we become engrossed and often we find it easier to take the perspective of the main character of the story.



We find it helpful as you are building your stories to actually plot the points of the story on a copy of the arc to ensure that you are not skipping critical parts. For example, organizations often skip that top moment of the climax. This is a moment of uncertainty - and often what makes a story interesting. The uncertainty is seen as vulnerability, and often organizations try to downplay that. Yet vulnerability is what leads to a sense of authenticity.

**Use the diagram below to help plot your story as you complete the second part of this worksheet.**



Complete the following for each or identified story from the first table of this worksheet.  
Copy and paste questions 3.3-3.10 for each identified story to accomplish your goal.

**3.3 Who is your hero? (specific person)**

**3.4 Who or what is your antagonist?**

**3.5 Which basic plot might you use?**

- Overcoming the monster
- Rags to riches
- The Quest
- Voyage and Return
- Comedy
- Tragedy
- Rebirth

**3.7 What emotions are activated in your story? Why would you use them when they are invoked?**

**3.6 Is this plot different than typical ILO stories? • Yes • No**  
(If no, would a different plot structure be more effective with your actor?)

**3.8 How will you apply elements of narrative transportation?**

| <i>Entering the emotional world of the character</i> | <i>Including vivid details (images, senses)</i> | <i>characters we identify with</i> |
|------------------------------------------------------|-------------------------------------------------|------------------------------------|
|                                                      |                                                 |                                    |

**3.9 Examine the terms you use. If you didn't work at the ILO would you understand the story vocabulary? • Yes • No**  
(If no, how might you use definitions instead of terms of art or acronyms to explain?)

**3.10 Examine the narrative you are sharing. Does it contribute to the discussion positively or reaffirm harmful narratives? • Positive • Affirms**

*(If affirms, how might you identify a counter narrative that could demonstrate a new perspective?)*