



TITLE LOGLINE & BEAT SHEET

WRITTEN BY:

DATE:

TITLE

“A great title must have *irony* and *tell the tale*”, says Blake Snyder. It must be the headline of the story. It may seem odd to give a title to every educational experience, such as an individual class session in a course, but doing so can help frame the story for you as educator and for students.

LOGLINE

“A log line or logline is a brief (usually one-sentence) summary of a television program, film, or book that states the central conflict of the story, often providing both a synopsis of the story's plot, and an emotional “hook” to stimulate interest” (Brewer, 2014, retrieved on [Wikipedia](#)). For example, “After his son is captured in the Great Barrier Reef and taken to Sydney, a timid clownfish sets out on a journey to bring him home.” - Finding Nemo. This is where you distill to one sentence what the story of your educational experience is about, capturing the challenges your participants will face along the way.

BEAT SHEET

1. Opening Hook (+Recap)

The opening hook provides an opportunity to engage students by arousing their curiosity and giving them a taste of the content, style, learning objectives, and approach the educational experience will take. If the lesson is part of a series, use a “recap” (which serves the same function as the “previously on” segment of a series episode) to orient the student to where they are in the story journey as well as reminding them of what key storylines will continue to play out in the present lesson.

2. Inciting Incident

In an educational experience, the inciting incident is the point early in the lesson, after the theme has been introduced in the opening hook, where the participants learn about the scope of the lesson plan, what their objectives are, and how they'll be asked to take action to move the story forward.

3. Taking Action

Where the participant/student as character takes action. This is a structured activity that may be prescribed in part by the educator or arrived at by the student - where the student first engages in an activity designed to take information gathered from the opening set up and is challenged to apply it.

4. Confront Challenges

This stage is the second act of a story and is marked by three parts - reflection on the activity (what was learned), more "plot development" (additional material presented to participants), and evaluation (reflect on all of these things prior to moving to the next step). This stage is about acquiring the skills needed for the final synthesizing activity, and, as is often the case in stories, these skills are acquired by confronting small obstacles along the way.

5. Synthesizing Action

This is where a student pulls together the story information to apply it. In fact, the archetypal film character proceeds through a film in much the same way the ideal learner would progress through Bloom's taxonomy. In this stage, the student is ideally operating at the highest order of thinking and constructing or creating something that serves to synthesize the course material to obtain the ultimate learning outcomes.

6. Resolution

The resolution that happens in the third act involves looking at the synthesizing action to evaluate whether and how the story has been resolved. Did the students achieve the learning objectives? How do we know? What could they still do, or do differently? The resolution period allows for students to reflect on their synthesizing activity to solidify knowledge gained from the experience.

7. Final Thought (+ Preview)

The final thought in story design calls back to the opening hook to bring the story full circle and invite the participant to consider the journey and what they've gained along the way. The *preview* functions like a "next on" segment of a television show in that it provides a sense of how this lesson will connect with the next lesson. It contributes to the impression of a cohesive whole, a larger overarching narrative structure to the course.

