

Voicetale — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Voicetale.

Write in the book, circle your answers, and check the Answer Key at the back.

1. What Is Storytelling?

Circle the correct answer

1. Oral storytelling means telling a story —
(A) aloud, with your voice (B) only in writing (C) with no words (D) using only pictures
2. The person telling the story is the —
(A) teller (storyteller) (B) setting (C) listener (D) author only
3. The people who hear the story are the —
(A) the setting (B) the tellers (C) audience (listeners) (D) the characters
4. Oral storytelling is one of the OLDEST ways humans —
(A) made films (B) wrote books (C) shared knowledge and entertained each other (D) used computers
5. A told story differs from a written one because the teller can use —
(A) only the words on a page (B) no expression (C) footnotes (D) voice, pace, and gesture live
6. A good storyteller pays attention to —
(A) the audience's reactions (B) nothing but the script (C) only the setting (D) the page count

Write the answer

7. The main goal of storytelling is to —
Answer: _____
8. A story usually has —
Answer: _____
9. Storytelling is a SKILL that —
Answer: _____

10. A told story can change slightly each time because —

Answer: _____

Match each question to its answer

1. Eye contact with the audience helps a teller — →
2. A storyteller's most important tool is their — →
3. Listening to great storytellers helps you — →
4. A story told to a young child differs from one told to teens because the teller — →
5. Which is a benefit of oral storytelling? →

- (A) adapts it to the audience
 - (B) connect and hold attention
 - (C) learn techniques to use yourself
 - (D) voice
 - (E) It builds a live connection between teller and listener
-

2. The Hook

Circle the correct answer

11. A 'hook' is —
(A) the ending (B) an opening that grabs the listener's attention (C) the title (D) the setting only
12. A strong hook usually appears —
(A) at the very beginning of the story (B) never (C) in the middle only (D) at the end
13. Which is the STRONGEST hook?
(A) "The night the lights went out, everything changed." (B) "Here are some facts."
(C) "This is a story." (D) "Um, so, hello."
14. A hook works by making the listener —
(A) curious about what happens next (B) want to leave (C) confused about everything (D) bored
15. Starting a story with an interesting QUESTION can —
(A) end the story (B) confuse everyone (C) hook the audience (D) bore the audience

16. Starting with ACTION (something happening) can —
(A) grab attention right away (B) bore listeners (C) slow the story down (D) hide the story

Write the answer

17. A weak opening like 'This is a story about a dog' tends to —
Answer: _____

18. A hook should connect to —
Answer: _____

19. Surprise or mystery in an opening can —
Answer: _____

20. Specific details in a hook are —
Answer: _____

Match each question to its answer

1. A good hook can be — →
 2. The purpose of a hook is to earn the listener's — →
 3. If a story starts slow, the fix is often to — →
 4. A hook that gives away the WHOLE story at once is — →
 5. Practicing your opening line helps because — →
- (A) an image, a question, action, or a surprising statement
(B) the first moments set the tone
(C) open with something more gripping
(D) attention for the rest of the story
(E) usually too much (leaves nothing to discover)
-

3. Story Structure

Circle the correct answer

21. A basic story has three main parts —
(A) only a beginning (B) no parts (C) only an ending (D) beginning, middle, and end
22. The BEGINNING of a story usually —
(A) resolves everything (B) introduces characters and the situation (C) is the climax (D) ends the story

23. The MIDDLE of a story usually —

(A) ends the story (B) is the title (C) introduces everyone (D) builds the problem and the tension

24. The END of a story usually —

(A) sets the scene (B) resolves the problem (C) starts the action (D) introduces the problem

25. The 'climax' of a story is —

(A) the introduction (B) the moment of greatest tension or excitement (C) the quietest part (D) the title

26. A story's problem or challenge is called the —

(A) setting (B) conflict (C) ending (D) hook

Write the answer

27. Events in a story should usually be told in —

Answer: _____

28. A story without a clear structure often feels —

Answer: _____

29. Building tension toward the climax keeps listeners —

Answer: _____

30. The 'resolution' is where —

Answer: _____

Match each question to its answer

1. A satisfying ending usually — →

2. The story arc rises to a climax and then — →

3. Introducing the conflict too LATE can make a story feel — →

4. A cliffhanger is — →

5. Which order is the standard story shape? →

(A) a suspenseful pause before revealing what happens

(B) resolves the main problem

(C) falls toward resolution

(D) slow to start

(E) Setup → rising action → climax → resolution

4. Setting the Scene

Circle the correct answer

31. The 'setting' of a story is —

(A) the problem (B) the main character (C) where and when it takes place (D) the ending

32. A vivid setting helps listeners —

(A) ignore the characters (B) forget the story (C) picture the story in their minds (D) get confused

33. Which SETS a scene most vividly?

(A) "The setting existed." (B) "Rain hammered the tin roof of the tiny cabin." (C) "They were somewhere." (D) "It was a place."

34. Setting can affect a story's —

(A) page count (B) mood (C) title only (D) font

35. You don't need to describe EVERYTHING about a setting; just —

(A) every single object (B) nothing at all (C) the details that matter (D) only the weather

36. A setting can be a real place or —

(A) only Earth (B) never imaginary (C) only the present (D) an imaginary one

Write the answer

37. Establishing the setting early helps listeners —

Answer: _____

38. A change in setting during a story can signal —

Answer: _____

39. Sensory details of a setting appeal to —

Answer: _____

40. A setting that matches the story's events is —

Answer: _____

Match each question to its answer

1. Too MUCH setting description at once can — →

2. A skilled teller weaves setting details into — →

3. Which detail best sets a WINTER scene? →

4. Setting helps answer the questions — →

5. A familiar setting (like a school) helps listeners — →

- (A) slow the story down
 - (B) relate quickly
 - (C) where and when
 - (D) "Her breath turned to fog as snow crunched underfoot."
 - (E) the action, not a long list
-

5. Sensory Details

Circle the correct answer

41. Sensory details appeal to —

- (A) the five senses (sight, sound, smell, touch, taste) (B) only hearing (C) only sight
(D) no senses

42. Sensory details help listeners —

- (A) forget the details (B) get confused (C) experience the story vividly (D) ignore
the story

43. Which uses a SOUND detail?

- (A) "It looked normal." (B) "Nothing happened." (C) "The floorboards creaked with
every step." (D) "The room was there."

44. Which uses a SMELL detail?

- (A) "The kitchen filled with the scent of warm cinnamon." (B) "It was a place." (C)
"They cooked." (D) "The kitchen was a room."

45. Beginning tellers often overuse —

- (A) touch (B) smell (C) sight, forgetting the other senses (D) taste

46. A sensory detail is stronger when it is —

- (A) vague (B) abstract (C) specific (D) general

Write the answer

47. Which is a TOUCH detail?

Answer: _____

48. Sensory details are a form of —

Answer: _____

49. Too many sensory details at once can —

Answer: _____

50. A taste detail might describe food as —

Answer: _____

Match each question to its answer

1. Choosing the RIGHT sense for a moment makes it — →
2. Sensory details can trigger — →
3. A good rule is to include sensory detail at — →
4. Which sense is often the MOST powerful for memory? →
5. Sensory details help turn 'telling' into — →

- (A) more powerful
 - (B) listeners' own memories and emotions
 - (C) important moments
 - (D) Smell
 - (E) 'showing'
-

6. Characters in a Told Tale

Circle the correct answer

51. Characters in a story are —

(A) the setting (B) the people or beings the story is about (C) the title (D) the problem

52. Listeners connect to a story mostly through —

(A) its characters (B) the page count (C) the font (D) the title only

53. A teller can bring a character to life with —

(A) a distinct voice or way of speaking (B) silence (C) a monotone (D) no expression

54. A clear MAIN character helps listeners —

(A) get confused (B) ignore the story (C) leave (D) know who to follow and root for

55. Showing what a character WANTS helps listeners —

(A) care about whether they get it (B) ignore the plot (C) forget the character (D) leave

56. A character's actions reveal —

(A) the setting only (B) who they are (C) the font (D) nothing

Write the answer

57. Giving each character a distinct trait helps listeners —

Answer: _____

58. A teller changing their voice for different characters is called —

Answer: _____

59. You don't need MANY characters; a told tale works well with —

Answer: _____

60. A character listeners CARE about usually has —

Answer: _____

Match each question to its answer

1. Facial expression and gesture can help a teller — →

2. A character's emotions should — →

3. Which brings a character to life BEST in a told tale? →

4. A villain in a told tale is more interesting when they — →

5. A character's growth (change) across a told tale gives it — →

(A) have a reason for what they do

(B) show a character's emotions

(C) emotional depth

(D) change with the events of the story

(E) Showing them act and speak in their own way

7. Mood & Tone

Circle the correct answer

61. 'Mood' in a story is —

(A) the plot (B) the page count (C) the feeling or atmosphere it creates (D) the setting only

62. 'Tone' is —

(A) the setting (B) the page count (C) the font (D) the teller's attitude toward the story

63. A spooky mood can be created with —

(A) a sunny setting (B) bright, cheerful details (C) dark settings, slow pace, and eerie details (D) fast jokes

64. A teller's VOICE can set the mood by —

(A) ignoring the mood (B) always shouting (C) matching tone to the feeling
(hushed, bright, tense) (D) staying monotone

65. Word choice affects mood because —

(A) different words carry different feelings (B) words have no feeling (C) words are
all the same (D) only the setting matters

66. A cheerful mood might use —

(A) dark images and slow pace (B) eerie silence (C) bright images and a lively pace
(D) gloomy words

Write the answer

67. Mood and the story's events should —

Answer: _____

68. A sudden shift in mood can —

Answer: _____

69. Pace affects mood because a slow pace often feels —

Answer: _____

70. Consistent mood helps a story feel —

Answer: _____

Match each question to its answer

1. Which detail creates a TENSE mood? →

2. Tone can be — →

3. A mismatch between a happy tone and a sad story usually feels — →

4. Mood is created through — →

5. A teller can lower their voice to create — →

(A) setting, word choice, pace, and delivery together

(B) suspense or intimacy

(C) "Somewhere down the hall, a door slowly creaked open."

(D) confusing

(E) playful, serious, spooky, sad, or many other attitudes

8. Tension & Suspense

Circle the correct answer

71. 'Suspense' is the feeling of —

(A) calm (B) boredom (C) certainty (D) anxious anticipation about what will happen

72. 'Tension' in a story is —

(A) the font (B) the setting (C) the sense that something important is at stake (D) the page count

73. Suspense keeps listeners —

(A) leaving (B) asleep (C) bored (D) eager to hear what happens next

74. A cliffhanger builds suspense by —

(A) skipping the tension (B) resolving everything (C) pausing at a tense moment (D) ending calmly

75. Slowing down at a crucial moment can —

(A) increase suspense (B) remove suspense (C) bore listeners (D) end the story

76. Suspense grows when the listener —

(A) is bored (B) doesn't care (C) already knows everything (D) cares about the outcome but doesn't know it yet

Write the answer

77. Raising the STAKES (what can be lost) —

Answer: _____

78. A ticking clock (a deadline) creates suspense because —

Answer: _____

79. Suspense is strongest when the outcome is —

Answer: _____

80. A pause (silence) at a tense moment can —

Answer: _____

Match each question to its answer

1. Foreshadowing (a hint of trouble ahead) can — →

2. Too much CALM with no tension can make a story feel — →

3. A teller's voice can build tension by — →

4. Suspense should build toward — →

5. Which line creates the MOST suspense? →

- (A) build suspense
 - (B) the climax
 - (C) "She reached for the doorknob — and it turned on its own."
 - (D) boring
 - (E) growing quieter or more urgent
-

9. Pacing

Circle the correct answer

81. 'Pacing' is —
(A) the title (B) the volume (C) how fast or slow a story moves (D) the setting
82. Slowing the pace is good for —
(A) nothing (B) important or emotional moments (C) boring parts (D) the whole story
83. Speeding up the pace is good for —
(A) nothing (B) action and excitement (C) the ending only (D) quiet reflection
84. A story told at ONE unchanging pace tends to feel —
(A) well-paced (B) dynamic (C) monotonous (D) exciting
85. A pause in the telling can —
(A) bore listeners (B) add emphasis or suspense (C) mean nothing (D) ruin the story
86. Rushing through an important moment can make it —
(A) stronger (B) clearer (C) more emotional (D) lose its impact

Write the answer

87. Lingering too long on an UNIMPORTANT part can make listeners —
Answer: _____
88. Good pacing means matching the SPEED to the —
Answer: _____
89. The pace usually QUICKENS as a story approaches its —
Answer: _____
90. After the climax, the pace often —
Answer: _____

Match each question to its answer

1. Varying the LENGTH of sentences can affect pace because — →
 2. A teller controls pace with — →
 3. Pacing helps a teller — →
 4. A dramatic pause right before a reveal can — →
 5. Which part of a story usually deserves the SLOWEST, most careful pace? →
- (A) short sentences feel fast; long ones feel slow
(B) control the listener's experience of time and tension
(C) heighten the impact
(D) speech speed, pauses, and sentence length
(E) The emotional climax or key moment
-

10. Voice & Delivery

Circle the correct answer

91. 'Vocal variety' means —
(A) whispering always (B) never changing your voice (C) speaking in a monotone
(D) changing your voice for effect (pitch, volume, pace)
92. A monotone (unchanging) voice tends to make listeners —
(A) engaged (B) excited (C) hooked (D) bored
93. VOLUME can be used to —
(A) confuse the listener (B) hide the story (C) do nothing (D) emphasize or create suspense (loud or soft)
94. Speaking SOFTLY can draw listeners —
(A) away (B) to sleep (C) out of the story (D) closer, creating intimacy or suspense
95. PITCH (how high or low your voice is) can help —
(A) only the setting (B) distinguish characters or express emotion (C) nothing (D) the page count
96. Clear ENUNCIATION (pronouncing words clearly) helps listeners —
(A) understand the story (B) miss words (C) get confused (D) ignore the teller

Write the answer

97. Speaking too FAST can cause listeners to —
Answer: _____

98. Emphasis on a KEY word can —

Answer: _____

99. A teller's ENERGY and enthusiasm are —

Answer: _____

100. Good delivery includes appropriate —

Answer: _____

Match each question to its answer

1. Matching your TONE of voice to the story's mood makes it — →

2. Making eye contact while telling helps — →

3. A confident delivery comes largely from — →

4. Using different voices for different characters helps listeners — →

5. Delivery that is too QUIET throughout can cause — →

(A) connect with the audience

(B) more believable and immersive

(C) knowing the story and practicing

(D) listeners to miss the story

(E) follow who is speaking

11. Gesture & Body Language

Circle the correct answer

101. 'Body language' in storytelling means —

(A) using your body, hands, and face to help tell the story (B) only the words (C) sitting perfectly still (D) only your voice

102. A gesture can —

(A) show an action or emphasize a point (B) hide the story (C) confuse listeners always (D) do nothing

103. Facial expressions help convey a character's or moment's —

(A) emotion (B) font (C) page count (D) setting

104. Standing still and stiff the whole time can make a telling feel —

(A) lifeless (B) exciting (C) dynamic (D) engaging

105. Gestures should MATCH —

(A) the words and action (B) a random moment (C) nothing (D) the page count

106. Too MANY random gestures can —

(A) distract from the story (B) improve clarity (C) always help (D) add nothing but is fine

Write the answer

107. A teller can SHOW how big something is with —

Answer: _____

108. Body language should reinforce, not —

Answer: _____

109. Posture can convey a character's —

Answer: _____

110. Using SPACE (moving or leaning) can help —

Answer: _____

Match each question to its answer

1. Facial expression is especially important for — →

2. A frozen face during an emotional moment can — →

3. Gestures work best when they are — →

4. Miming an action (like opening a door) can — →

5. Eye contact combined with gesture helps a teller — →

(A) showing emotion listeners can see

(B) natural and purposeful

(C) weaken the moment

(D) connect and engage

(E) make the story more vivid

12. The Surprise / Twist

Circle the correct answer

111. A 'twist' is —

(A) the title (B) the setting (C) an unexpected turn in the story (D) the ending always

112. A good twist should be —

(A) random and impossible (B) unrelated to the story (C) obvious (D) surprising yet believable

- 113.** A twist that comes from NOWHERE (no setup) tends to feel —
(A) clever (B) earned (C) satisfying (D) cheap or confusing
- 114.** Foreshadowing helps a twist by —
(A) spoiling it (B) planting hints so it feels earned (C) confusing listeners (D) removing it
- 115.** The BEST place for a big twist is often near the —
(A) title (B) very first line (C) middle of the setup (D) climax or end
- 116.** A surprise ending should still —
(A) be unrelated (B) make sense with the rest of the story (C) contradict everything (D) confuse listeners

Write the answer

- 117.** A twist works because it —
Answer: _____
- 118.** Too many twists can make a story feel —
Answer: _____
- 119.** A twist can change how the listener sees —
Answer: _____
- 120.** Delivering a twist well often uses a —
Answer: _____

Match each question to its answer

1. A predictable 'twist' isn't really a twist because it — →
 2. A twist should serve the story, not just — →
 3. A satisfying twist often makes the listener want to — →
 4. A twist that contradicts established facts feels — →
 5. A small surprise (not just a big twist) can also — →
- (A) keep listeners engaged
(B) look back and see the clues
(C) like a mistake
(D) shock for its own sake
(E) doesn't surprise anyone
-

13. Audience Awareness

Circle the correct answer

121. 'Audience awareness' means —

(A) reading a script (B) only your own performance (C) paying attention to who is listening and how they respond (D) ignoring the audience

122. A teller should adapt a story to the —

(A) teller's mood only (B) age and interests of the audience (C) font (D) page count

123. If the audience looks confused, a teller should —

(A) clarify or slow down (B) speed up (C) keep going identically (D) ignore it

124. If the audience looks bored, a teller might —

(A) add energy or move to the exciting part (B) add more detail (C) keep the same pace (D) slow down more

125. Telling a story to little kids vs teens, you'd change the —

(A) nothing (B) vocabulary and complexity (C) the font (D) the plot only

126. Reading the audience is possible because a live teller can —

(A) ignore them (B) not see them (C) see and hear their reactions (D) read a script only

Write the answer

127. Involving the audience (a question, a repeated line) can —

Answer: _____

128. A good teller balances their PLAN with —

Answer: _____

129. Adapting a story does NOT mean —

Answer: _____

130. Knowing your audience helps you choose —

Answer: _____

Match each question to its answer

1. A joke that lands with one audience might — →

2. A respectful teller is sensitive to the audience's — →

3. Making eye contact helps a teller — →

4. If the audience is very quiet, it might mean they are — →

5. Adapting length to the audience's attention span is — →

- (A) smart audience awareness
 - (B) background and feelings
 - (C) gauge and connect with the audience
 - (D) deeply engaged OR bored — read other cues
 - (E) not land with another
-

14. Repetition & Refrain

Circle the correct answer

131. A 'refrain' is —

- (A) the ending only (B) the setting (C) a repeated line or phrase in a story (D) the title

132. Repetition helps a told story be —

- (A) confusing (B) boring (C) forgettable (D) memorable

133. A refrain invites the audience to —

- (A) stay silent (B) ignore the story (C) leave (D) join in and participate

134. The 'rule of three' in storytelling means —

- (A) nothing repeats (B) four is the magic number (C) everything happens twice (D) things often happen in threes (three tries, three characters)

135. Repetition with a small CHANGE each time (like three tries) builds —

- (A) confusion (B) anticipation (C) nothing (D) boredom

136. Oral traditions use repetition partly to —

- (A) confuse tellers (B) shorten stories (C) help tellers remember the story (D) hide the story

Write the answer

137. A repeated phrase can become a story's —

Answer: _____

138. Too much repetition with NO variation can become —

Answer: _____

139. A call-and-response involves —

Answer: _____

140. Repeated STRUCTURES (like each character facing the same test) create —

Answer: _____

Match each question to its answer

1. A refrain often appears at — →
2. Repetition can build to a satisfying — →
3. Rhythm and repetition are especially powerful in — →
4. A repeated line works best when it is — →
5. Building repetition into a story helps a teller — →

- (A) key moments or transitions
 - (B) engage the audience and stay on track
 - (C) stories for young children
 - (D) payoff when the pattern finally breaks or resolves
 - (E) short and catchy
-

15. Oral Tradition & History

Circle the correct answer

141. 'Oral tradition' means —

- (A) stories passed down by telling, not writing (B) stories on film (C) stories no one shares (D) stories only in books

142. Before writing, cultures preserved their history through —

- (A) oral storytelling (B) the internet (C) no method (D) books

143. A 'folktale' is —

- (A) a news report (B) a modern novel (C) a textbook (D) a traditional story passed down among a people

144. A 'myth' often explains —

- (A) how something in the world came to be (B) the news (C) a math problem (D) the weather report

145. A 'legend' is a story that —

- (A) is based on real people or events but is exaggerated over time (B) is entirely factual (C) has no basis (D) is a modern invention

146. Oral traditions vary across —

- (A) only one culture (B) only modern times (C) cultures around the world (D) no cultures

Write the answer

147. Storytelling helped pass down a culture's —

Answer: _____

148. Because oral stories are retold, they often —

Answer: _____

149. Respecting a culture's stories means —

Answer: _____

150. A 'fable' is a short story that —

Answer: _____

Match each question to its answer

1. The 'moral' of a fable is — →

2. Oral traditions are still alive today in — →

3. Learning traditional stories connects us to — →

4. Why did oral storytellers use rhyme and repetition? →

5. A 'griot' (in West African tradition) is a — →

(A) the people and cultures who told them

(B) family stories, jokes, and community storytelling

(C) storyteller and keeper of history

(D) To help remember and retell long stories accurately

(E) the lesson it teaches

16. Capstone: Telling a Whole Story

Circle the correct answer

151. Telling a whole story well combines —

(A) only a setting (B) only a good voice (C) only a good plot (D) a strong story, structure, and expressive delivery

152. The FIRST step in preparing to tell a story is to —

(A) pick the font (B) count the pages (C) memorize every word (D) choose a story worth telling

153. A strong telling opens with a —

(A) long slow introduction (B) hook (C) the ending (D) a list of facts

154. Across the telling, the teller should —

(A) build tension toward the climax (B) stay flat (C) avoid a climax (D) release all tension early

155. At key emotional moments, a teller should —

(A) stay monotone (B) slow down and use expression (C) rush through them (D) skip them

156. A whole telling ends with a satisfying —

(A) new problem (B) random stop (C) cliffhanger with no payoff (D) resolution

Write the answer

157. Throughout, a good teller stays aware of the —

Answer: _____

158. Practicing a story before telling it helps a teller —

Answer: _____

159. The teller's tools include —

Answer: _____

160. A whole story should feel like —

Answer: _____

Match each question to its answer

1. The most important thing in storytelling is to — →

2. If a story isn't landing, a teller can — →

3. Sensory details and vivid characters make a telling — →

4. A pause before a big reveal — →

5. Revising a told story means — →

(A) improving it as you practice and perform

(B) connect with and move the audience

(C) adjust pace, energy, or detail in the moment

(D) immersive

(E) heightens its impact

Riddle & Joke Break

Guess the answer, then check the key!

161. A story uses "I woke up and looked around." Which point of view is that?

162. A story uses "She woke up and looked around." Which point of view is that?

163. A story says "You wake up and look around." Which point of view is that?

- 164.** "Voice" and "tone" are related but different. What's the difference?
- 165.** "He strolled," "he marched," and "he shuffled" all mean he walked. Why choose one over another?
- 166.** A narrator who can see into EVERY character's thoughts is called what?
- 167.** A first-person narrator turns out to be lying or mistaken about events. What is this narrator called?
- 168.** The same rainy day is described as "the storm hammered the windows" in one story and "gentle rain tapped the glass" in another. What writing element changed?
- 169.** Why did the story find its voice?
- 170.** Why did the first-person narrator use "I" so much?
- 171.** Why did the third-person narrator stand back?
- 172.** Why did the tone set the mood?
- 173.** Why did the writer pick each word so carefully?
- 174.** Why did the second-person story feel so personal?

Fun Facts

- Did you know? "Point of view" decides who tells the story: first person ("I"), second person ("you"), or third person ("he/she/they"). Changing the narrator can completely change how a story feels!
- Did you know? "Voice" is a writer's unique personality on the page, while "tone" is the attitude of a specific piece. One writer can shift tone from funny to serious while keeping their same recognizable voice!
- Did you know? Precise word choice is a writer's superpower. "Strolled," "marched," and "trudged" all mean walked -- but each one paints a totally different picture in the reader's mind!
- Did you know? Reading your writing OUT LOUD is one of the best revision tricks. Your ear catches clunky sentences, missing words, and awkward rhythm that your eyes glide right over!
- Did you know? An "unreliable narrator" is a storyteller you can't fully trust -- they might be mistaken, biased, or even lying. Realizing you've been misled is one of literature's great surprises!
- Did you know? "Second person" point of view ("you walk into the room") is rare in stories but common in choose-your-own-adventure books and video games,

because it makes YOU the hero!

- Did you know? "Diction" simply means a writer's word choice. Formal diction ("commence") versus casual diction ("start") instantly changes how mature, playful, or serious a piece sounds!
 - Did you know? Varying your sentence length creates rhythm. A string of long sentences followed by a short, punchy one -- "And then it was gone." -- makes that short sentence hit like a drumbeat!
-

Answer Key

1. A — aloud, with your voice
2. A — teller (storyteller)
3. C — audience (listeners)
4. C — shared knowledge and entertained each other
5. D — voice, pace, and gesture live
6. A — the audience's reactions
7. connect with listeners and make them feel something
8. characters, a setting, and events
9. improves with practice
10. the teller adapts to the moment
Matching (What Is Storytelling?): 1→B, 2→D, 3→C, 4→A, 5→E
11. B — an opening that grabs the listener's attention
12. A — at the very beginning of the story
13. A — "The night the lights went out, everything changed."
14. A — curious about what happens next
15. C — hook the audience
16. A — grab attention right away
17. not grab attention
18. the rest of the story
19. make listeners want to keep listening

20. stronger than vague ones

Matching (The Hook): 1→A, 2→D, 3→C, 4→E, 5→B

21. D — beginning, middle, and end

22. B — introduces characters and the situation

23. D — builds the problem and the tension

24. B — resolves the problem

25. B — the moment of greatest tension or excitement

26. B — conflict

27. a clear order the listener can follow

28. confusing or aimless

29. engaged and wanting to know what happens

30. the conflict is settled

Matching (Story Structure): 1→B, 2→C, 3→D, 4→A, 5→E

31. C — where and when it takes place

32. C — picture the story in their minds

33. B — "Rain hammered the tin roof of the tiny cabin."

34. B — mood

35. C — the details that matter

36. D — an imaginary one

37. ground themselves in the story

38. a change in the story (time or place shift)

39. sight, sound, smell, touch, and taste

40. more powerful

Matching (Setting the Scene): 1→A, 2→E, 3→D, 4→C, 5→B

41. A — the five senses (sight, sound, smell, touch, taste)

42. C — experience the story vividly

43. C — "The floorboards creaked with every step."

44. A — "The kitchen filled with the scent of warm cinnamon."

- 45. C — sight, forgetting the other senses
- 46. C — specific
- 47. "The rope burned rough against her palms."
- 48. showing, not telling
- 49. overwhelm the listener
- 50. "sweet and sticky, like melted honey"

Matching (Sensory Details): 1→A, 2→B, 3→C, 4→D, 5→E

- 51. B — the people or beings the story is about
- 52. A — its characters
- 53. A — a distinct voice or way of speaking
- 54. D — know who to follow and root for
- 55. A — care about whether they get it
- 56. B — who they are
- 57. tell them apart
- 58. voicing (characterization through voice)
- 59. a small, clear cast

- 60. a goal and a feeling

Matching (Characters in a Told Tale): 1→B, 2→D, 3→E, 4→A, 5→C

- 61. C — the feeling or atmosphere it creates
- 62. D — the teller's attitude toward the story
- 63. C — dark settings, slow pace, and eerie details
- 64. C — matching tone to the feeling (hushed, bright, tense)
- 65. A — different words carry different feelings
- 66. C — bright images and a lively pace
- 67. match and reinforce each other
- 68. surprise listeners and add drama
- 69. tense or calm; a fast pace feels exciting
- 70. unified

Matching (Mood & Tone): 1→C, 2→E, 3→D, 4→A, 5→B

- 71. D — anxious anticipation about what will happen
- 72. C — the sense that something important is at stake
- 73. D — eager to hear what happens next
- 74. C — pausing at a tense moment
- 75. A — increase suspense
- 76. D — cares about the outcome but doesn't know it yet
- 77. increases tension
- 78. time is running out
- 79. uncertain
- 80. heighten suspense

Matching (Tension & Suspense): 1→A, 2→D, 3→E, 4→B, 5→C

- 81. C — how fast or slow a story moves
- 82. B — important or emotional moments
- 83. B — action and excitement
- 84. C — monotonous
- 85. B — add emphasis or suspense
- 86. D — lose its impact
- 87. lose interest
- 88. moment's importance and energy
- 89. climax
- 90. slows for the resolution

Matching (Pacing): 1→A, 2→D, 3→B, 4→C, 5→E

- 91. D — changing your voice for effect (pitch, volume, pace)
- 92. D — bored
- 93. D — emphasize or create suspense (loud or soft)
- 94. D — closer, creating intimacy or suspense
- 95. B — distinguish characters or express emotion

- 96. A — understand the story
- 97. miss important parts
- 98. highlight its importance
- 99. contagious to the audience
- 100. pauses
Matching (Voice & Delivery): 1→B, 2→A, 3→C, 4→E, 5→D
- 101. A — using your body, hands, and face to help tell the story
- 102. A — show an action or emphasize a point
- 103. A — emotion
- 104. A — lifeless
- 105. A — the words and action
- 106. A — distract from the story
- 107. their hands
- 108. contradict the words
- 109. confidence, fear, or age
- 110. show a change of scene or character
Matching (Gesture & Body Language): 1→A, 2→C, 3→B, 4→E, 5→D
- 111. C — an unexpected turn in the story
- 112. D — surprising yet believable
- 113. D — cheap or confusing
- 114. B — planting hints so it feels earned
- 115. D — climax or end
- 116. B — make sense with the rest of the story
- 117. overturns the listener's expectation
- 118. confusing or gimmicky
- 119. the whole story
- 120. pause right before the reveal
Matching (The Surprise / Twist): 1→E, 2→D, 3→B, 4→C, 5→A

121. C — paying attention to who is listening and how they respond
122. B — age and interests of the audience
123. A — clarify or slow down
124. A — add energy or move to the exciting part
125. B — vocabulary and complexity
126. C — see and hear their reactions
127. increase engagement
128. flexibility to adapt in the moment
129. changing its core meaning or heart
130. the right story and the right details
Matching (Audience Awareness): 1→E, 2→B, 3→C, 4→D, 5→A
131. C — a repeated line or phrase in a story
132. D — memorable
133. D — join in and participate
134. D — things often happen in threes (three tries, three characters)
135. B — anticipation
136. C — help tellers remember the story
137. signature or hook
138. monotonous
139. the teller saying a line and the audience answering
140. a satisfying pattern
Matching (Repetition & Refrain): 1→A, 2→D, 3→C, 4→E, 5→B
141. A — stories passed down by telling, not writing
142. A — oral storytelling
143. D — a traditional story passed down among a people
144. A — how something in the world came to be
145. A — is based on real people or events but is exaggerated over time
146. C — cultures around the world

147. values, history, and wisdom
148. change a little over time
149. telling them accurately and giving credit
150. teaches a lesson, often with animal characters
Matching (Oral Tradition & History): 1→E, 2→B, 3→A, 4→D, 5→C
151. D — a strong story, structure, and expressive delivery
152. D — choose a story worth telling
153. B — hook
154. A — build tension toward the climax
155. B — slow down and use expression
156. D — resolution
157. audience and their reactions
158. know it well and deliver it confidently
159. voice, pace, gesture, and expression
160. a complete journey with a beginning, middle, and end
Matching (Capstone: Telling a Whole Story): 1→B, 2→C, 3→D, 4→E, 5→A
161. First person! The narrator is a character in the story, using "I" and "me."
162. Third person! The narrator stands outside the character, using "he," "she," or "they."
163. Second person! It's rare and puts the reader directly into the action as "you."
164. Voice is a writer's overall personality on the page; tone is the specific attitude of a piece -- playful, serious, sarcastic. One writer can shift tone while keeping their voice!
165. Because each word carries a different feeling -- relaxed, determined, or weary. Precise word choice IS voice!
166. An omniscient narrator! "Omniscient" means all-knowing -- this narrator sees everything, everywhere.
167. An unreliable narrator! Part of the fun is realizing you can't fully trust the storyteller.
168. The tone (and mood)! Word choice colors the exact same event to feel

threatening or cozy.

169. Because it finally figured out how it wanted to sound!

170. Because they're telling the story from inside their own head!

171. Because they tell the story using "he," "she," and "they"!

172. Because how you say something changes how the reader feels it!

173. Because "strolled," "marched," and "shuffled" all mean walked -- but they FEEL completely different!

174. Because it puts YOU right into the action!

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