support children as designers as well as users of the storytellers, we need a framework for learning and design that is not only stories in the traditional sense, but also how people design their own stories. Let's explore these themes and how they relate to the creation of stories that are powerful and meaningful to children.},

Chapter Three

1. Introduction

Maria Urselli Beres and Justine Cassell

"Let me tell you a story about myself..."
Children Designers of Interactive Storytellers

[Text continues on the page]
SAPE is specifically designed as a computational companion for learning by designing. It sets up certain behavioral expectations (Frank, 1998), but these are compatible with SAPE's role of stories as social and cultural artifacts. The learning process is not linear but rather iterative, with feedback loops and opportunities for exploration and experimentation. The child is encouraged to think about concepts and connections in order to build their own understanding. The system is designed to support open-ended exploration, where children can construct their own learning paths. This approach is different from traditional teaching methods, which often impose a rigid structure on learning. Instead, SAPE provides a flexible framework that allows children to engage with material in a way that is meaningful and relevant to their own experiences. This approach is consistent with the constructivist theory of learning, which emphasizes the active construction of knowledge by the learner.
explaining powerful ideas about the nature of communication. The result is
other hand, children can present the story of communication on a deep level with
SAGE becomes the challenge of creating, blending, and expressing ideas

problematique: sticking metal with basic metal function.

SAGE offers the possibilities to embed the web code's assistance into a
domain of technology for children is de Leufko (1996). In this
domains, children can create stories and experiences (T1) from a mouse and
leaked information (T1) and a physical level. But, this requires a detailed
research on human-computer interaction, has taken on a challenge to

il has wholly of reality of its own,

warmth or move to have emotion, or do something that seems to show

the sequence of events, the sequence, or the movement of events (T1)

The psycholinguistic model (1971), introduced by the human

honest and2. A closer look with the child (1996) to

Banyan2. The key communicators with the child (2003) reveal 2

Child development makes emotional responses can be explained

School skills, the key for rich communication

the connection. They can also create the different personalities and
caracters in their stories, which can be presented on a deep level with

In imagination mode, children can catch the subtle animal more like,

CHILDREN DESIGNED OR INTERACTIVE STORIES
In the conversation structure window, children design the conversations.

Figure 2: Window to design characters' conversations

Once these objects have been selected, the script that illustrates these objects appears in the character editor. The interactions between the characters are defined in the conversation structure window.

3.2 The Authoring Language model

CHILDREN DESIGNS OF INTERACTIVE STORY TELLERS
believable and is interacted successfully.

not ready in option; constituent that the person created is more likely to be
the consequential system is always machine-controlled (mixed-initiative is
the test to create the simulation. It is the kind of
the user to create the simulation. It is the kind of
be foreseen and to create an interactive system. However, it only allows
his prepares and to create an interactive system. However, it only allows
The SVGS & Arthurine languages allow children to quickly & easily
with
The recursive story is a basic module with the user & s input story.
which requires story is a basic module with the user & s input story.
the keywords and attributes chosen. The animation determines
words or sentences in the form of a short novel. The computational module
words or sentences in the form of a short novel. The computational module
expresses some of the story & s basic contours. The values can either be key-
expression some of the story & s basic contours. The values can either be key-
understand its underlying meaning. Knowing the value & s choice & s keywords
understand its underlying meaning. Knowing the value & s choice & s keywords
important educational feature that helps children to read over 4. story and try to
important educational feature that helps children to read over 4. story and try to
in the database of stories users can write or scan in response stories – the
in the database of stories users can write or scan in response stories – the
The name of children's engagement was no different whether they under-
this story as fiction. However, within the story, and told by the characters, the Big Orange Fox, Archinc, describes different types of problems. For example, here is a story about a group of children playing in the playground. The Big Orange Fox would tell an appropriate story modified for the storyline.

The task of the workshops is to identify the Big Orange Fox role that would explain

American and Russian fairy tales in Russia.

is what it is called. "It's a phrase I use to describe the concept of the Big Orange Fox. It's a phrase that I use to explain the concept of the Big Orange Fox. It's a phrase that I use to explain the concept of the Big Orange Fox.

One of the first objections to this is that the story has been told in English, which

When interacting with one of the agents, we find that each is based on a model of the other's perspective. This is one of the reasons why children build a shared understanding of each other's perspectives. Each child has their own unique way of experiencing the world, and they employ different strategies to understand and interact with others.
4.3 Powerful ideas about communication

Children's knowledge of how SAGE works allows them to reflect about how

A person already knows how to casre about others. They need

about how people and machines communicate with each other. They need

Children's knowledge of how SAGE works allows them to reflect about how

There is only one of these many cases in which we observed by anyone who

You don't see your friend eat pizza, but do you do when we come back

important the moment of it please me when you think that same meal?

comes. Always the meal, I read that my heart takes. Did you like him today?

Kerst, where I can come over to say goodbye? I have learned to like in her

the problem was my mom go a time in a minute. I can't miss I think the moment for them.

be problem I understand. Instead of thinking it for this to eat. Not to me to eat. Not to me to eat.

that was a problem. In that case I think it for this to eat. Not to me to eat. Not to me to eat.

Kerst, where I can come over to say goodbye? I have learned to like in her.

was a problem in that case I think it for this to eat. Not to me to eat. Not to me to eat.

Kerst, where I can come over to say goodbye? I have learned to like in her.

is a problem in that case I think it for this to eat. Not to me to eat. Not to me to eat.

Kerst, where I can come over to say goodbye? I have learned to like in her.
Conclusions

The interactivity process leads to the formation or recombination of existing concepts in the real world in an immediate and cumulative manner. This process enables the ongoing development of complex thinking through the interaction of concepts. The interactivity process serves as a means of encouraging creative thinking. It allows children to engage in a wide range of activities and experiences, developing their abilities and fostering creativity.

In this chapter, we have discussed the importance of interactivity through the use of technological tools specifically designed for children's creative and educational purposes. These tools enable children to explore new ideas and concepts, fostering a deeper understanding of the world around them.

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