



Project: PowerUP - 101252479

PowerUP - Power up digital citizens: children designing video games to tackle online risks

Training Programme on Online Safety and Educational Video Game Co-Creation with Children

Training Materials developed during the Training Session in Portugal



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Table of Contents

Table of Contents.....	2
1. Introduction	4
1.1 Project Context	4
1.2 Overview of the Training Session	4
1.3 Training Objectives	4
1.4 Expected Learning Outcomes	5
1.5 Methodology	5
2. Detailed Activities.....	7
2.1 Day 1: Context, Topics & Story Creation	7
2.1.1 The Project: Goals, Relevance & EU Context	7
2.1.2 The Digital Reality of Our Children	7
2.1.3 Why Video Game Design? The Pedagogy of Making.....	8
2.1.5 What Makes a Good Safety Story?	9
2.1.6 Game Card Creation: Participants Draft Their Own Scenario	11
2.2 Day 2: Game Creation – Process, Technique & Both Modalities.....	13
2.2.1 Opening: Answers to Day 1 Reflection Cards	13
2.2.2 TyranoBuilder: First Contact – Scene 1 of Your Game.....	13
2.2.3 Branching Narrative: Choices & Consequences.....	14
2.2.4 Characters, Visuals & Audio: Bringing the Story to Life	15
2.2.5 Supported Game Creation Lab.....	16
2.2.6 Peer Review Using the Evaluation Criteria.....	17
2.2.7 From Your Game to Your Classroom	17
2.2.8 Closing, Follow-Up Process & Next Steps.....	18
2.3 Post-Training Process	18
2.3.1 Individual Follow-Up Call Protocol	18
3. Participant Feedback	19
4. Overview of Training Materials.....	24
4.1 Presentations (Annex A).....	24
4.2 Participant-Facing Materials (Annex B)	24
4.3 Reference & Evaluation Materials (Annex C)	24
5. Conclusions & Recommendations	25
5.1 Conclusions	25
5.2 Recommendations for “WP3 - Peer-to-peer learning, co-design and video-game creation challenge” Implementation	25
Annexes.....	26

Annex A – Presentation Decks	26
Annex B – Participant-Facing Materials.....	26
Annex C – Reference & Evaluation Materials.....	26

1. Introduction

1.1 Project Context

PowerUP – Power Up Digital Citizens: Children Designing Video Games to Tackle Online Risks is a two-year initiative co-funded by the European Union under the CERV-2025-CHILD call (project n° 101252479).

The project's core ambition is to equip teachers and educators to facilitate a child-led game-design process in which children aged 8-13 design their own short interactive narrative games addressing online safety topics: cyberbullying, misinformation, privacy threats, hate speech, stranger danger, etc. By making children the designers of safety education content, PowerUP applies a “pedagogy of making” grounded in constructivist learning research.

Further information about the project, its activities, resources and project results is available on the official PowerUP website: <https://powerup-citizens.eu/>

1.2 Overview of the Training Session

The first PowerUP Teacher and Educator Training Workshop was held at Escola Básica e Secundária de Vilela, Portugal, on 9 and 11 June 2026. The workshop spanned two full days and brought together teachers and educators from all six partner countries.

The event was designed as a practical, hands-on training rather than a lecture-based information session. By the end of Day 2, every participant had produced a fully playable interactive narrative prototype using TyranoBuilder, the visual-novel engine selected as the project's primary game-creation tool.

Training Overview

2 days (9 & 11 June 2026) – Lead organisation of the training: ELAN & Euphoria Net.

Target participants: Teachers and educators from 6 partner countries.

Result per participant: 1 working game prototype + 1 completed game card scenario.

1.3 Training Objectives

The training was designed to achieve the following objectives:

- Provide participants with a solid understanding of the EU policy context (CERV programme, EU Strategy on the Rights of the Child, Digital Education Action Plan) and of PowerUP's specific goals within that context.

- Introduce the evidence base for game-based learning and the “pedagogy of making” as a rigorous methodological approach for online safety education.
- Build participants’ capacity to facilitate child-led game design, including the ability to distinguish between the two age-modality workflows (TyranoBuilder for ages 11-13; illustrated game cards for ages 8-10).
- Develop narrative design skills: writing safety stories that convey their message through agency and consequence rather than didactic instruction.
- Develop technical fluency with TyranoBuilder sufficient to act as a confident facilitator when children use the tool in class.
- Enable participants to use the evaluation criteria to review games and provide structured feedback.
- Support participants in planning the classroom implementation for their own specific learner group.

1.4 Expected Learning Outcomes

On completion of the training, participants were expected to be able to:

- Explain the rationale for child-led game design as an online safety pedagogy to colleagues and school management.
- Select an appropriate online safety topic and design a game card scenario with a meaningful branching narrative.
- Operate TyranoBuilder independently to create and export a multi-scene game with branching choices.
- Facilitate the game-creation process with learners aged 8-13 in either the TyranoBuilder or illustrated-card modality.
- Apply the project’s narrative design principles (emotional authenticity, non-preachy consequences, inclusive characters) when supporting children’s creative decisions.
- Use the five-dimension evaluation rubric to review and give feedback on child-created games.

1.5 Methodology

The training adopted a learning-by-doing methodology that mirrored the very pedagogy participants would later facilitate with their students. Rather than observing demonstrations passively, participants were positioned as learners-as-makers throughout both days.

Key methodological principles applied:

- Experiential continuity: the scenario drafted on Day 1 became the game built on Day 2, creating a coherent through-line across both sessions.
- Peer learning: cross-country pairing was built into multiple activities (digital memories, needs-analysis review, game-card peer review, peer evaluation using specific evaluation criteria) to leverage the professional diversity of the group.
- Scaffolded construction: each technical step in TyranoBuilder was introduced via simultaneous guided walkthrough, with participants following on their own machines rather than watching a pre-recorded demonstration.
- Reflection-in-action: structured reflection points (Day 1 reflection card; Day 1 opening on Day 2) provided opportunity to surface and address misconceptions in real time.
- Inclusive design: the training explicitly introduced both the TyranoBuilder modality (ages 11-13) and the illustrated game-card modality (ages 8-10), ensuring participants left with strategies for their full age range.

2. Detailed Activities

This section provides a step-by-step account of the training sessions across both days, with reference to the materials used at each stage. Key slides are reproduced where relevant; all full presentation decks are included in Annex A.

2.1 Day 1: Context, Topics & Story Creation

Day 1 moved from broad context (EU policy, research base, children's digital reality) to hands-on practice (game card scenario writing). It was led jointly by ELAN and Euphoria Net.

2.1.1 The Project: Goals, Relevance & EU Context

This session provided participants with the policy and partnership context for their participation in the project. Topics covered included:

- PowerUP's specific objectives, intended beneficiaries, and timeline.
- The CERV-2025-CHILD call: its funding rationale and how PowerUP was designed to meet its priorities.
- EU policy framework: the EU Strategy on the Rights of the Child, the Better Internet for Kids Plus (BIK+) strategy, and the Digital Education Action Plan.
- The conceptual positioning of the child as rights-holder and co-creator – not merely a recipient of adult-designed content.
- The partnership structure: the six organisations involved and how their contributions connect across countries.

2.1.2 The Digital Reality of Our Children

This session grounded the training in evidence collected from children across the project's partner countries (Greece, Italy, Poland, Portugal, Romania) during the project's needs analysis phase: partner schools in each country involved at least 20 children each, for a total of 103 children aged 8-13.

The session drew on key themes from the consortium's needs analysis:

- What children aged 8-13 do online and which platforms they use most.
- The awareness-preparedness gap: children often recognise online risks but feel unsure how to respond.
- Gendered dimensions of online risk exposure and reporting behaviour.

Findings were contextualised against European research literature, including EU Kids Online 2020, WHO Europe 2024, and European Parliament Reports.

2.1.3 Why Video Game Design? The Pedagogy of Making

This session introduced the core pedagogical rationale for the PowerUP approach. It was structured around four pillars explaining why designing – rather than consuming – games is an effective vehicle for online safety education.

“The Four Pillars – Why Game Design works for Online safety” – Annex A2

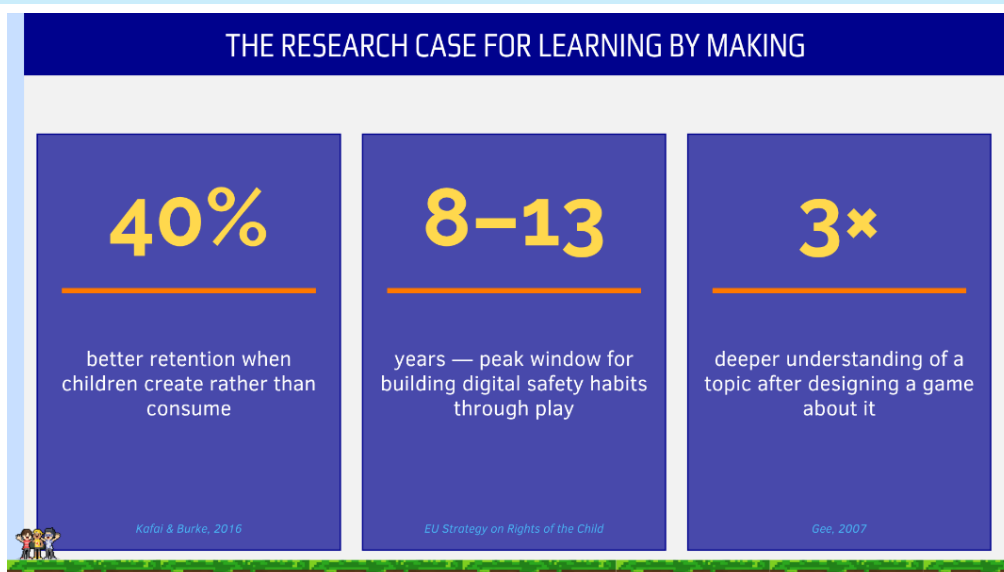


The four pillars presented were:

1. Learning by Making
2. Systems Thinking
3. Narrative Empathy
4. Inclusion Through Making

Research evidence cited: Kafai & Burke (2016) – 40% better retention when children create rather than consume; Gee (2007) – 3× deeper understanding of a topic after designing a game about it; EU Strategy on the Rights of the Child – ages 8–13 as peak window for building digital safety habits through play.

“The research Case for Learning by Making” – Annex A2



The session also introduced the two modalities used in the project (TyranoBuilder for ages 11-13; illustrated game cards for ages 8-10), stressing that both maintain the child as the creative decision-maker. The teacher’s role in the younger-age modality is explicitly that of assembler and facilitator, not co-author.

Live examples of child-designed games from previous projects were shared, followed by a structured group discussion around five questions (creative choices, empathy, message clarity, surprises, and topic relevance for participants’ own classes).

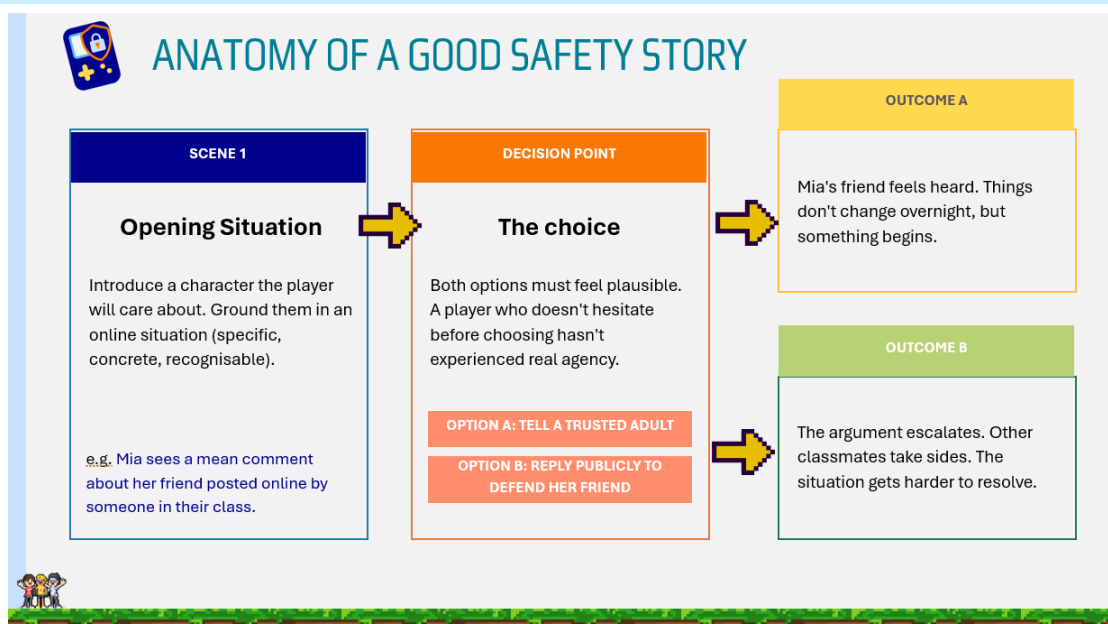
2.1.5 What Makes a Good Safety Story?

This session moved from pedagogical rationale to narrative craft, equipping participants with practical principles for evaluating and shaping children’s story ideas.

The Five Narrative Principles – Annex A3



The Anatomy of a Good Safety Story – Annex A3



Core narrative principles presented:

- The difference between a safety message and a safety story: a rule stated directly (“don’t talk to strangers”) is not a story; a character facing a genuine dilemma is.
- Agency and consequence: both choice options must feel plausible and real. A player who does not hesitate before choosing has not experienced genuine agency.
- Emotional authenticity: outcomes should capture the emotional consequence, not just the practical one. Outcome B should feel like a consequence, not a punishment.
- Inclusive characters: giving the antagonist depth (lonely, scared, imitating older siblings) teaches more than a flat villain.
- Age-appropriate scope: one specific situation on one specific platform is always stronger than a generic “internet dangers” premise.

Facilitation techniques introduced for supporting children’s story creation:

- “Perspective Swap”: ask the child to retell the scene from the other character’s point of view.
- “What Next?”: prompt children to extend the consequence beyond the immediate moment.
- “The Quiet Player”: visual contribution pathways for children who prefer drawing or writing over oral explanation.

- “Is It Fair?”: a reflective question that helps children test whether both choice options have been treated with equal care.

The session also addressed how to handle sensitive content: if a game card appears to reflect a real experience, trainers and teachers should follow the in-session response and referral process discussed during the training.

2.1.6 Game Card Creation: Participants Draft Their Own Scenario

The practical heart of Day 1. Each participant drafted their own game card scenario using the PowerUP game card template. This was not a generic exercise: the card produced here was the material each participant would build into a playable game on Day 2.

The Game Card Template – Annex B1



“Step 1 – Choose your topic” – Annex A4



STEP 1 - CHOOSE YOUR TOPIC



Cyberbullying

What does it feel like to be the bystander, the one who sees it but says nothing?



Fake News

What makes someone share something they have not checked?
What is at stake?



Online Privacy

What does a child give up when they share a photo publicly without thinking?



Online Kindness

What does a small act of kindness cost and what can it change?



Hate Speech

What do you do when a comment is hurtful but the person posting it is your friend?



Grooming Risks

How do you know when an online friendship is starting to feel wrong?

The activity was structured in four guided steps:

- Step 1 – Choose a topic from the six available: Cyberbullying, Fake News, Online Privacy, Online Kindness, Hate Speech, Grooming Risks.
- Step 2 – Create characters: 2–3 named characters, each with one concrete distinguishing trait. Participants were reminded that naming characters creates immediacy, and that giving depth to antagonist characters is pedagogically valuable.
- Step 3 – Write Scene 1: the opening situation, grounded in a specific platform or digital space. Participants were prompted to answer: Who is the protagonist and where are they? What has just happened? What is at stake emotionally?
- Step 4 – Create the decision point and write the two outcomes. Both options must feel plausible; the outcomes must capture emotional consequences, not just practical ones.

A worked example (Topic: Online Kindness; protagonist Mia in a class group chat; a friend left out; choice between replying warmly or staying silent) was available as a reference.

The final 20 minutes of the activity consisted of a peer exchange.

Peer Review Exercise – Annex A4

PEER REVIEW

 **As the reader, ask yourself:**

Q1 Would the player hesitate?
Is the choice genuinely difficult, or is one option obviously correct?

Q2 Is the message clear without preaching?
Does the safety lesson emerge from the story — or is it stated directly?

Q3 Would a child in your class recognise this character?
Does the protagonist feel real and age-appropriate?

Q4 Could this card include your students?
Is there anything in the story that might inadvertently exclude some children?

Q5 What is the mood at the end?
Do both outcomes leave the player with something to think about?



2.2 Day 2: Game Creation - Process, Technique & Both Modalities

Day 2 was structured as a progressive build session: from the first scene to complete, playable prototype. Every participant worked directly from the game card scenario they had written on Day 1.

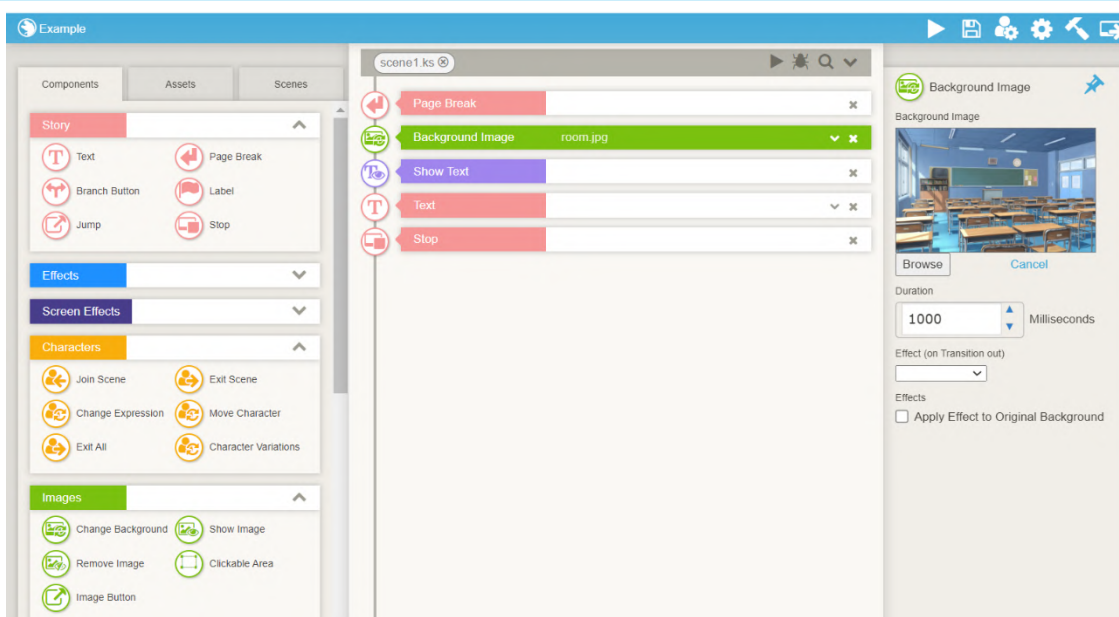
2.2.1 Opening: Answers to Day 1 Reflection Cards

Trainers opened Day 2 by reading selected questions and observations from the previous day's reflection cards. The most common themes were addressed directly; questions flagged as needing more time were noted as FAQ candidates for the post-training FAQ seed document.

2.2.2 TyranoBuilder: First Contact - Scene 1 of Your Game

The first technical session used a simultaneous guided walkthrough: the trainer shared their screen and all participants followed on their own laptops, working on their own game scenario rather than a generic tutorial example. This approach – “your scenario, not mine” – maintained participant ownership of the content throughout.

TyranoBuilder Interface Overview



Steps covered in sequence:

- Creating a new project (Game Type: Visual Novel; Window Size: Landscape 1280×720).
- Understanding the four interface areas: Tools Area (left), Scene Editor (centre), Settings Area (right), Icons Area (top-right).
- Setting up Scene 1: deleting the sample component, adding a background, creating the protagonist character in the Character Manager.

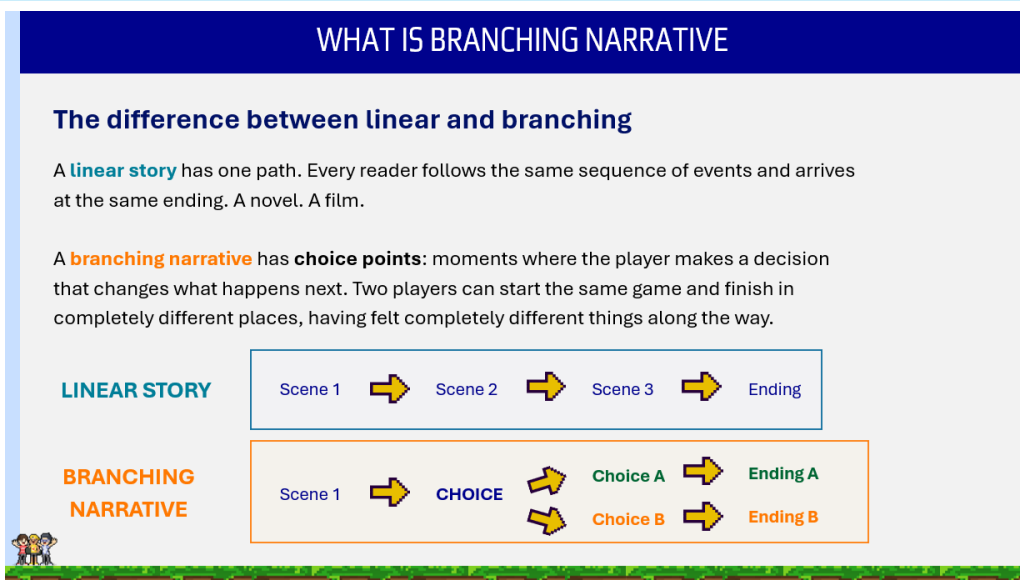
- Adding dialogue via Show Text and Text components; using # to set speaker names and narration.
- Changing character expressions to convey emotion.
- Adding background music using the Media component.
- Saving and previewing in-browser using Ctrl+P / Cmd+P.

The session ended only when every participant had a working, playable first scene. Trainers circulated to resolve individual technical issues.

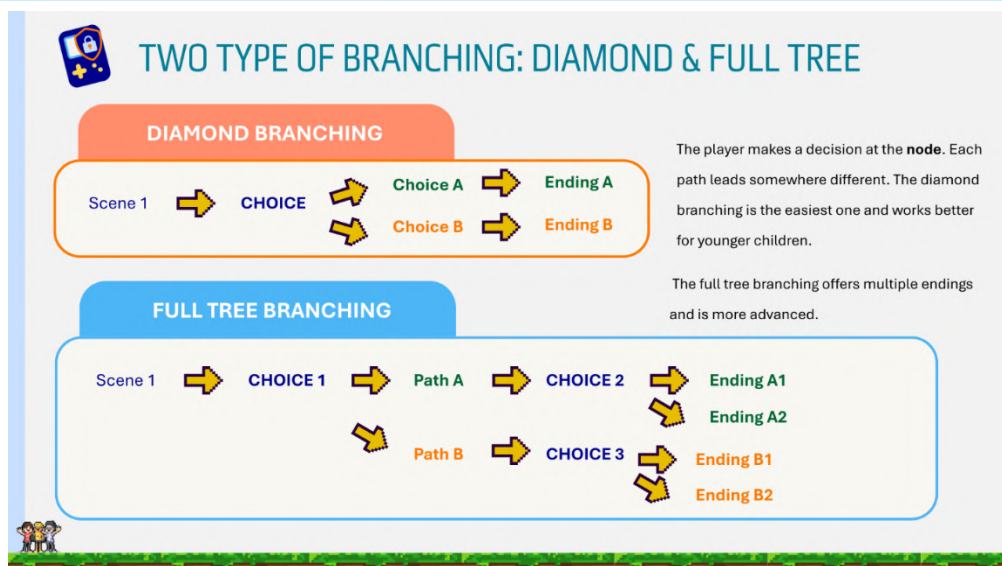
2.2.3 Branching Narrative: Choices & Consequences

Building on the narrative principles introduced on Day 1, this session translated the game card's decision point into TyranoBuilder's branching architecture.

What is Branching Narrative – Annex A5



“Branching Narrative – Diamond Vs Full Tree” – Annex A5

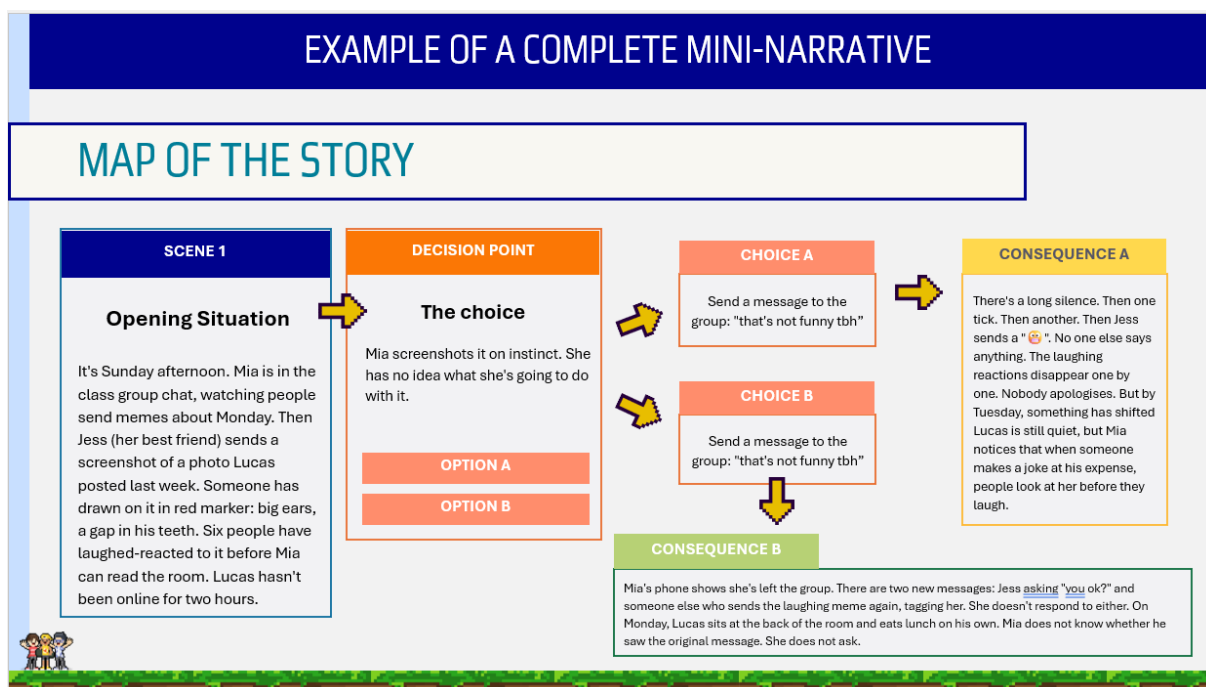


Technical concepts introduced:

- The four components of branching: Branch Button, Stop, Label, and Jump.
- Diamond branching (choice → two paths → shared ending) as the recommended starting structure.
- Full tree branching (multiple choice points, multiple endings) as an advanced option for ambitious participants.
- Scene naming conventions for maintainability (e.g. choice_A_help, choice_B_reply, ending_A, ending_B).
- Writing consequence scenes across three layers: Immediate (visible change), Emotional (how the character feels), Later (longer-term shift).
- Assembler modality: how the teacher uses a child's hand-written decision card to build the game, preserving the child's exact wording.

Participants extended their existing scene with a full choice-and-consequence sequence drawn from their game card. Common errors and fixes were listed on-screen (dead ends, wrong button targets, unbalanced branches, preachy outcomes, excessive text).

The Example of a Complete Mini-Narrative – Annex A5



2.2.4 Characters, Visuals & Audio: Bringing the Story to Life

This session addressed the visual and audio layer of the game, following the narrative structure session.

- Adding a second character and managing dialogue between two speakers.

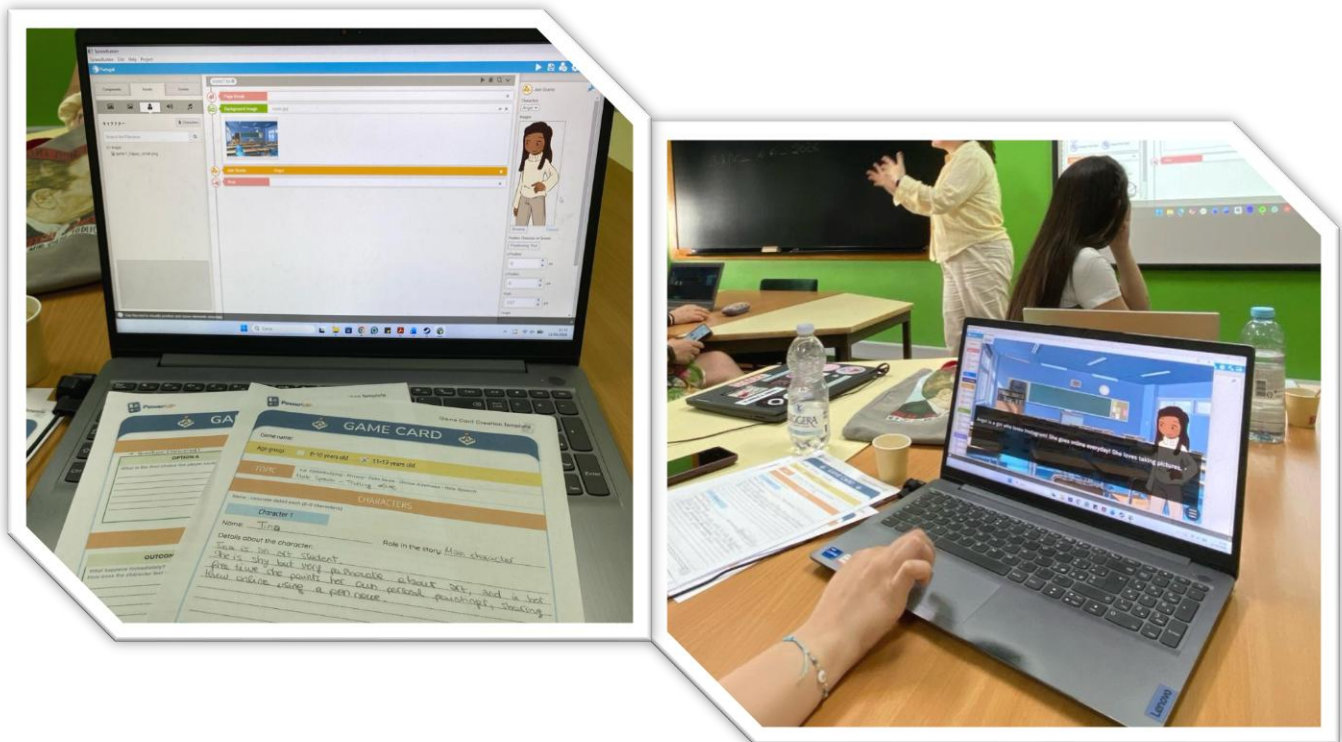
- Character expressions: adjusting sprites to convey emotion across the narrative.
- Scene transitions: simple fade or cut effects for scene changes.
- Younger modality: how children select a mood descriptor from a printed list and how the teacher finds and assigns the corresponding audio track.
- Brief accessibility note: readable font sizes, sufficient contrast, avoiding flashing effects.

2.2.5 Supported Game Creation Lab

The lab gave participants +/- 90 minutes of supported independent creation time, structured in three phases:

- Phase 1 (30 min): complete the narrative structure – all scenes roughed in, all branches connected, no dead ends.
- Phase 2 (30 min): visual and audio completion – backgrounds, sprites, music tracks, expressions.
- Phase 3 (30 min): polish and testing – playing through all branches, fixing errors, adjusting dialogue.

The goal was for every participant to leave this lab with a complete, playable prototype. Trainers circulated actively, providing both technical and narrative support.



2.2.6 Peer Review Using the Evaluation Criteria

This session served a dual purpose: providing authentic feedback to game creators and giving participants direct experience of using the evaluation rubric they will use with their own students.

Table: “Five-Dimension Evaluation Rubric” – Annex C1

Dimension	Jury Category (out of 20)	Player Question
1. Gameplay & Design	Does the game work and engage?	 Was it fun to play?
2. Story & Message	Is the safety message clear?	 Did you learn something?
3. World & Characters	Are characters diverse and inclusive?	 Did everyone feel welcome?
4. Safety & Ethics	Is the content safe for all children?	 Did it feel safe and kind?
5. Originality & Effort	Does the game have a creative voice?	 Did it feel like their game?

The five evaluation dimensions applied:

- Gameplay & Design: Does the game work and engage? Are player choices meaningful?
- Story & Message: Is the online safety message woven naturally into the story, or stated directly?
- World & Characters: Are characters diverse, relatable, and free of harmful stereotypes?
- Safety & Ethics: Is the content fully safe, respectful, and appropriate for children?
- Originality & Effort: Does the game have a distinct creative voice?

2.2.7 From Your Game to Your Classroom

Participants moved from training to implementation planning in a guided individual-then-pairs reflection. Each participant considered:

- Modality choice: TyranoBuilder (ages 11-13) or illustrated game cards (ages 8-10) for their specific group.
- Facilitation approach: key moments where they would intervene and key moments where they would step back.
- Expected student topics: which online safety themes are their class most likely to choose.
- One open technical or pedagogical question for the follow-up call.

Country pairs shared one insight and one open question with the whole group.

2.2.8 Closing, Follow-Up Process & Next Steps

The training closed with a brief showcase: two or three volunteers shared their completed games with the group. Trainers then presented:

- The individual follow-up call process: how to book, what to prepare, how recordings become FAQ content. Each participant will complete their game prototype independently and participate in a 45-60 minute call with an ELAN trainer covering game review, technical Q&A, and classroom implementation planning.
- The post-training timeline.

2.3 Post-Training Process

The workshop is designed as the first step in a broader support journey. The table below summarises the post-training milestones connecting the Portugal workshop to classroom implementation.

Milestone	Timing	Action
Game prototype	M5 + Wk 1–3	Each participant completes their mini-game prototype independently, working from the scenario developed during the training.
Follow-up calls	M5 + Wk 4	Individual 45–60 min calls with an ELAN trainer (recorded with consent): game review against D2.2 criteria, technical Q&A, classroom planning.
FAQ document	M7	FAQ document compiled from call recordings and distributed to all partners.
D2.2 finalised	M8	Methodology and evaluation indicators finalised – Milestone MS5 / Deliverable D2.2.

2.3.1 Individual Follow-Up Call Protocol

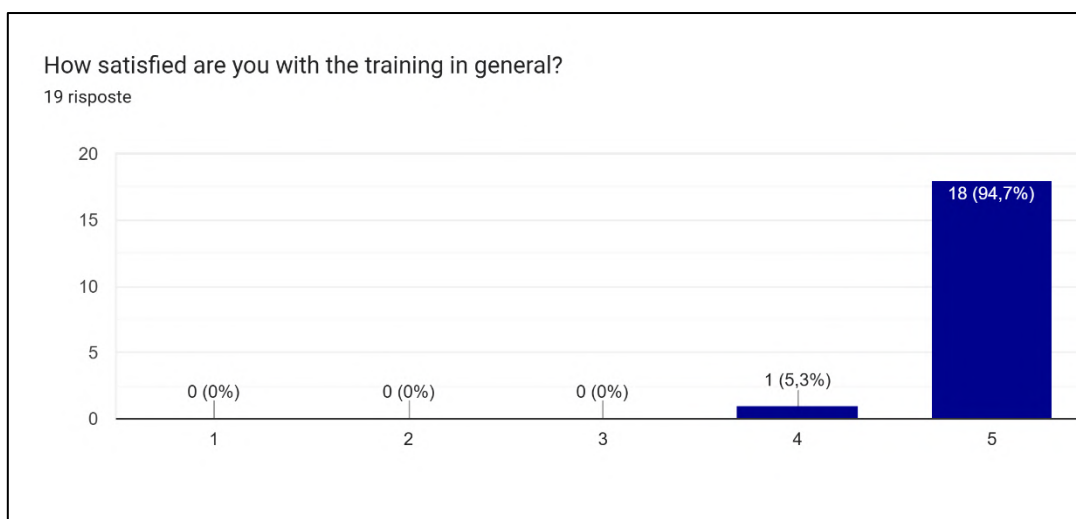
Each participant completes their game prototype independently before their scheduled call. The recommended call structure is:

- Participant shares completed game and walks through their narrative choices.
- Trainer reviews against the WP2 evaluation criteria and gives structured feedback.
- Technical Q&A covering unresolved issues from training or encountered during solo work.
- Classroom implementation planning for the participant's specific group (age range, inclusion considerations).
- Open questions and confirmation of next steps in WP3.

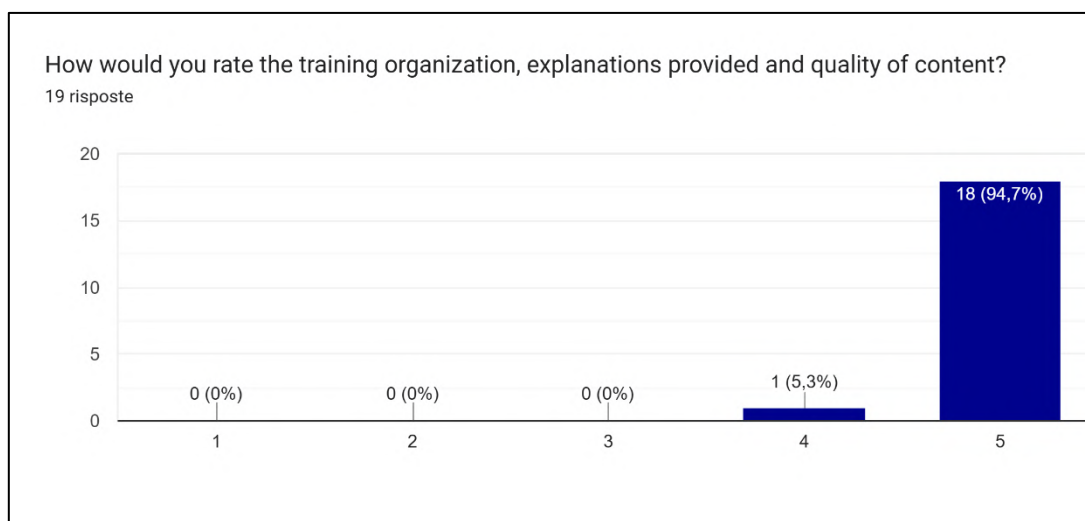
3. Participant Feedback

A Training Satisfaction Survey was distributed to all participants at the end of Day 2: all participants filled in a Google Form to share their thoughts, appreciations, needs, and recommendations. The questionnaire consisted mainly of closed questions using a 1-5 scale (from “Not at all” to “Absolutely”), complemented by open-ended questions that allowed participants to provide qualitative feedback and suggestions for improvement.

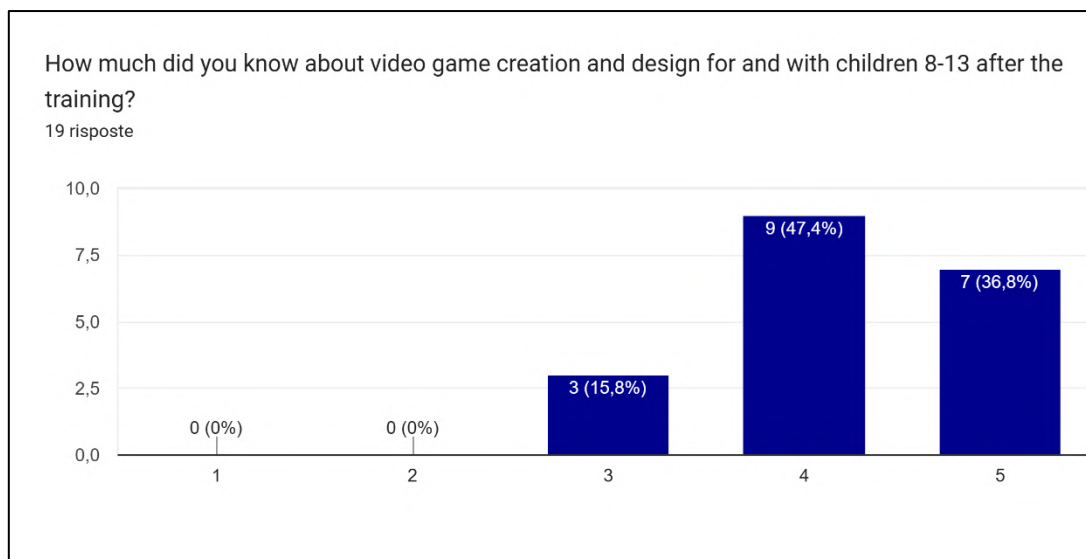
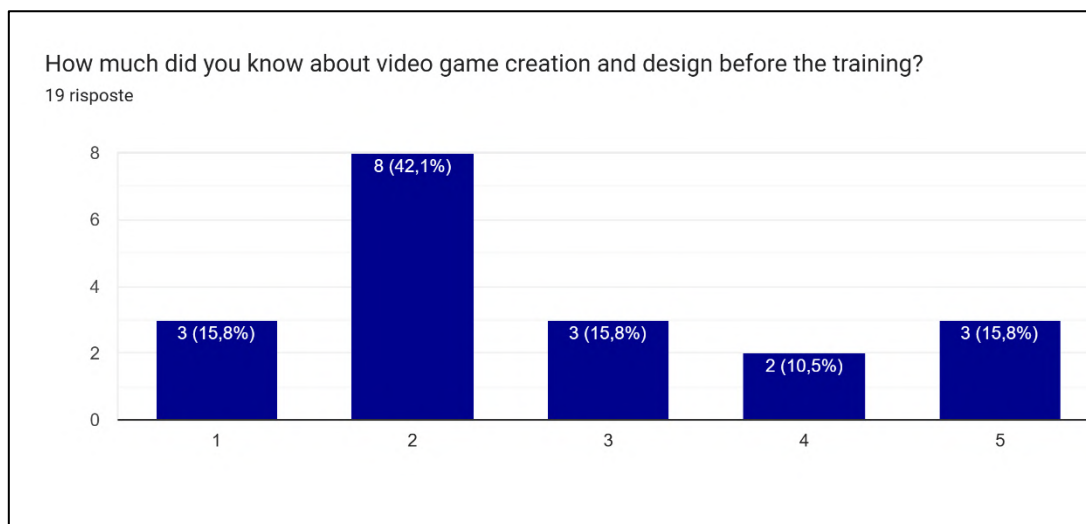
The analysis of the evaluation results confirms that the training successfully achieved its primary objective of increasing participants’ confidence and competence in video game creation for children aged 8-13. Overall satisfaction was extremely high: almost all participants rated the training with the maximum score of 5, while one participant rated it 4, resulting in 100% positive evaluations (4 or 5).



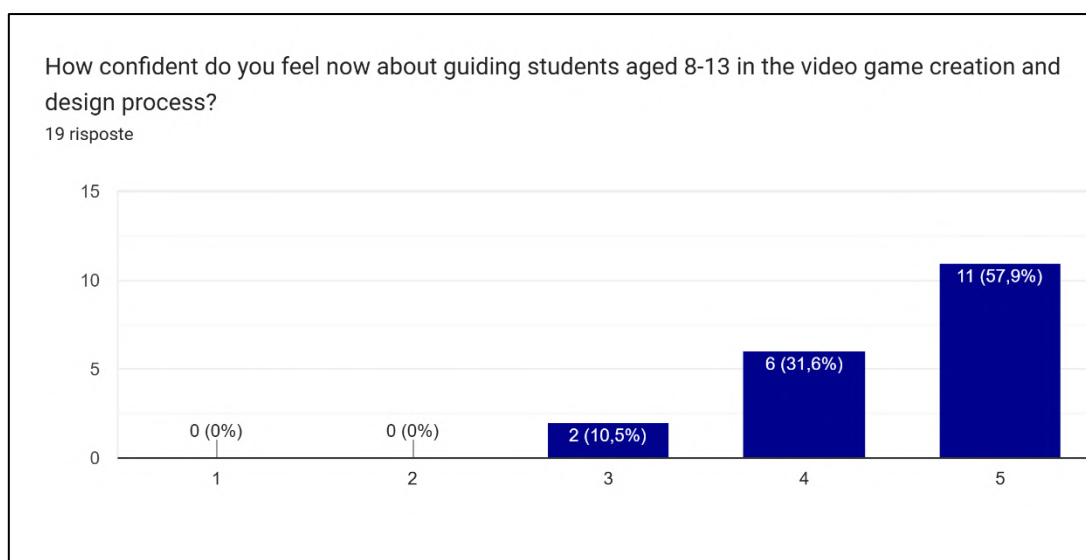
Similar results were obtained for organisation, clarity of explanations, and quality of content, with all respondents assigning the highest scores.



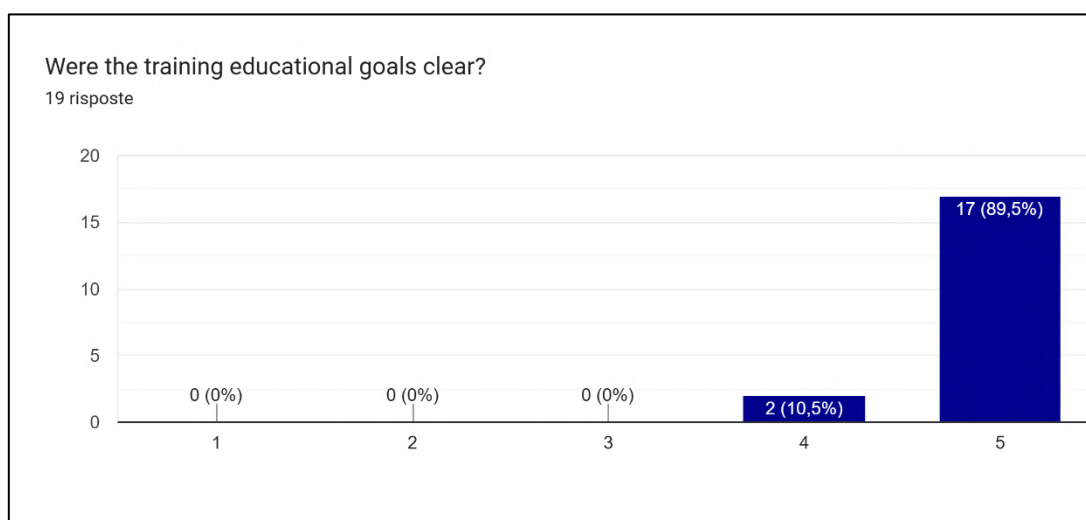
The survey also shows a significant increase in participants' self-perceived knowledge. Before the training, the majority of respondents rated their knowledge of video game creation and design at the lower levels of the scale (1-2), indicating limited previous experience. After the training, no participant selected levels 1 or 2; instead, all respondents reported higher levels of knowledge and confidence, demonstrating a substantial improvement in understanding the process of creating educational video games for and with children aged 8-13.



Participants' confidence in guiding children through the game creation process increased considerably as well. At the end of the training, respondents felt confident or very confident (levels 4-5) in supporting students aged 8-13 during video game design activities, while only a few selected the intermediate level 3. This suggests that the training not only transferred theoretical knowledge but also provided practical skills that participants felt able to apply in real educational contexts.



The clarity of the training objectives was another strong point. All participants considered the educational goals clear, selecting the highest scores. This indicates that the structure of the programme, the progression of activities, and the learning outcomes were well communicated throughout the two-day session.



The qualitative feedback further highlights the strengths of the Training Programme. Participants repeatedly emphasised the practical and interactive nature of the methodology, the clear and detailed explanations provided by the trainers, and the usefulness of the support materials and templates included in the package. Many respondents appreciated the opportunity to learn by doing, experiment directly with TyranoBuilder, and understand how game creation can be adapted to the needs and abilities of children aged 8-13. The training was also valued for demonstrating that game development can be accessible, creative, and meaningful, even for educators without a strong technical background.

Several participants specifically mentioned the collaborative atmosphere, the professional guidance offered during the sessions, and the child-centred approach adopted by the trainers. The use of simple and accessible language was considered particularly effective in helping participants understand how to replicate the activities with children in their own educational settings. Feedback received in response to the open-ended questions included:

- The training provided valuable knowledge about creating video games in TyranoBuilder.
- Learning by practice
- That everyone with their own creativity can become a game creator and create something that can truly help children!
- The explanation of the steps was very clear and it was very intertraining.
- The biggest value of the training material is its ability to provide a clear, engaging, and age-appropriate framework for teaching game development to children aged 8-13. It equips facilitators with practical activities, structured guidance, and ready-to-use resources, making it easier to deliver meaningful and enjoyable learning experiences.
- Methodology for creating a game dedicated to children aged 8-13. The simplicity of game creation with Tyranobuilder.
- As the trainer for this training, the biggest value was to observe directly what the participants need to feel confident doing the task and what needs to be provided to help them and their students.
- Professional training and clear tips about game creation.
- Clear, professional explanation.
- The ability to help students learning by doing.
- Clear and concrete explanations on how to build a game. I appreciated to have support materials to go through after the training to remember what was taught and maybe go further in the creation.
- interactive, funny and clear training material
- Clear and detailed explanations
- Przydatne,dopracowane,praktyczne (“Useful, well-designed, practical”)

- Students must plan worlds, design characters, and write rules that build narrative and artistic skills.
- The biggest value of the training material is its practical approach. It provides clear guidance, ready-to-use activities, and tools that can be easily adapted for working with children aged 8-13.
- The new programme for the video game creation and the concept behind making a video game (e.g. scenario, etc.).
- I appreciated the hands-on activities and the opportunity to exchange ideas with other participants. The content was relevant, practical, and inspiring.
- It was a great experience.

In conclusion, the evaluation results demonstrate that the PowerUP Training Programme provided a highly effective capacity-building experience for the participating organisations. The combination of presentations, practical exercises, templates, technical guides, and collaborative activities created a comprehensive training package that successfully equipped participants with the knowledge, tools, and confidence needed to implement educational video game co-creation activities focused on online safety, cybersecurity, and digital citizenship with children aged 8-13. These findings confirm the effectiveness of the Training Programme and demonstrate that its materials and methodologies provide a strong basis for the development of future video games and replication toolkits, ensuring that the PowerUP approach can be successfully transferred to other schools, organisations and educational contexts.

4. Overview of Training Materials

The following materials were produced for and used during the Portugal training workshop. Full versions of all materials are included as annexes to this report.

4.1 Presentations (Annex A)

#	Title	Lead	Session
A1	The PowerUP Project & The Digital Reality of Our Children (Survey Findings from partner countries)	Euphoria Net	Day 1
A2	Why Video Game Design? The Pedagogy of Making	ELAN	Day 1
A3	What Makes a Good Safety Story?	ELAN	Day 1
A4	Game Card Creation: From Story Idea to Playable Scenario	ELAN	Day 1
A5	Branching Narratives: Choices & Consequences	ELAN	Day 2

4.2 Participant-Facing Materials (Annex B)

The following documents were distributed to participants for use during and after the training:

#	Document	Purpose
B1	PowerUP Game Card Template	The scenario-writing template used during the Day 1 game card creation activity. Includes guided prompts for topic, characters, scene, decision point, and two outcomes.
B2	PowerUP Game Script Template	The scenario-writing script template used during the Day 1 game card creation activity. This template was used to elaborate the script based on the Game Card create previously.
B3	TyranoBuilder Step-by-Step Tutorial – CyberQuest Edition	The 25-page technical tutorial aligned to the CyberQuest demonstration script. Covers installation, interface, scenes, characters, branching, audio, variables, and export.
B4	TyranoBuilder User Guide	A comprehensive technical document explaining the different options in TyranoBuilder. This document can be adapted for students who are not proficient in English.

4.3 Reference & Evaluation Materials (Annex C)

#	Document	Purpose
C1	PowerUP Video Game Review & Rating System	The five-dimension scoring framework used for cross-partner peer review on Day 2. Includes both the jury rubric (out of 100) and the child-facing player score (emoji scale). Used on Day 2 during the peer-review session and will be used in the implementation in the classroom.
C2	Game Card Example: CyberQuest – Chapter 1	A complete example demonstrating how the Game Card creation template works.

5. Conclusions & Recommendations

5.1 Conclusions

The training achieved its objectives of increasing participants' knowledge and confidence in educational video game creation for children aged 8-13. Feedback showed a high level of satisfaction with both the organisation and the quality of the training materials. Participants particularly appreciated the practical approach, the hands-on activities, the clarity of the explanations and the opportunity to learn a methodology that can be directly applied in their own educational contexts. The results confirm that participants are well prepared to move to the classroom implementation phase of the project.

5.2 Recommendations for “WP3 - Peer-to-peer learning, co-design and video-game creation challenge” Implementation

Based on the training design and observation during the sessions, the following recommendations are offered for the classroom implementation phase:

- Participants should be encouraged to complete their individual follow-up call before beginning classroom implementation, as the call's technical Q&A component addresses issues that commonly arise during solo work.
- Country-specific facilitation notes (developed during the follow-up call phase) should be shared across the partnership to build a shared resource base for WP3.
- The FAQ seed document compiled during the training should be actively maintained throughout WP3, with contributions from all partner schools.
- Participants working with the younger age group (8-10) should plan additional preparation time for the illustrated game-card modality, particularly for the assembly stage.

Future training sessions should continue to prioritise practical, hands-on activities supported by clear step-by-step guidance. Sufficient time should be allocated for individual practice with the game creation software and for questions and peer exchange. Maintaining and updating the support materials (guides, templates and FAQs) will further facilitate the implementation of the methodology and support future users.

Annexes

The following materials are attached as appendices. They are referenced throughout the document.

Annex A - Presentation Decks

- A1: The PowerUP Project & The Digital Reality of Our Children (Survey Findings from partner countries)
- A2: Why Video Game Design? The Pedagogy of Making (PowerPoint)
- A3: What Makes a Good Safety Story? (PowerPoint)
- A4: Game Card Creation: From Story Idea to Playable Scenario (PowerPoint)
- A5: Branching Narratives: Choices & Consequences (PowerPoint)

Annex B - Participant-Facing Materials

- B1: PowerUP Game Card Template
- B2: PowerUP Game Script Template
- B3: TyranoBuilder Step-by-Step Tutorial – CyberQuest Edition (25 pages)
- B4: TyranoBuilder User Guide

Annex C - Reference & Evaluation Materials

- C1: PowerUP Video Game Review & Rating System
- C2: Game Card Example: CyberQuest – Chapter 1

The PowerUP Project

Goals, Relevance & EU Context

PowerUP (101252479)

Training Session – 09/06/2026

What is PowerUP?

CERV - Citizens, Equality, Rights and Values programme

Priority 1: Promoting children's digital literacy & reducing negative impacts of digital use

Digital literacy priority

→ Children actively create games about digital risks, learning by doing

Reducing harm from digital use

→ Transforms screen time into active, empowering co-creation

Child-centred approach

→ Children co-designed the needs analysis AND will co-create all outputs

Gender-sensitive inclusion

→ 50% girls target; inclusive materials; gender-based risk explored in games

Children aged 8-13 design their own video games about online risks - cyberbullying, fake news, privacy violations, hate speech and online grooming - in a cross-national, child-led, inclusive, game-based learning manner.

Game-Based Learning

Children don't just learn about online risks, they create games about them. Co-design builds agency, critical thinking and digital skills.

Child as Co-Creator

Children are involved from needs analysis to game design to awareness campaign. Their voice shapes the content, not just their participation.

PowerUP's Specific Objectives

01

Train at least 40+ educators

Giving them everything they need to bring game-based learning into their classrooms.

02

Engage 80+ children (8-13)

03

Create 80 game cards + 20 video games

04

Produce 2 replication toolkits

One for educators (step-by-step guide) & one for children (peer-written & illustrated)

05

Launch child-led campaign → 3,000+ stakeholders

Local events, social media, EU-level dissemination

06

6 final national events (50+ participants each)

The Partnership

6 organisations · 5 countries · complementary expertise connecting across borders

Agrupamento de Escolas de Vilela (AEV)

COORDINATOR

Overall coordination · Financial oversight · Timeline monitoring · First meeting

Euphoria Net

EXPERT PARTNER

Dissemination & communication (WP5) · Visual identity · Online safety training · Replication toolkit design

UNICEF Special School — Słupsk

SCHOOL PARTNER

Peer-learning & game creation challenge (WP3) · Inclusiveness monitoring across all activities

ELAN

EXPERT PARTNER

Teacher training programme (WP2) · Website · Game methodology · Technical game support

Akata Makata

SCHOOL PARTNER

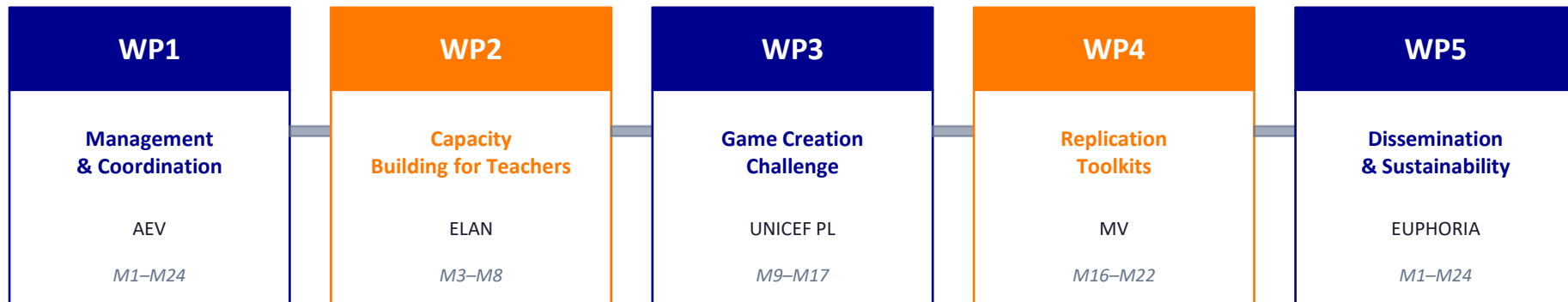
Quality assurance · Green management · Second project meeting (M13, Larissa)

'Mihai Viteazul' School

SCHOOL PARTNER

Replication toolkits (WP4) · Children's illustrated guide · Third meeting (M21, Brăila)

How the Work Connects Across Countries



3 Physical Meetings



The Digital Reality of Our Children

PowerUP (101252479)

Survey Findings from Portugal · Italy · Greece · Poland · Romania

Training Session – 09/06/2026

Session Overview



Interactive exploration of consortium needs analysis data



Cross-country pairs: patterns, surprises, regional differences



European research context



Partner spotlight: each school presents their local results



About the Survey



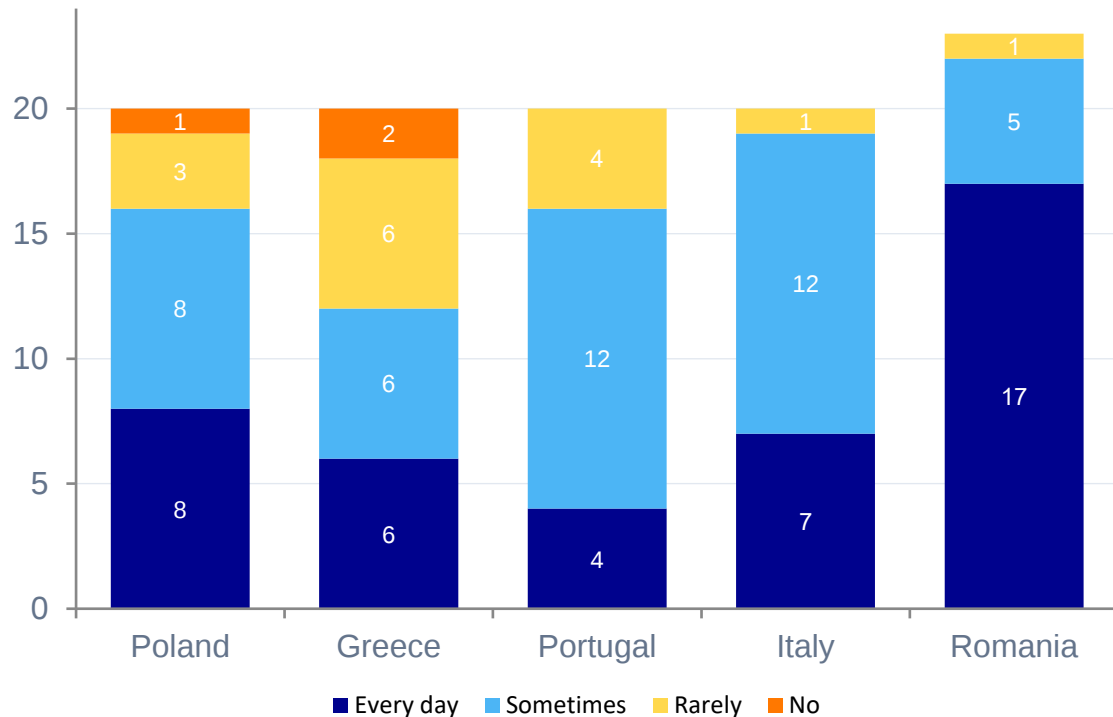
Romania	Poland	Greece	Portugal	Italy
n = 23 11 Girls & 12 Boys 9-13 years old Digital	n = 20 10 Girls & 10 Boys 9-12 years old Paper	n = 20 13 Girls & 7 Boys 8-13 years old Paper	n = 20 7 Girls & 13 Boys 10-12 years old Digital	n = 20 12 Girls & 8 Boys 10-11 years old Paper

Age range: 8 – 13 years | Mix of paper and digital survey formats | 10 questions asked

53 Girls · 50 Boys (roughly equal split)

Gaming Habits — How Often Do Children Play?

Q1: Do you play video games?

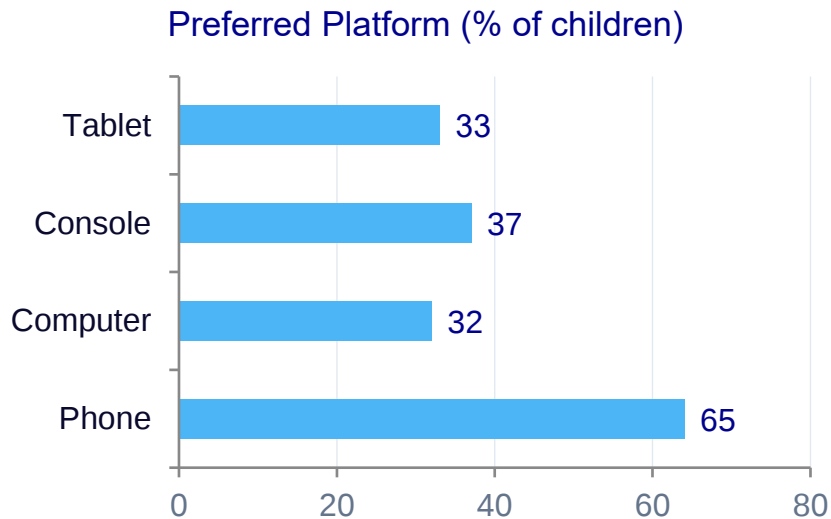


42%
play video games
at least sometimes

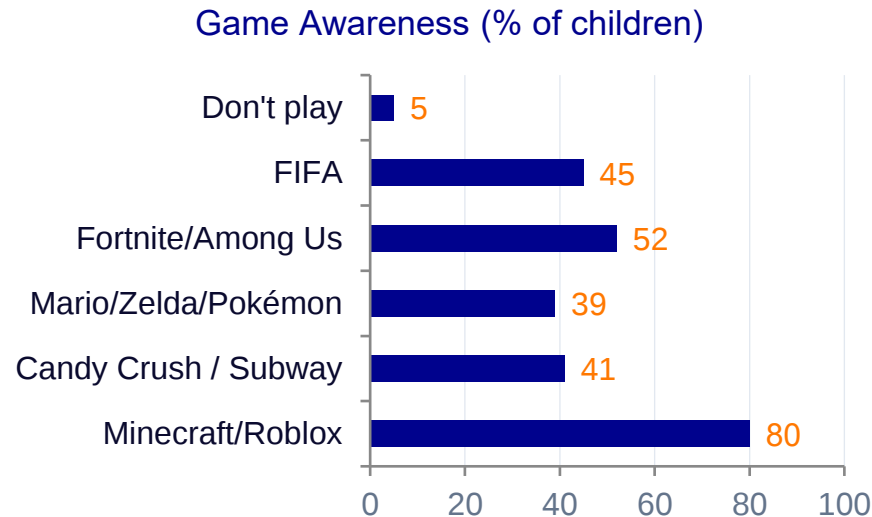
Romania leads
74% play
EVERY DAY

Where Children Play & Which Games They Know

Q2: Where do you play? (multi)



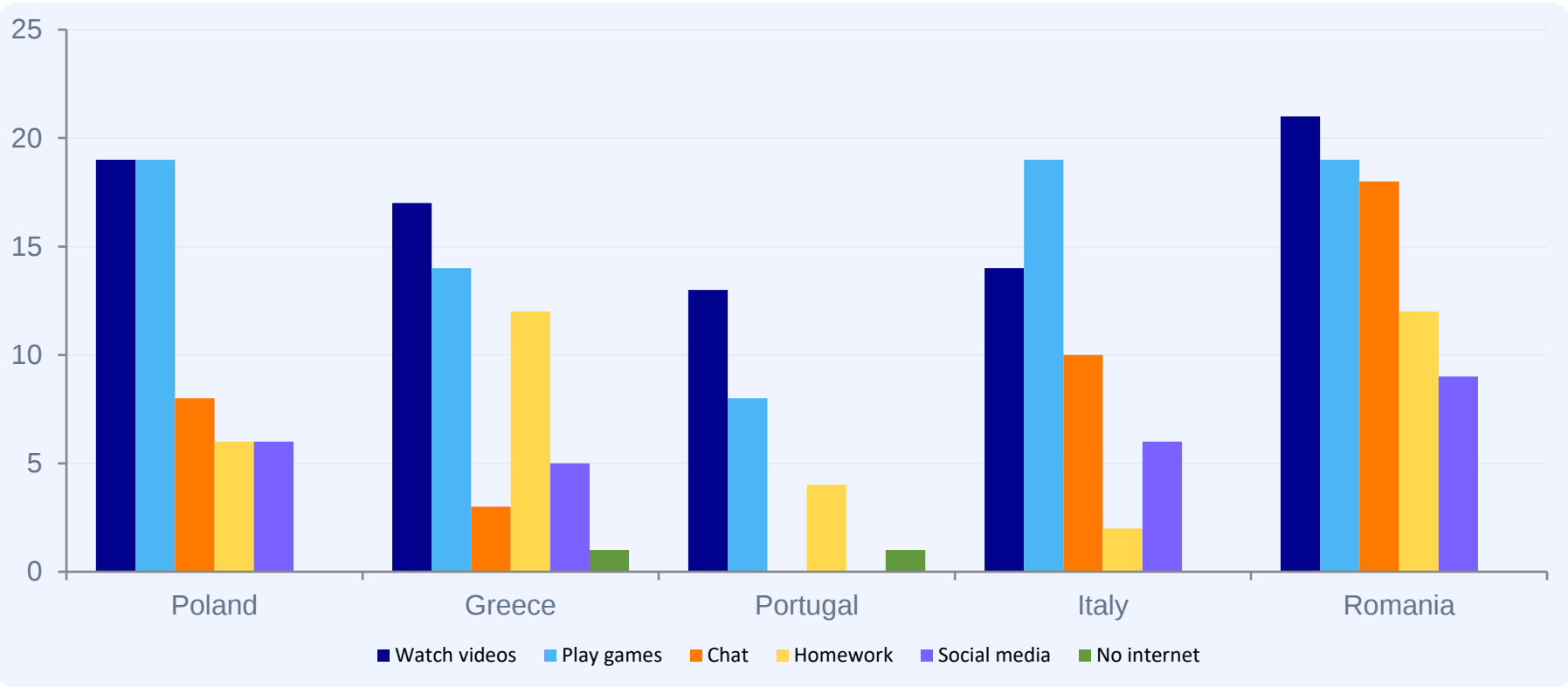
Q3: Which games do you know? (multi)



Key insight: Minecraft/Roblox dominates across all 5 countries. Mobile phones are the most common platform, suggesting children often game with limited parental oversight.

What Children Do Online

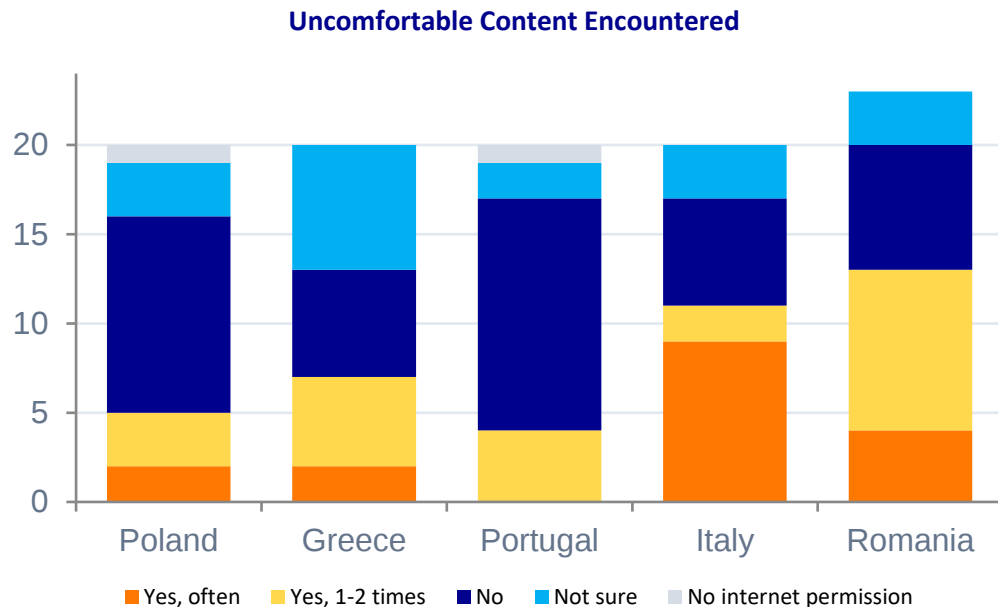
Q4: What do you do online? (multi-select)



Most children combine passive consumption (videos) with active gaming; education lags behind entertainment use.

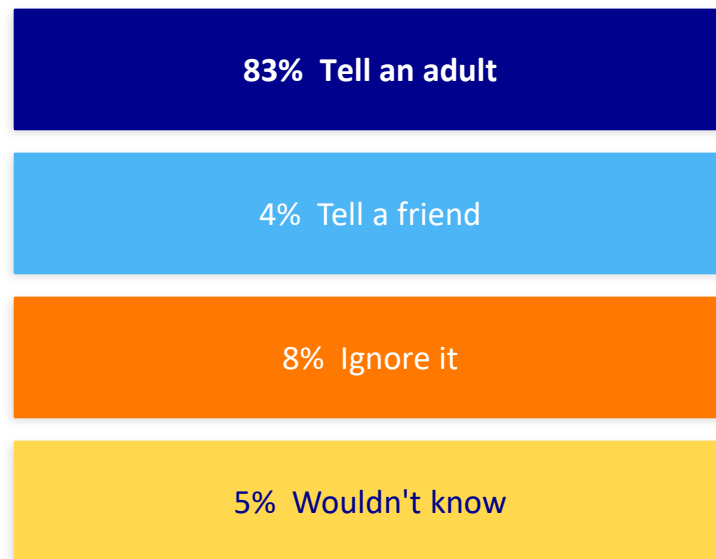
The Awareness & Preparedness Gap

Q5: Seen uncomfortable content online?



Q7: If something bad happened online, you would:

If something bad happened online...

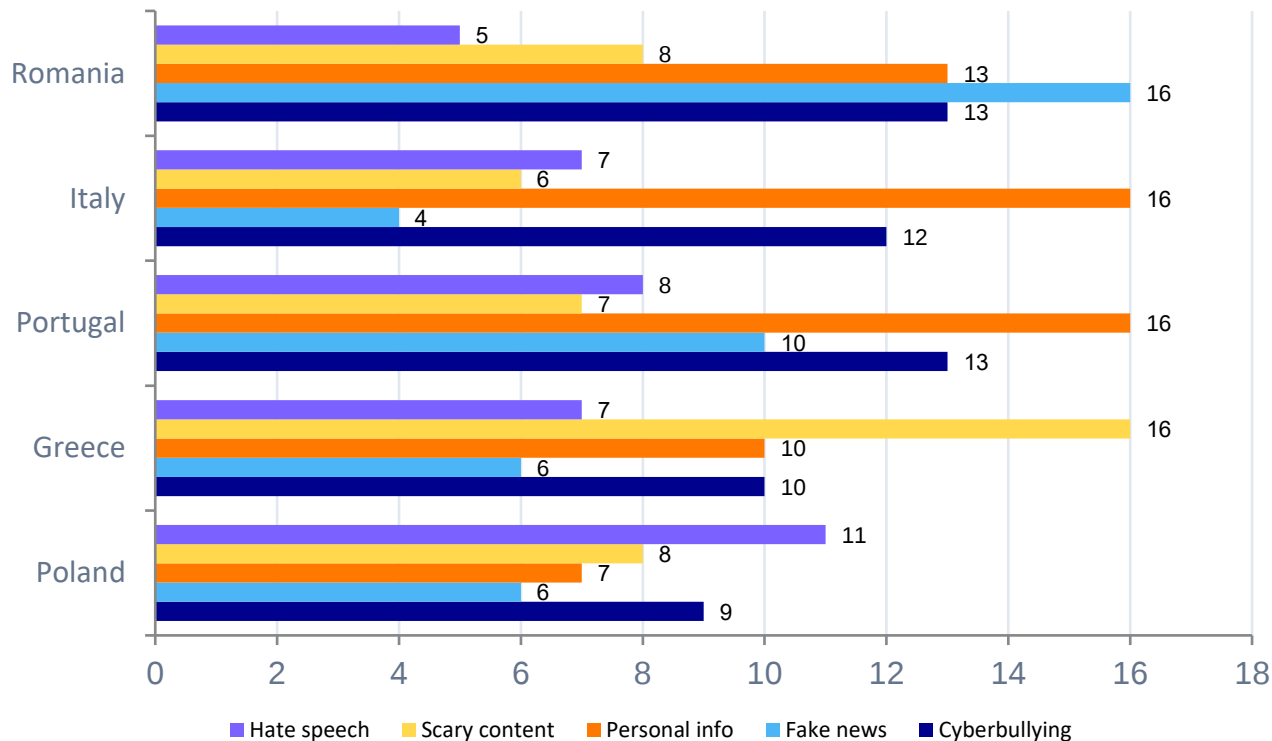


⚠ **Italy & Romania report significantly more exposure to uncomfortable content** (children seem more exposed OR more aware of recognising it), **yet most children still know to seek adult help.**

Preparedness ≠ Awareness → Knowing what to do and feeling empowered to act are different skills, both need training.

What Worries Children Online

Q6: Online worries? (multi-select — total mentions per country)



Top concern across ALL countries

Cyberbullying
Personal data requests
Fake news

Notable regional variation

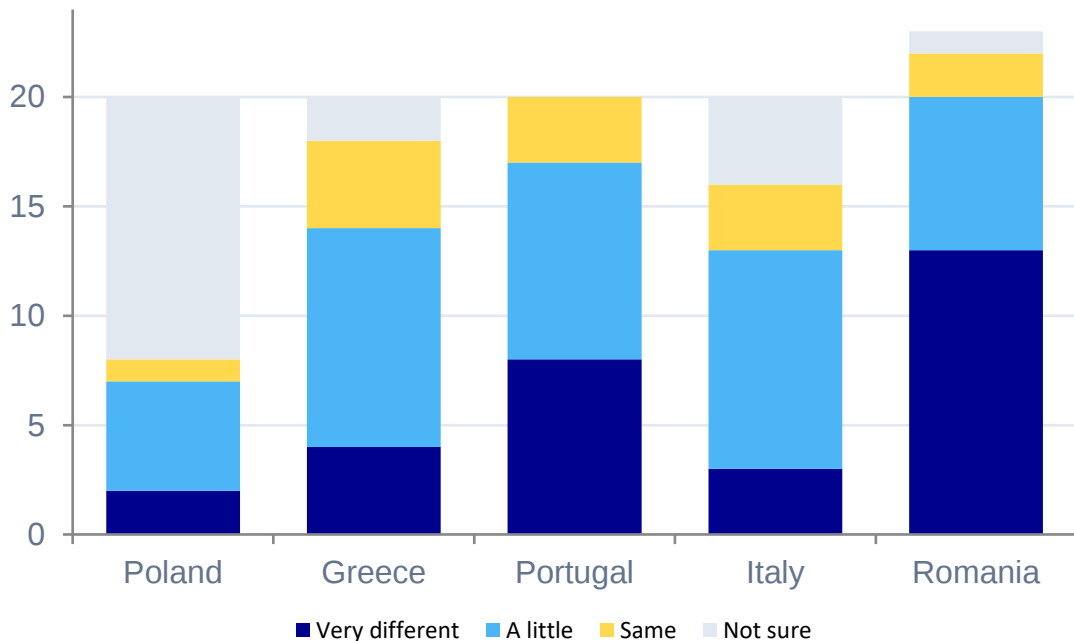
Greece: scary material
Poland: hate speech

Open text surprise

Several Italian children wrote
“Nothing worries/scares me”
Confidence or unawareness?

Gendered Dimensions of Online Experience

Q8: Do boys & girls have different online experiences?



Almost 70% of children believe online experiences differ by gender, aligning with EU Kids Online 2020 findings on gender-differentiated risk exposure.

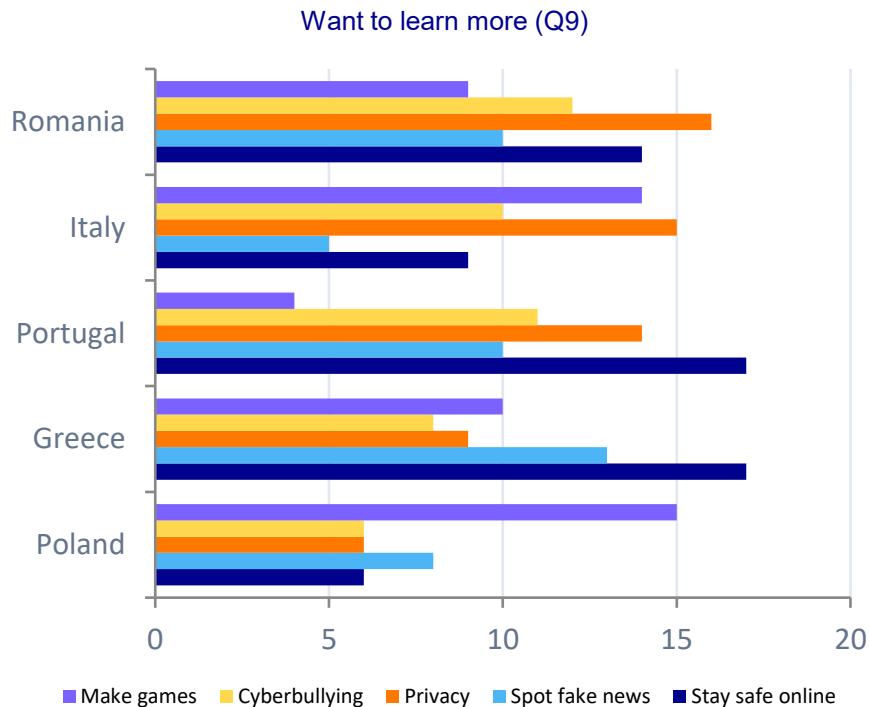
Romania has the strongest perception of gender differences.

Poland shows most uncertainty, suggesting less gender awareness.

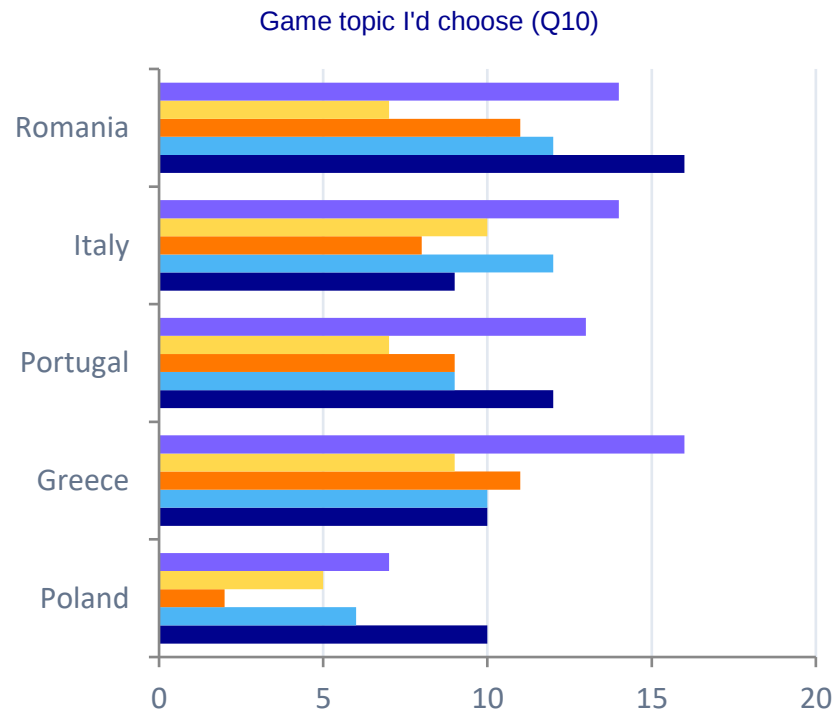
Girls report more uncomfortable social interactions (cyberbullying, hate comments); boys report more exposure to scary content.

What Children Want to Learn & Build

Q9: Want to learn more about? (multi)



Q10: Game topic you'd choose (multi)



Privacy, Stay safe online & Cyberbullying top both learning and game design preferences, a clear signal for the PowerUP game content priorities.

“Making games” ranks 3rd → strong motivation for the PowerUP game-based approach.

European Research Context - Situating Our Findings

EU Kids Online 2020

- Many European children encounter online risks such as harmful content, cyberbullying, misinformation, and contact with strangers, although exposure and impact vary significantly across countries.
- Many children report receiving online safety advice primarily from parents and friends rather than from teachers or specialised professionals.
- Research suggests that girls are more likely to report emotional impacts from negative online experiences, while boys report higher exposure to certain risk-taking and aggressive online behaviours.
- Younger children often have lower levels of risk awareness and may be less able to recognise potentially harmful online interactions.

WHO Europe 2024

- Cyberbullying has increased since 2018, with around 1 in 6 adolescents reporting having been cyberbullied.
- Increased problematic social media use is associated with lower mental well-being and greater psychosocial difficulties among adolescents.
- Calls for school-based interventions combining digital literacy and wellbeing.

European Institutions

- European institutions increasingly recognise digital literacy as an essential competence for participation, learning, and citizenship in the digital age.
- EU policies increasingly encourage inclusive and gender-sensitive approaches in digital education initiatives.
- Research increasingly highlights game-based and participatory learning as effective approaches for engaging children in digital citizenship and online safety education.

Research confirms what PowerUP children told us

1 Children are online early and often

Smartphones, gaming and video platforms are an integral part of children's daily lives.

2 Awareness does not always mean preparedness

Children recognise online risks, but **many are not fully equipped** to respond effectively when problems occur.

3 Schools have a key role to play

Digital safety, media literacy, critical thinking, and well-being should be addressed together through practical learning experiences.

4 Digital citizenship must be inclusive and well-being oriented

Gender differences, feelings of exclusion, and concerns about digital well-being show that online safety education must also **promote inclusion, equality, emotional resilience, and healthy digital habits.**

Cross-Country Pairs Activity

Let's discuss!

1

What surprised you most about your local results?

2

Where do your country's data align with the European average? Where do they diverge?

3

What concern, behaviour, or learning need did you notice? What do these results tell us about children's needs at your school?

4

What ONE finding should most influence PowerUP game design?

Key Takeaways for PowerUP Game Design

Gaming is the entry point

74% of children already play.
PowerUP meets them where they are, games are the natural language of our target group.

Personal safety is the #1 concern

Most children worry about privacy and personal info.
Strangers online + cyberbullying must be core game mechanics.

Gender-responsive design needed

70% believe online experiences differ by gender.
Game narratives must reflect diverse risk pathways.

Preparedness > Awareness

Most children know they should tell an adult; fewer feel empowered to act.
Skills-building over information transfer.

Context matters

Italy (exposure) ≠ Romania (gaming intensity) ≠ Poland (supervised access).
Attention to the local context.

Children want to be creators

Great interest in learning how to make games.
Co-design and agency are motivational levers for our pedagogical approach.



PowerUP



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Thank you!



PowerUP

Training Workshop for Teachers





PowerUP

WHY VIDEO GAME DESIGN?

The pedagogy of Making



START



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WHAT WE'LL COVER IN THIS SESSION

- 1 The problem - why existing approaches fall short?
- 2 The research case for learning through making
- 3 Four pillars: why game design works for online safety
- 4 Why using TyranoBuilder as main game engine
- 5 Two modalities - Who makes the game, and how
- 6 Examples from child-designed games + discussion

LOADING



THE PROBLEM - WHY CHANGE OUR APPROACH?

TRADITIONAL APPROACHES

- One class about online safety
- Adults transmit; children receive
- No lasting change in behaviour
- Not engaging for ages 8-13
- Influence children's thinking

GAME DESIGN - OUR APPROACH

- Children become active creators
- Deepens understanding through doing (cause & effect)
- Narrative empathy through design
- Invites children to think for themselves.

**A game makes the question concrete:
“What would you do next?”**



THE RESEARCH CASE FOR LEARNING BY MAKING

40%

better retention when
children create rather than
consume

Kafai & Burke, 2016

8–13

years — peak window for
building digital safety habits
through play

EU Strategy on Rights of the Child

3×

deeper understanding of a
topic after designing a game
about it

Gee, 2007



FOUR PILLARS — WHY GAME DESIGN WORKS FOR ONLINE SAFETY



Learning by Making

Creation deepens understanding more than consuming or listening. Designing a game about cyberbullying requires a child to truly understand it — from every angle.



Systems Thinking

Game design forces children to model cause & effect and choices & consequences — precisely the cognitive work that online safety education demands.



Narrative Empathy

Designing a character's digital experience demands perspective-taking. Understanding the perpetrator and the victim from the inside achieves more than any poster.



Inclusion Through Making

Game cards and visual design support children with language barriers, learning differences, or lower verbal confidence. No child is left outside the creative process.

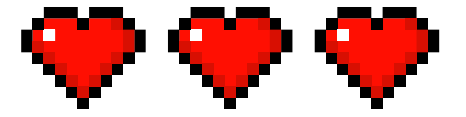


THE PEDAGOGY OF MAKING: LEARNING BY MAKING





FROM PASSIVE RECIPIENT TO ACTIVE CREATOR



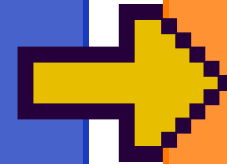
HEAR A RULE

"Don't talk to strangers"



RECEIVE A MESSAGE

Passive, abstract, forgettable



DESIGN A CHARACTER

Name them. Give them a choice.



WRITE A STORY

Consequences become real to the child



PLAY YOUR GAME

Empathy, agency, lasting understanding



Creating a game about cyberbullying requires a child to **understand** both perpetrator and victim perspectives, to **imagine choices and their consequences**, and to **communicate** a message **empathetically**. This achieves more than any poster.





CREATION DEEPENS UNDERSTANDING

Making forces learners to externalise their thinking: they must turn an idea into something another person can play, understand and react to.

A game cannot stay abstract. It has to become an action, a response and a consequence.

CHOOSE A TOPIC



BUILD A SITUATION



**REFLECT ON
MEANING**



TEST CHOICES

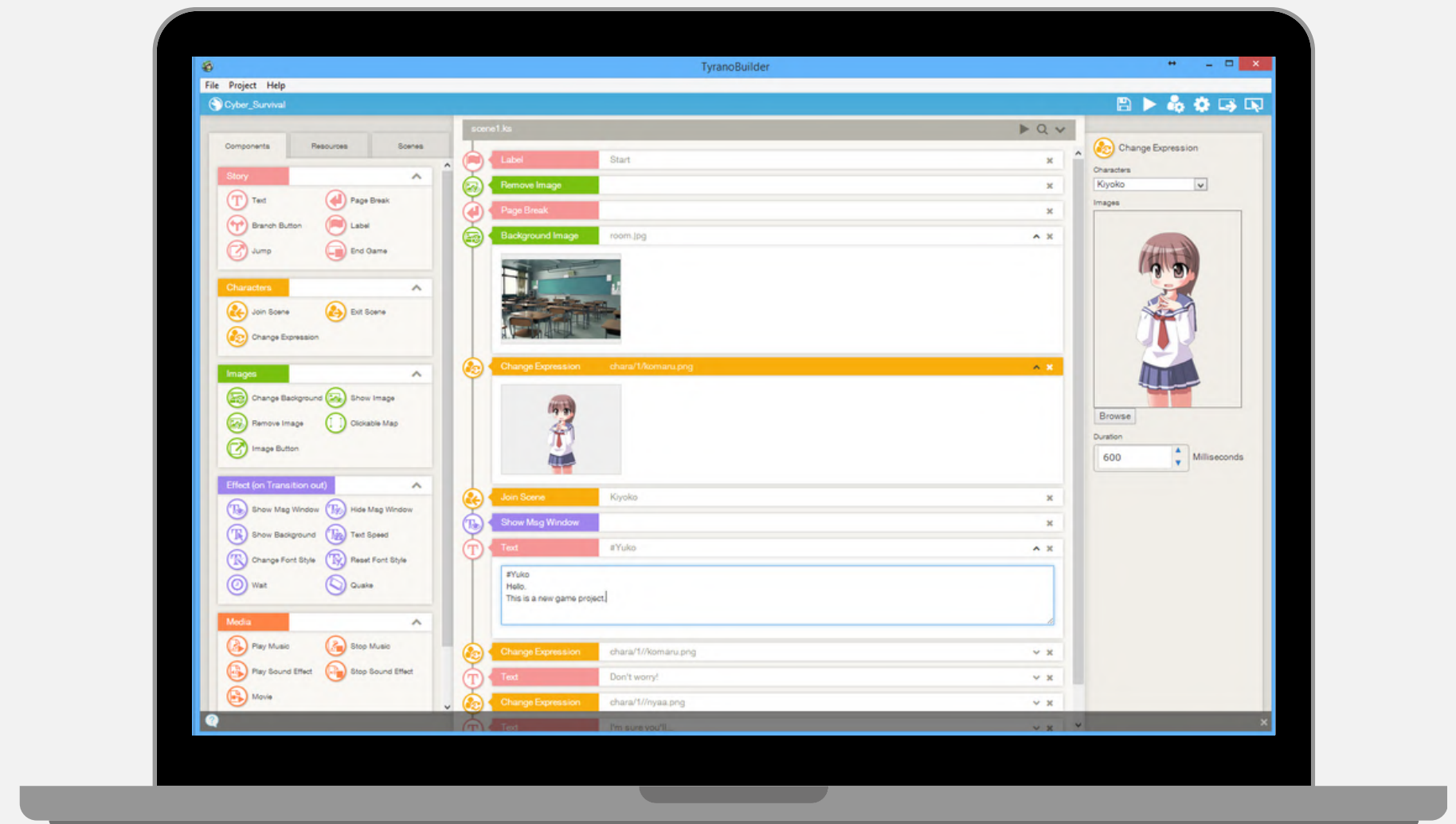


WHY USING TYRANOBUILDER AS MAIN GAME ENGINE



TyranoBuilder

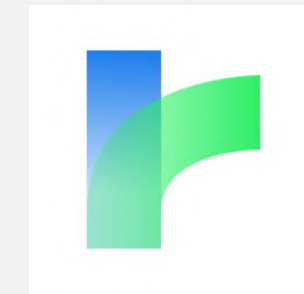
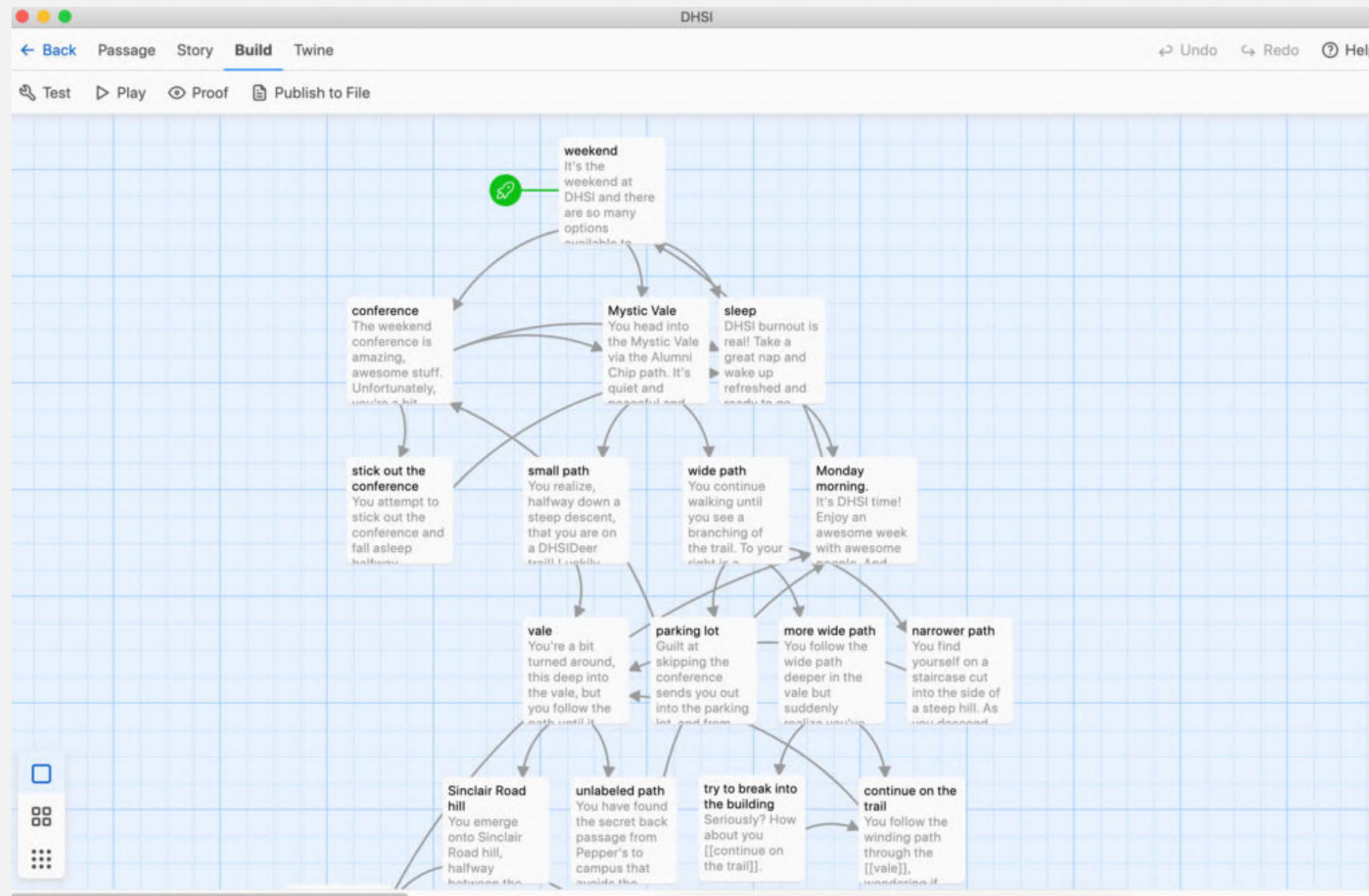
Visual Novel Studio





PRE-SELECTION OF TOOLS

1) TWINE



Interactive Fiction

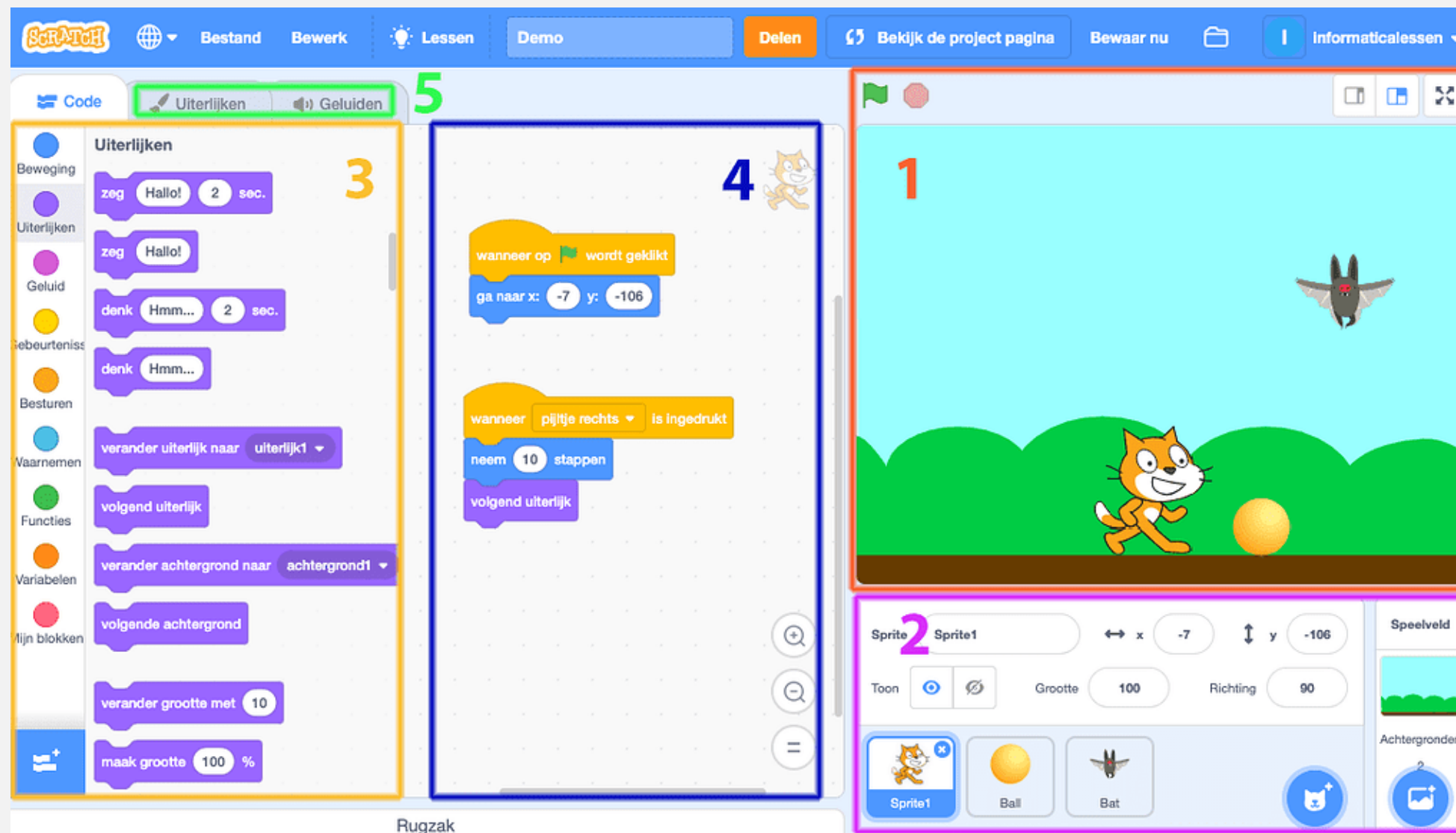
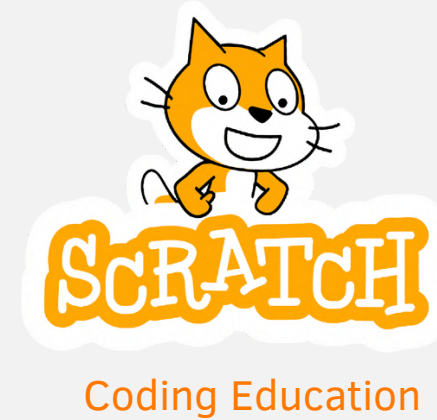
- ✓ Free, browser-based
- ✓ Native branching narrative
- ✗ Text only — no visuals or audio
- ✗ Output looks like a webpage
- ✗ No path for children's drawings





PRE-SELECTION OF TOOLS

2) Scratch



- ✓ Free, visual, child-friendly
- ✓ Huge teacher community
- ✗ Requires block programming
- ✗ Projects public by default
- ✗ Focus shifts to coding, not story



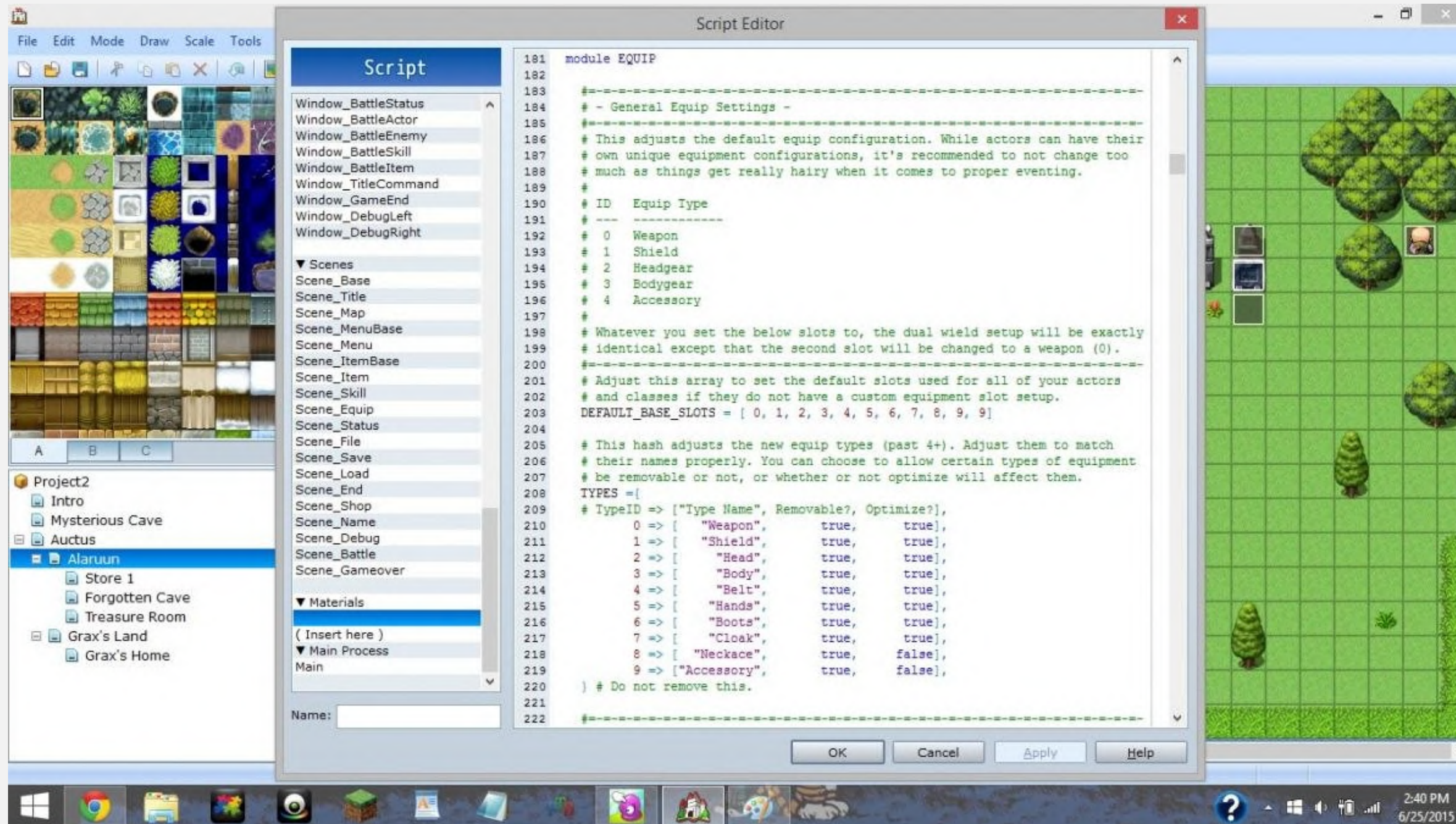


PRE-SELECTION OF TOOLS

3) RPG Maker



Role-Playing Games



Polished, professional output



Windows only, paid licence



Built for top-down RPGs, not dialogue



Steep learning curve



Not for children aged 8-12



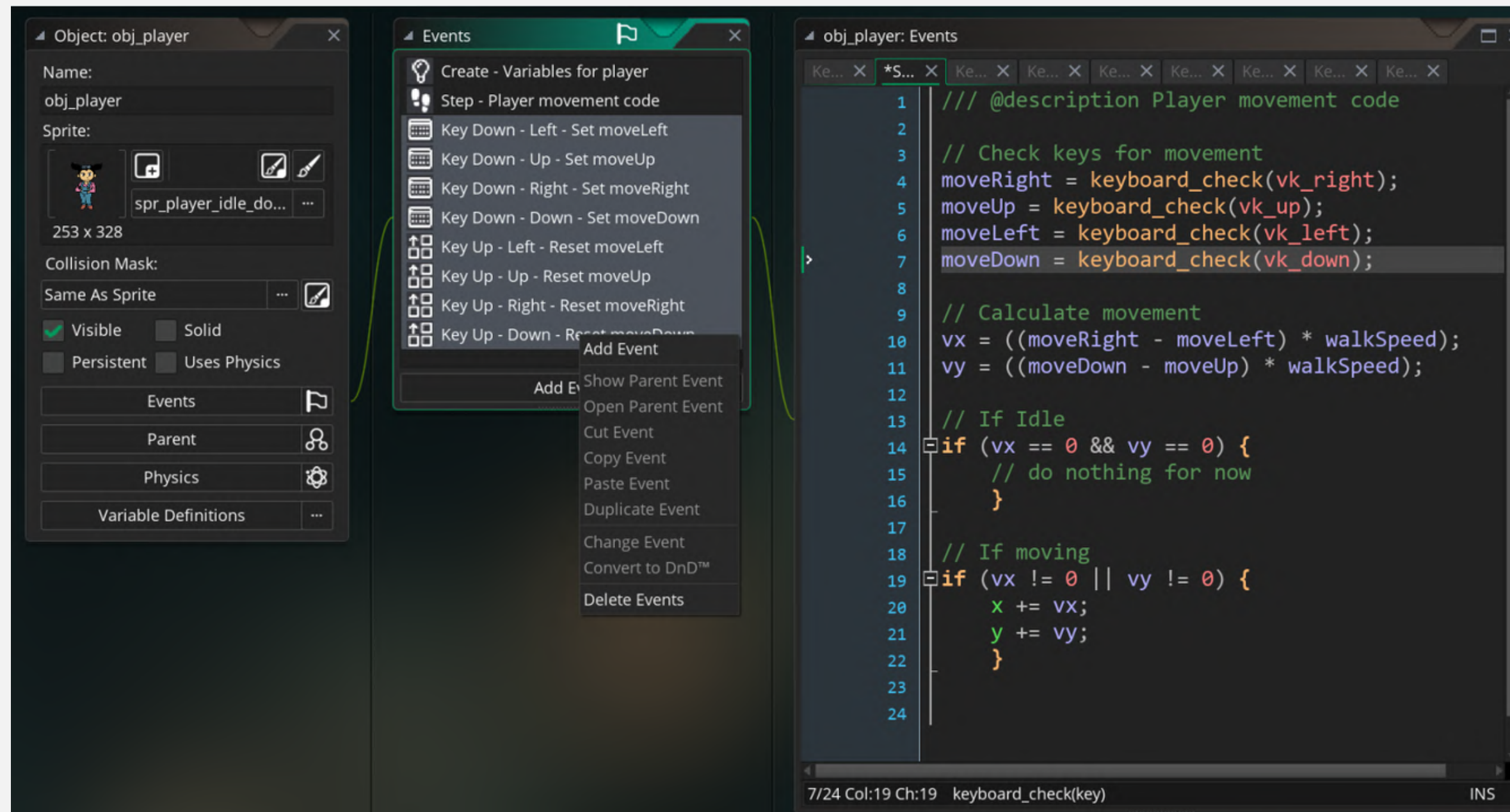


PRE-SELECTION OF TOOLS

4) GDevelop



No-code Action Games



- ✓ Free, open-source, browser-based
- ✓ No coding required
- ✗ No native dialogue system
- ✗ Built for gameplay, not narrative
- ✗ Branching needs event programming





WHY TYRANOBUILDER



TYRANOBuilder
Visual Novel Studio

1

Narrative fit

The only tool built from the ground up for branching story + choice + consequence. Our game card template maps directly onto its workflow.

2

Accessibility

Drag-and-drop, browser-based, no installation. Teachers with no prior game experience produce a playable three-scene (or more) game.

3

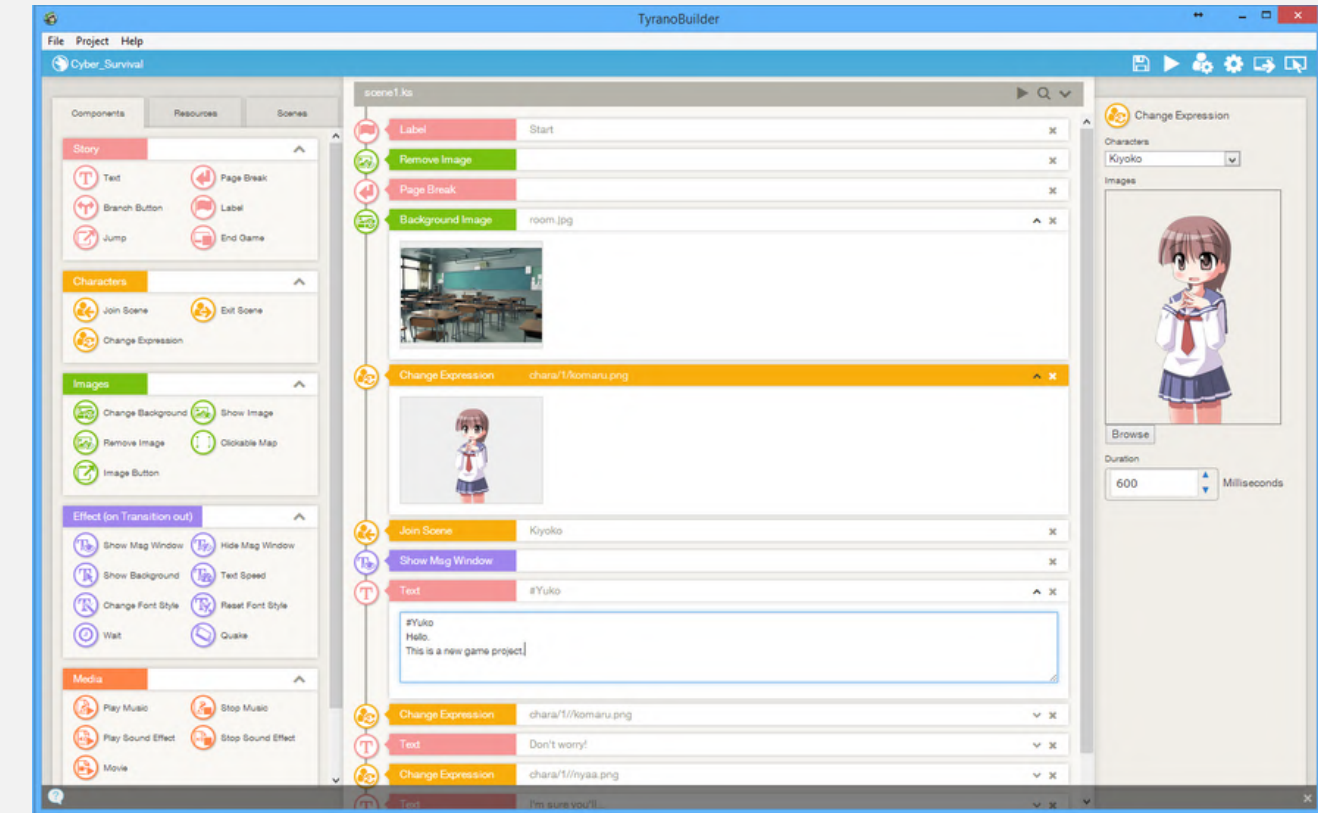
Visual presence

Characters, backgrounds, and music out of the box. When a child's drawing appears on screen as their protagonist, the game belongs to them.

4

Safeguarding-safe

Games are private by default. Exports to a closed web file or shareable link under teacher control.



- The software is user-friendly with drag-and-drop features with no coding.
- Beginners friendly
- Creates directly a realistic “visual novel” game / interactive stories.
- Good for branching dialogue/choices – children can explore consequences of actions.
- Good to use if the objective is to raise awareness through scenarios.





5 TOOLS - AT A GLANCE

Twine

Interactive Fiction

- ✓ Free, browser-based
- ✓ Native branching narrative
- ✗ Text only — no visuals or audio
- ✗ Output looks like a webpage
- ✗ No path for children's drawings

Scratch

Coding Education

- ✓ Free, visual, child-friendly
- ✓ Huge teacher community
- ✗ Requires block programming
- ✗ Projects public by default
- ✗ Focus shifts to coding, not story

RPG Maker

Role-Playing Games

- ✓ Polished, professional output
- ✗ Windows only, paid licence
- ✗ Built for top-down RPGs, not dialogue
- ✗ Steep learning curve
- ✗ Not for children aged 8-12

GDevelop

No-code Action Games

- ✓ Free, open-source, browser-based
- ✓ No coding required
- ✗ No native dialogue system
- ✗ Built for gameplay, not narrative
- ✗ Branching needs event programming



TyranoBuilder

Visual Novel Engine

- ✓ Drag-and-drop, browser-based
- ✓ Looks and feels like a real game
- ✓ Built for branching narrative
- ✓ Import children's drawings as characters
- ✓ Exportable in many option (iOS, MacOs, Windows, Android, HTML, etc.)

OUR CHOICE



TWO MODALITIES — SAME PEDAGOGY, DIFFERENT TOOLS

Different workflows, same educational value

PowerUP includes both age groups without reducing children's authorship.

CHILDREN AGED 11-13: TYRANOBUILDER

- Children operate the tool themselves
- Browser-based, no installation needed
- Interactive narrative + branching choices
- Children import their own drawn characters (can be also be created on Canva)
- Select background music by mood
- Export a playable, shareable game



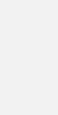
TYRANOBuilder
Visual Novel Studio



TWO MODALITIES — SAME PEDAGOGY, DIFFERENT TOOLS

CHILDREN AGED 8-10: ILLUSTRATED GAME CARDS

- Children are the authors, teacher is the helping hand
- Children draw characters and write dialogue
- Children select music moods
- Children's exact words are preserved digitally
- Teacher or peer assembles the digital output



TWO MODALITIES — SAME PEDAGOGY, DIFFERENT TOOLS



MORE WAYS TO PARTICIPATE

Game creation is inclusive because children can communicate through several channels, not only spoken explanation.

- Dialogue and short written choices
- Drawings, characters and visual design
- Music mood and atmosphere
- Non-verbal or quieter contributions
- Support for different language confidence levels and learning differences



TWO MODALITIES — SAME PEDAGOGY, DIFFERENT TOOLS

In both modalities, children provide the words, ideas, choices and creative direction.

Ages 11-13

- TyranoBuilder Game Engine
- Interactive narrative game

Ages 8-10

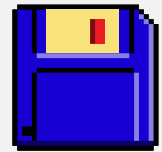
- Illustrated game card
- Teacher or peer as technical hand

The teacher facilitates authorship, without taking the story away from the child.

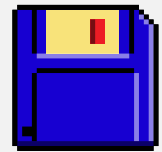


EXAMPLES FROM CHILD-DESIGNED GAMES — LET'S LOOK TOGETHER

Focus attention on what the design reveals about understanding.



GAME 1 — HOMEWORK RUSH



GAME 2 — WANDERE'S MEMORIES



What to notice as you watch

Creative choices

Which character name did the child pick, and why? What does that choice tell you about their perspective?

The branching moment

Is the decision point genuinely difficult? Are both options plausible and realistic?

Tone & language

How does the child communicate: directly or through consequences?

What surprised you?

What in term of game design, surprised you?



EXAMPLES FROM CHILD-DESIGNED GAMES — LET'S LOOK TOGETHER



Group Discussion

Q1

What creative choice stood out most to you?

Q2

Does the story create empathy?

Q3

Is the message clear without preaching?

Q4

What would you do differently with your own students?

Q5

Which topic would your class most want to explore?

GAME OVER?



PowerUP

NEW GAME

CONTINUE

START



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PowerUP

Training Workshop for Teachers





PowerUP

WHAT MAKES A GOOD SAFETY STORY?

From safety message to playable narratives

START



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WHAT WE'LL COVER IN THIS SESSION

PART 1 - NARRATIVE PRINCIPLES

- 1 Message Vs. Story
- 2 Agency & Consequences
- 3 Emotional Authenticity
- 4 Inclusive Characters
- 5 Age-Appropriate Scope

PART 2 - FACILITATIONS TECHNIQUES

- 1 Perspective Swap
- 2 What Next?
- 3 The Quiet Player
- 4 Is It Fair?
- 5 Handling Sensitive Content

LOADING





PART 1 - NARRATIVE PRINCIPLES

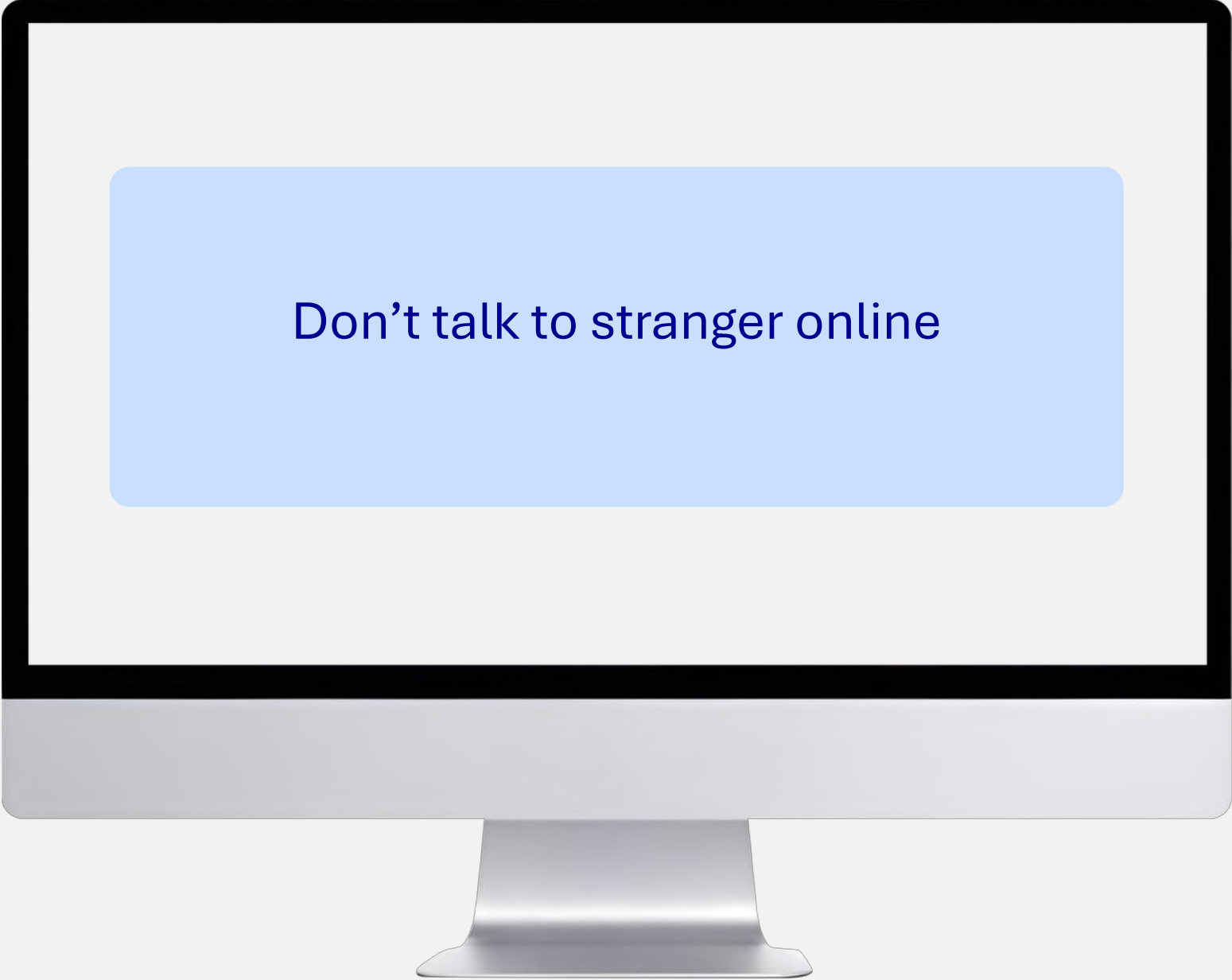


- 1 Message Vs. Story
- 2 Agency & Consequences
- 3 Emotional Authenticity
- 4 Inclusive Characters
- 5 Age-Appropriate Scope

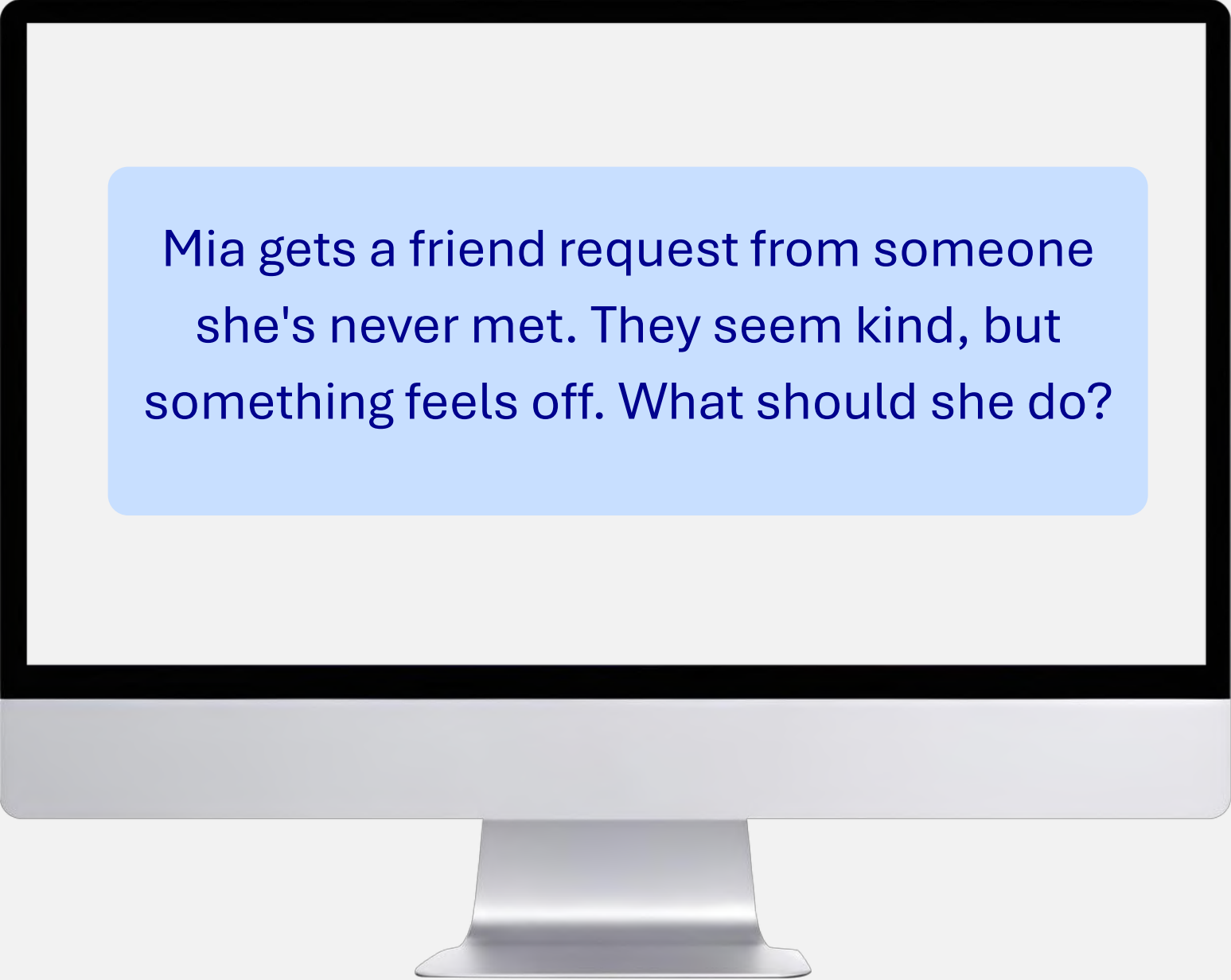


THE CORE DISTINCTION — MESSAGE VS. STORY

Here are two sentences that covers the same idea. What do you think about them?



Don't talk to stranger online



Mia gets a friend request from someone she's never met. They seem kind, but something feels off. What should she do?





A RULE IS NOT YET A STORY

A SAFETY MESSAGE

Don't talk to stranger online

”

- **Rule-based** — abstract, no context
- **No character** — nobody to care about
- **No agency** — the child just receives
- **No consequence** — nothing at stake
- **Tells** — the child what to think

A SAFETY STORY

Mia gets a friend request from someone she's never met. They seem kind, but something feels off. What should she do?

”

- **Character-driven** — Mia feels real, we care
- **Genuine agency** — the player makes the choice
- **Plausible options** — no obviously wrong answer
- **Consequence** — each path leads somewhere real
- **Invites** — the child to think for themselves





A RULE IS NOT YET A STORY

Good digital safety education fails when it relies only on fear or abstract rules. It works when it starts from a child's experience, curiosity and sense of fairness.

Safety Message

Don't talk to stranger online

→ Clear, but abstract.



Safety Story

A character must decide whether to trust someone, makes a choice, and lives with what follows.

→ Concrete, playable, reflective.



Move from "Tell them the rule" to "Help them build **a situation where the rule becomes meaningful.**"



FIVE NARRATIVE PRINCIPLES

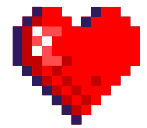
1



Agency & Consequence

Both choices must feel **plausible**. Each must lead somewhere **real**. If one option is obviously wrong, the player has no real agency. Rethink the choice.

2



Emotional Authenticity

Children's own language and concerns produce better games than adult-scripted content. The teacher is a facilitator, not the author.

3



Inclusive Characters

Avoid defaulting to **stereotyped protagonists**. Reflect the diversity of the classroom. Every child should see themselves in the story.

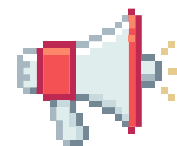
4



Age-Appropriate Scope

Ages 8–10: a 3-scene card with drawn choices. **Ages 11–13**: a fuller branching narrative. Scope matches the tool and the child's developmental stage.

5



Message Without Preaching

The safety message should **emerge from the story** not be stated. If the game feels like a lecture, rework the decision point.





AGENCY & CONSEQUENCES

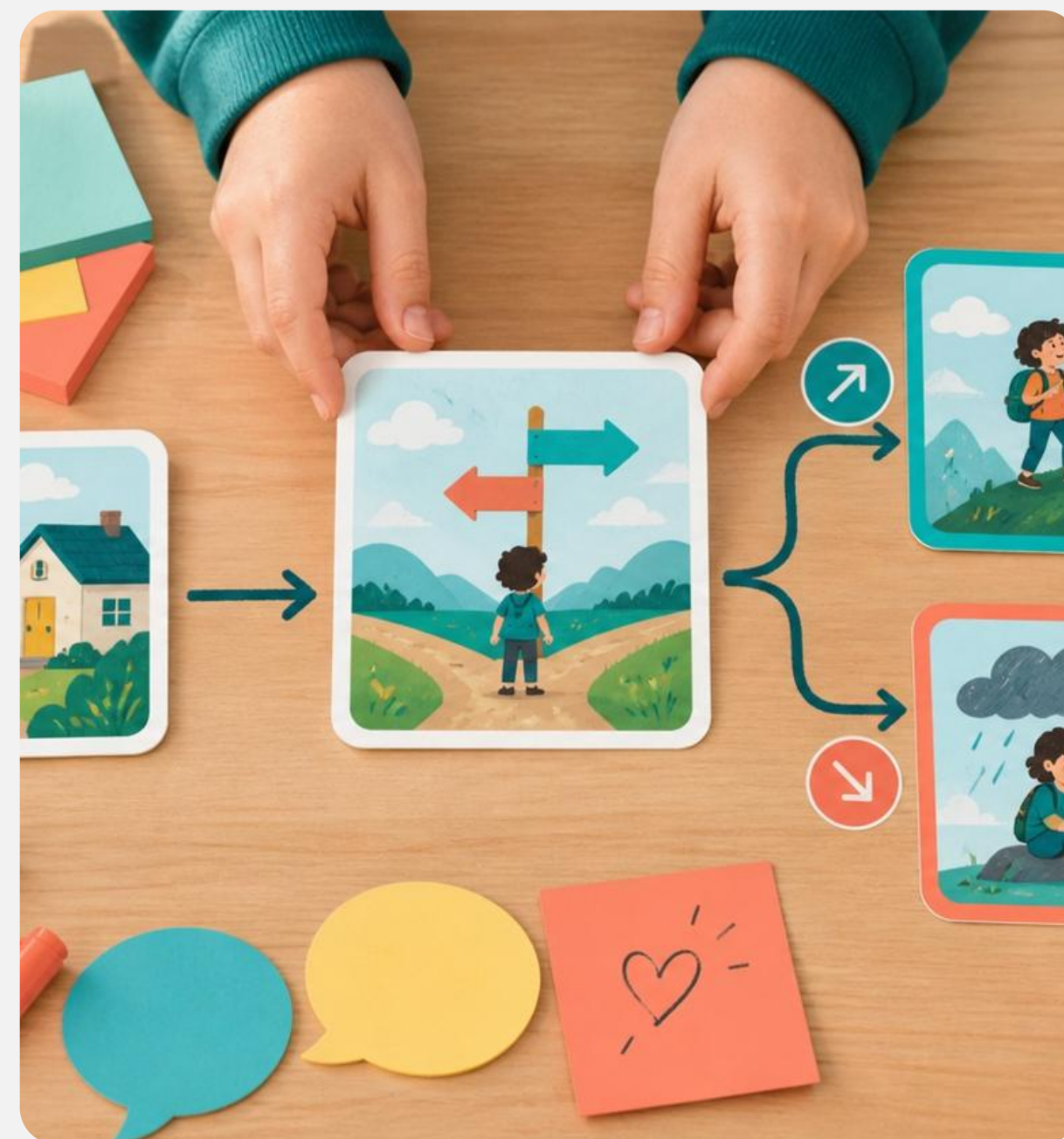
Agency makes the story matter

A good safety story gives the player a meaningful choice, one where both options feel plausible and each leads somewhere real.

- The player can see why someone might choose either option.
- The choice is not a fake "right answer" test.
- The decision changes what happens next.



The question is not “What rule do you remember?”
It is “**What would you do next and why?**”



NOMINAL BRANCHING

Someone online asks you to share your password.

Do you:

A) SHARE IT — THAT'S FINE

B) NEVER SHARE PASSWORDS — IT'S DANGEROUS!

✗ The player never hesitates. One option is obviously correct. No real thinking happens.

GENUINE AGENCY

Your online friend wants to video-call, but they've never sent you a photo. Your parents are out.

Do you:

A) ANSWER — YOU'VE BEEN CHATTING FOR WEEKS, IT FEELS SAFE

B) WAIT AND ASK YOUR MUM FIRST — THE CALL CAN HAPPEN LATER

✓ Both feel real. A child who cares about their online friendship will genuinely pause.

Would a **child hesitate** before choosing?

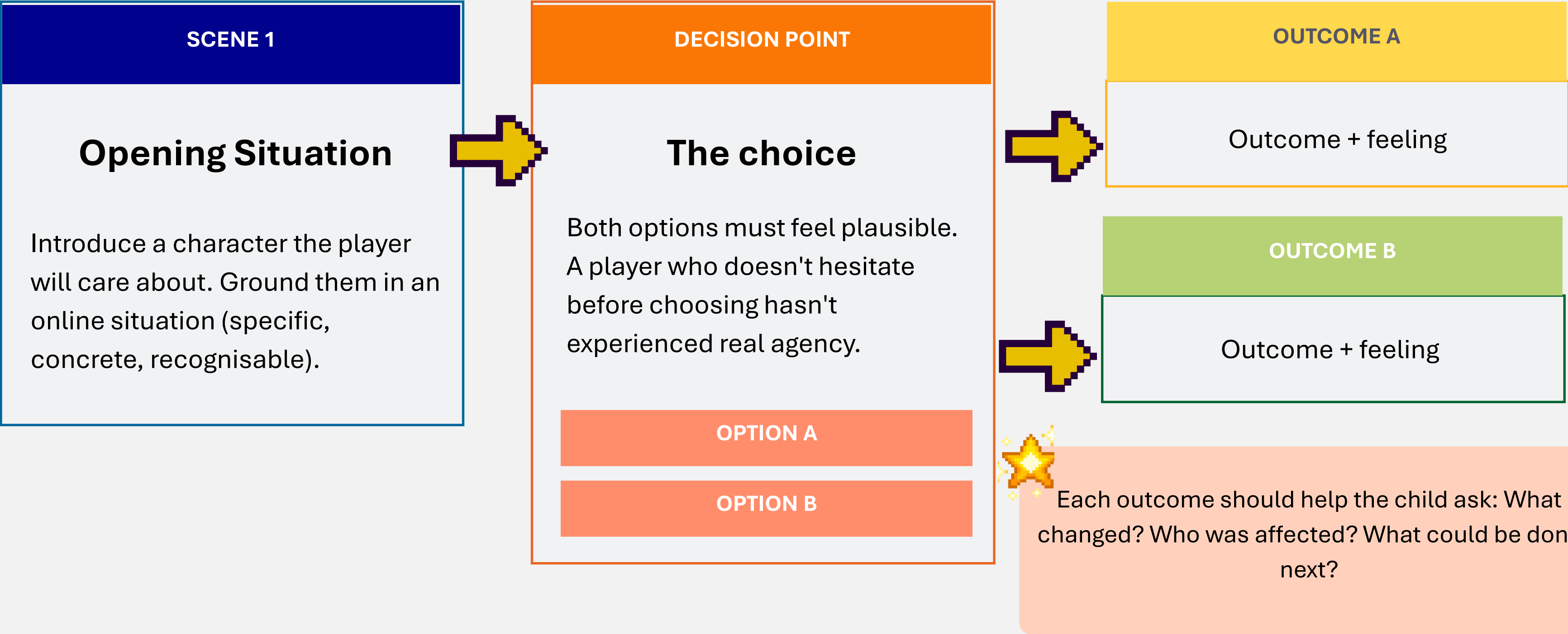
If **yes** → you have **real agency**.

If **no** → **rethink** the choice.



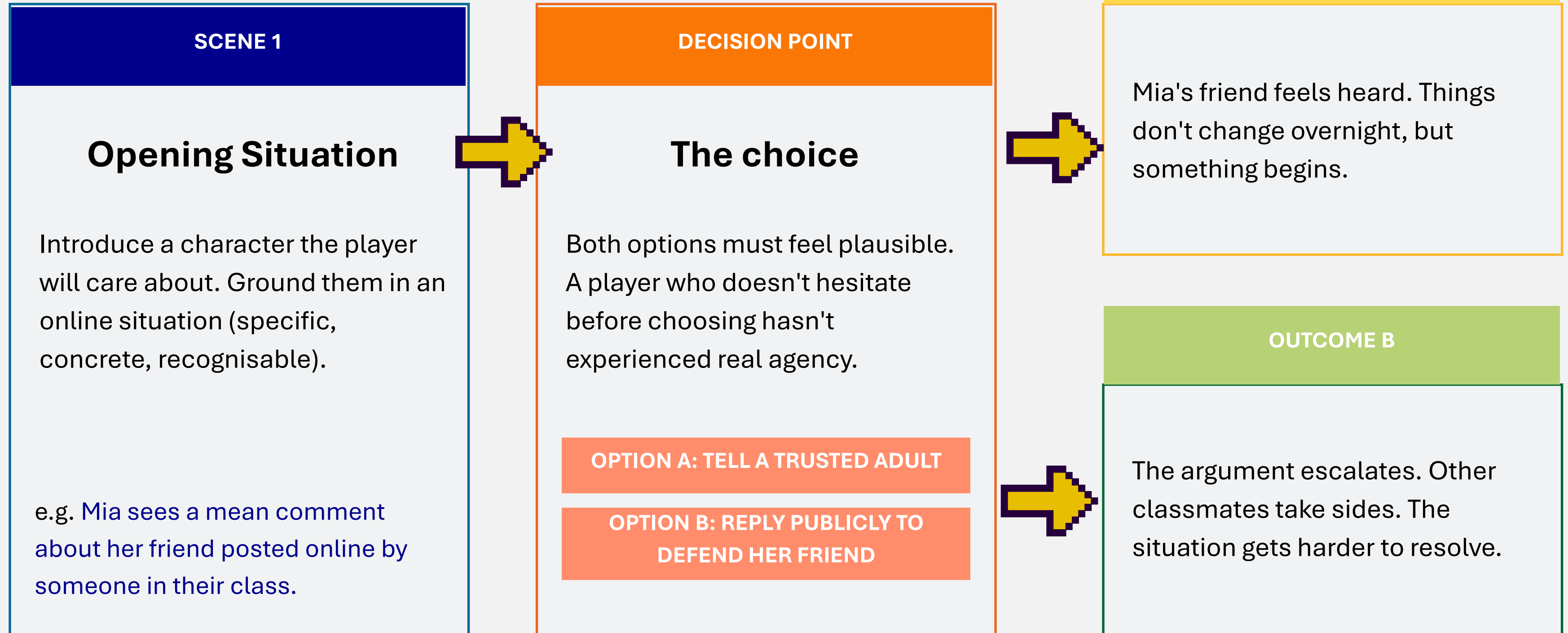
Consequences should feel real

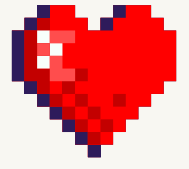
Every branch should go somewhere believable. Avoid simple reward/punishment endings that feel like adult judgement rather than child reflection.





ANATOMY OF A GOOD SAFETY STORY





EMOTIONAL AUTHENTICITY

Use children's language and concerns

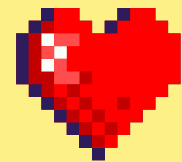
Children's own words and everyday online worries produce stronger games than adult-scripted content.

- Start from **situations** children recognise.
- **Keep their phrasing** where possible.
- **Facilitate questions** instead of writing the story for them.
- Let the **emotional tone** come from the child's point of view.



Teacher role: facilitator, not author.





EMOTIONAL AUTHENTICITY

THE CHILD'S VOICE, NOT YOURS

Their language, their concerns, their dilemmas even if you'd have written it differently.

THE TEACHER AS FACILITATOR

Your role is to ask the right questions ('what would really happen next?'), not to correct the story.

START FROM LIVED EXPERIENCE

What have children in your class actually encountered online? That's the raw material for the story.

FEAR DOESN'T WORK

Stories built on threat or shame close children down. Stories built on curiosity and fairness open them up.





INCLUSIVE CHARACTERS

Inclusive characters widen recognition

A good safety story should not default to stereotyped protagonists. Children should be able to see different kinds of classmates, families, abilities and online habits in the stories created.

- Give characters names, interests and choices, **not labels**.
- **Avoid** making one group **always the victim or the problem**.
- **Include bystanders and helpers**, not only the person harmed.
- **Check** that the story feels **recognisable** across the classroom.



Inclusive does not mean adding everything. It means **designing characters with respect and specificity**.





INCLUSIVE CHARACTERS

NO DEFAULT PROTAGONIST

A white boy as the default hero excludes most of the classroom. Names, genders, and backgrounds should reflect the real group.

AVOID STEREOTYPED VILLAINS

A character who is simply 'a bully' teaches nothing. Give them a reason, a moment of doubt, a second option.

MULTIPLE PATHWAYS, MULTIPLE VOICES

Can a quiet girl be the brave one? Can the popular kid be the one who makes the worst choice? Flip expectations.

ASK CHILDREN TO CHOOSE

Let them name the character, pick the background. Creative ownership starts with the protagonist.





AGE-APPROPRIATE SCOPE

Keep the scope age-appropriate

A well-formed safety story can be small.

The story does not need to cover the whole topic. It needs one situation, one meaningful choice and two consequences the target age can understand.



CHILDREN AGED 8 - 10

- **Topic:** One online situation the child knows
- **Character:** 2 named characters with a brief description / drawn by the child
- **Scene 1:** Opening: what's happening and who's involved?
- **The choice:** Two options written by the child
- **Outcome A:** What happens if they choose option A?
- **Outcome B:** What happens if they choose option B?
- **Mood note:** How should the player feel at the end?





AGE-APPROPRIATE SCOPE

CHILDREN AGED 11 - 13

- **Topic:** A more complex online situation with nuance
- **Character:** 2-3 characters with individual motivations
- **Scene 1:** Opening: context, relationship, what's at stake
- **Scene 2A (Decision Point) :** Branch 1 → consequences unfold over time
 - **Outcomes 2A:** What happens if they choose this option?
- **Scene 2B (Decision Point):** Branch 2 → a different path, real tension
 - **Outcomes 2B:** What happens if they choose this option?
- **Scene 3A - 3B:** What follows the decision?
- ...
- **Mood notes:** Desired emotional feel for each ending





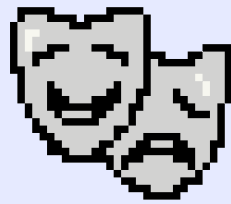
PART 2 - FACILITATIONS TECHNIQUES FOR TEACHERS



- 1 Perspective Swap
- 2 What Next?
- 3 The Quiet Player
- 4 Is It Fair?
- 5 Handling Sensitive Content



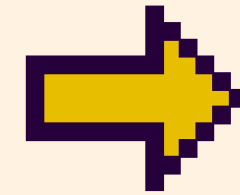
FOUR FACILITATIONS TECHNIQUES



Perspective Swap

Children retell the same online incident from three viewpoints: the victim, a bystander, and the person causing harm.

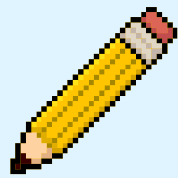
💬 "How would that feel if you were the one watching?"



What Next?

Collaborative story extension. Each student adds one decision point to a shared story being built on the board.

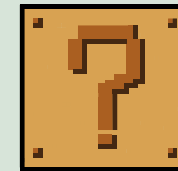
💬 "What is one thing that could happen next? Write just that."



The Quiet Player

Drawing and written prompts designed for children who don't speak up in group discussion, handed out individually.

💬 "Draw your character's face when they have to make their choice."

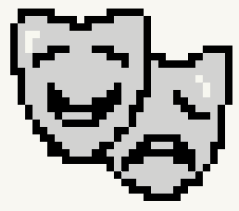


Is It Fair?

A simple ethical frame for younger children: 'Would you say it was fair?' as the lens for evaluating any digital situation.

💬 "Draw your character's face when they have to make their choice."





PERSPECTIVE SWAP

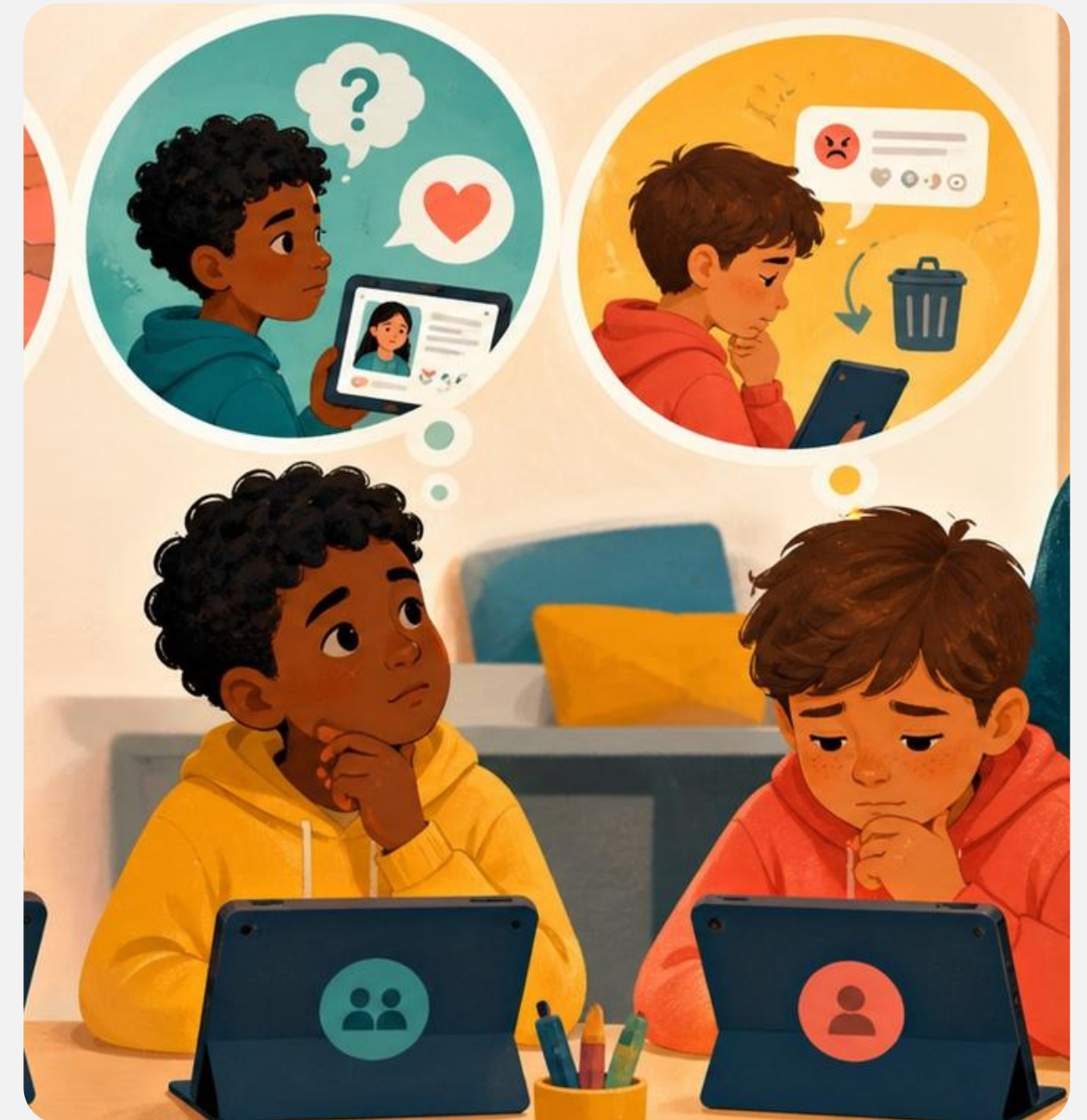
Perspective swap builds empathy

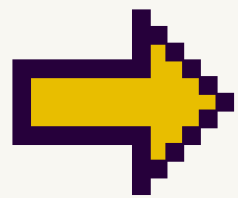
Ask children to retell the same online incident from three viewpoints. This turns a topic into a situation with people inside it.

- **Person harmed:** What do they feel? What support do they need?
- **Bystander:** What do they notice? What action is possible?
- **Person causing harm:** What choice did they make? What consequence follows?



The goal is empathy and reflection, not blaming or public confession.



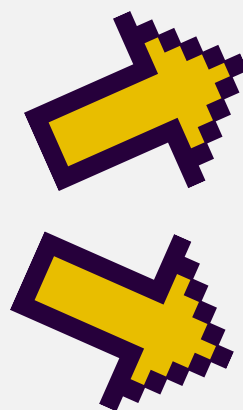


WHAT NEXT

"What next?" grows the branch

Collaborative story extension can help thin scenarios become playable. Each learner adds one decision point or one consequence.

START WITH THE
INCIDENT



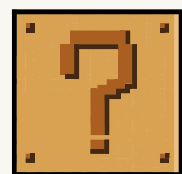
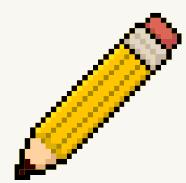
WHAT COULD HAPPEN
NEXT?

WHAT COULD HAPPEN
INSTEAD?



"Give me a choice that a real child might actually make."





THE QUIET PLAYER & IS IT FAIR?

Make room for quieter thinking



Not every child will offer ideas aloud. The session should include low-pressure ways to contribute and a simple ethical frame younger children can use.

The quiet Player

Use drawing and written prompts so children can develop characters, feelings and choices before sharing.

Is it Fair?

A simple ethical question helps younger children evaluate digital situations without legal or technical language.



HANDLING SENSITIVE CONTENT - SAFEGUARDING NOTE

⚠ This is a brief note — you already know your safeguarding obligations. The focus here is the game-specific context.

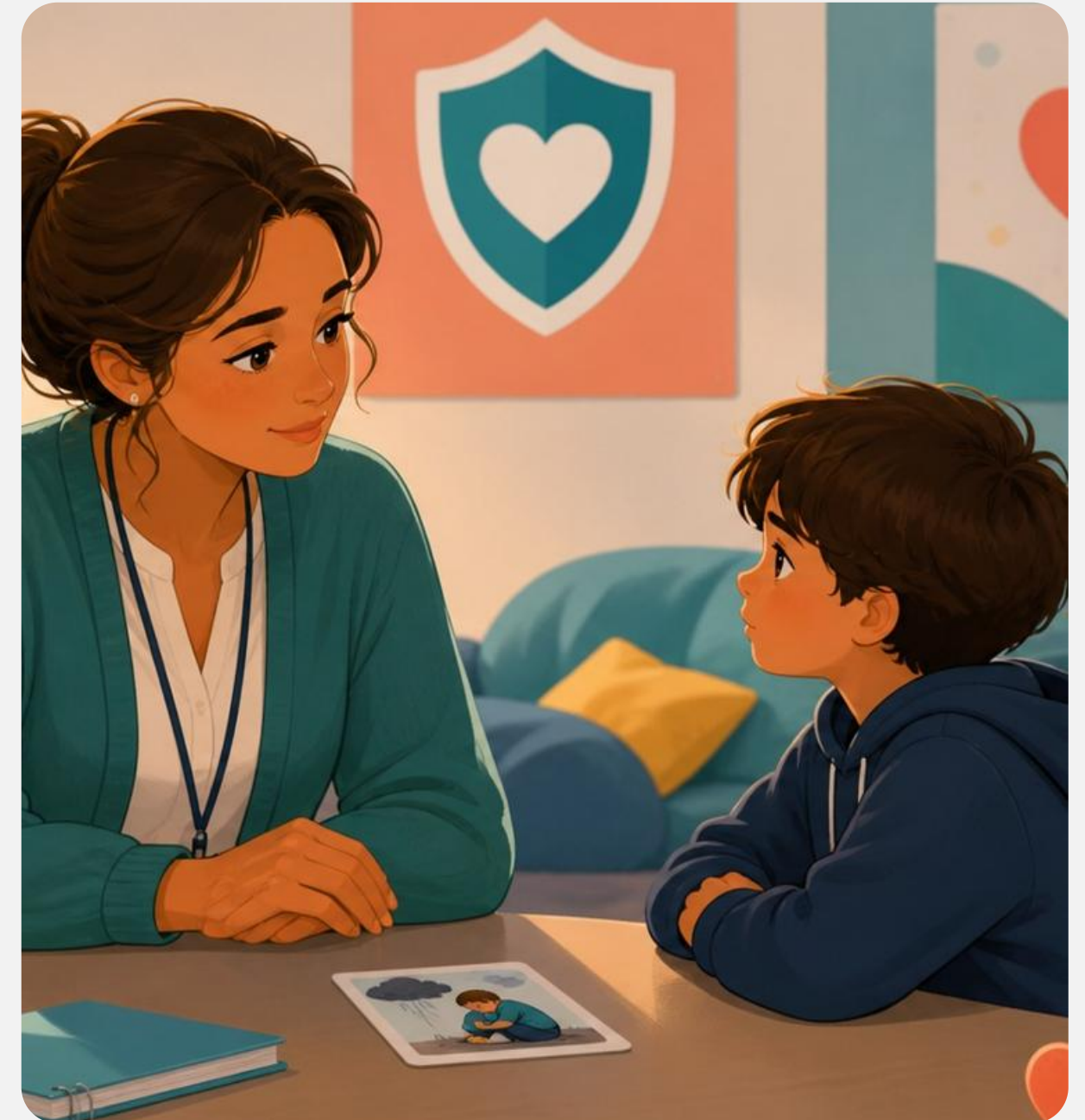
When a story may be real

Game cards can surface sensitive experiences. The aim is not to investigate during the creative activity, but to respond calmly and follow the school's safeguarding process.



Recognising the signal

- A game card that maps too precisely onto a named person in the school
- A character who shares the child's name, appearance, or home situation
- An 'outcome' that describes something that's already happened
- A story the child returns to repeatedly with increasing distress
- A child who becomes unusually quiet or withdrawn after the session



GAME OVER?



PowerUP

NEW GAME

CONTINUE

START



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GAME CARD CREATION

From story idea to playable scenario

START



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WHAT WE'LL COVER IN THIS SESSION



Goal: leave this session with a complete game card — your own scenario, ready to build in TyranoBuilder tomorrow.

15 min

Template walkthrough — the anatomy of the card

60 min

Individual creation time — write your own game card

15 min

Peer review — swap with a partner from another country

LOADING



POWERUP GAME CARD

TOPIC	<i>e.g. Cyberbullying · Privacy · Fake News · Online Kindness</i>
CHARACTERS	<i>2–3 named characters · brief details each</i>
SCENE 1	<i>The opening situation — where is the player? What's happening?</i>
CHOICE	Option A: _____ Option B: _____
OUTCOME A	<i>What happens if they choose A? How does it feel?</i>
OUTCOME B	<i>What happens if they choose B? How does it feel?</i>
Age group: ☐ 8–10 ☐ 11–13 Inclusion notes: _____	



What makes each part work

Topic

One issue your class genuinely faces. Not too broad — not 'the internet'.

Characters

Give each one a name and a concrete trait. 'Shy', 'popular', 'new to school'. Details create empathy.

Scene 1

Concrete and specific. A named platform, a real type of interaction. No vague setups.

Choice

Both options plausible. If one sounds obviously wrong, rewrite it.

Outcomes

Short and specific. Capture the emotional consequence, not just the practical one.





STEP 1 - CHOOSE YOUR TOPIC



Cyberbullying

What does it feel like to be the bystander, the one who sees it but says nothing?



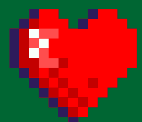
Fake News

What makes someone share something they have not checked?
What is at stake?



Online Privacy

What does a child give up when they share a photo publicly without thinking?



Online Kindness

What does a small act of kindness cost and what can it change?



Hate Speech

What do you do when a comment is hurtful but the person posting it is your friend?



Grooming Risks

How do you know when an online friendship is starting to feel wrong?





STEP 2 - CREATE YOUR CHARACTERS

Character Design Principles

Name them

A name creates immediacy. 'A child' is abstract. 'Sara' is someone to care about.

One concrete detail

New to the school. Loves football. Quiet in class. One detail is enough to build empathy.

No default heroes

Resist the pull towards a familiar archetype. Reflect the real diversity of your classroom.

Give the antagonist depth

A bully who is also lonely, or scared, or imitating older siblings, teaches far more than a flat villain.

2-3 characters only

More characters dilute the story. Two is usually enough: the protagonist and one other.

Worked Example

Topic: Online Kindness

Mia, 11 · Protagonist

Quiet in class, brave in group chats. Has noticed someone being left out.

Lucas, 11 · The one being left out

New to the school. Tries to fit in with jokes that sometimes miss. Doesn't say when he's hurt.

Alex, 12 · Bystander

Mia's closest friend. Worries about taking sides. Follows the group more than she'd like to admit.





STEP 3 - CREATE THE 1ST SCENE

STEP 3 · Scene 1 — The Opening

Your Scene 1 should answer:

- Who is the protagonist and where are they?
- What platform or digital space are they in?
- What has just happened or is about to happen?
- What is at stake for them emotionally?

Example — Online Kindness

Mia opens the class group chat and sees that nobody has replied to Lucas's message, the one where he shared a funny video and asked if people wanted to hang out this weekend. It was sent two days ago. She knows most people saw it.





STEP 4 - CREATE THE DECISION POINT

STEP 4 • The Decision Point

The test for a good decision point:

✓ Both options feel real and plausible

✓ A child who cares would hesitate before choosing

✓ Neither option is obviously 'right'

✗ One option is clearly bad or silly

✗ The 'correct' choice is pre-labelled

✗ There is no real emotional consequence

Example — Online Kindness

A) REPLY WITH SOMETHING WARM AND INCLUDE HIM

B) STAY QUIET — YOU DON'T WANT TO SEEM LIKE YOU'RE
MAKING A BIG DEAL OF IT





STEP 5 - WRITING THE OUTCOMES

A good outcome captures the emotional consequence — not just the practical one. It shows how the world shifted.

✓ Outcome A — Mia replied

Immediate

Lucas replies within minutes. He adds a laughing emoji, but Mia can tell he was relieved.

Later

Two other classmates join the chat. The weekend plans happen. Lucas isn't fully in yet, but something has shifted.

Mood

Hopeful. A little uncertain. It did not fix everything, but it opened a door.

→ Outcome B — Mia stayed quiet

Immediate

Lucas's message sits unanswered. He sends one more, a shorter one, then goes quiet too.

Later

Monday morning, Mia sees him sitting alone. He doesn't make eye contact. The group chat moves on to other things.

Mood

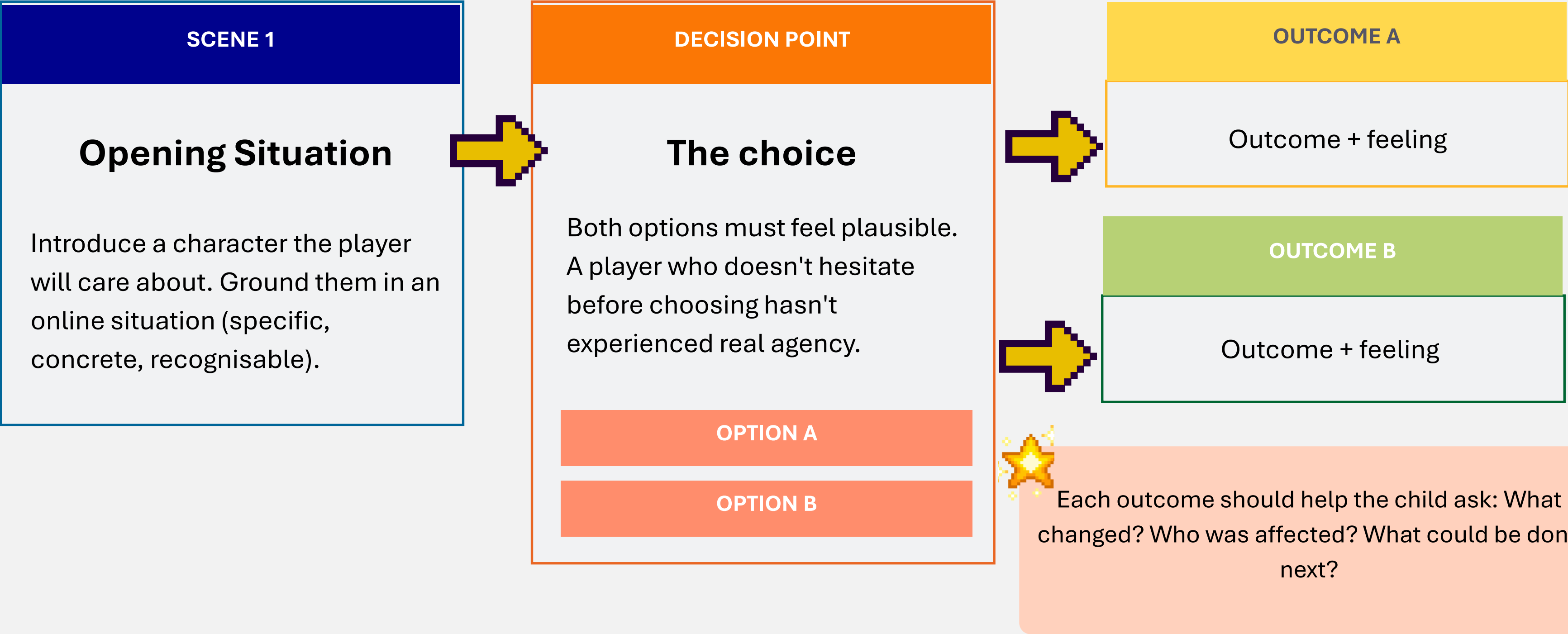
Heavy. The moment passed. Mia knows she could have said something and she also knows why she didn't.

Outcome B is **not a punishment**, it is a **consequence**. The goal is understanding, not fear. Both **outcomes should feel true to life**.



Consequences should feel real

Every branch should go somewhere believable. Avoid simple reward/punishment endings that feel like adult judgement rather than child reflection.



YOUR TURN!

NEW GAME



1

Choose a topic

2

Create characters

3

Map the story

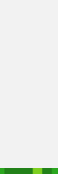
LOADING



PEER REVIEW

 As the reader, ask yourself:

- Q1 Would the player hesitate?**
Is the choice genuinely difficult, or is one option obviously correct?
- Q2 Is the message clear without preaching?**
Does the safety lesson emerge from the story — or is it stated directly?
- Q3 Would a child in your class recognise this character?**
Does the protagonist feel real and age-appropriate?
- Q4 Could this card include your students?**
Is there anything in the story that might inadvertently exclude some children?
- Q5 What is the mood at the end?**
Do both outcomes leave the player with something to think about?



GAME OVER?



PowerUP

NEW GAME

CONTINUE

START



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BRANCHING NARRATIVES: CHOICES & CONSEQUENCES

Turning a game card into playable
decisions

START



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WHAT WE'LL COVER IN THIS SESSION

- 1 What is branching narrative
- 2 Why branching narrative works for a Digital safety game
- 3 The different steps to create a branching narrative
- 4 A complete mini-narrative : an example
- 5 Create your own branching narrative

LOADING





PART 1 - A BIT OF THEORY



1

What is branching Narrative

2

Why branching narrative works for a Digital safety game

3

Anatomy of a branching narrative



WHAT IS BRANCHING NARRATIVE

The difference between linear and branching

A **linear story** has one path. Every reader follows the same sequence of events and arrives at the same ending. A novel. A film.

A **branching narrative** has **choice points**: moments where the player makes a decision that changes what happens next. Two players can start the same game and finish in completely different places, having felt completely different things along the way.

LINEAR STORY

Scene 1 → Scene 2 → Scene 3 → Ending

BRANCHING NARRATIVE

Scene 1 → CHOICE

- Choice A → Ending A
- Choice B → Ending B



WHY BRANCHING NARRATIVE WORKS FOR A DIGITAL SAFETY GAME

Branching is what makes it a game

A video can show a safety situation. A branching game asks the player to choose, then shows how that choice changes what happens next.

Linear safety content

- Watch the story.
- Receive the message
- Remember the rule



Branching safety game

- Make a decision
- See a consequence
- Reflect on why it happened

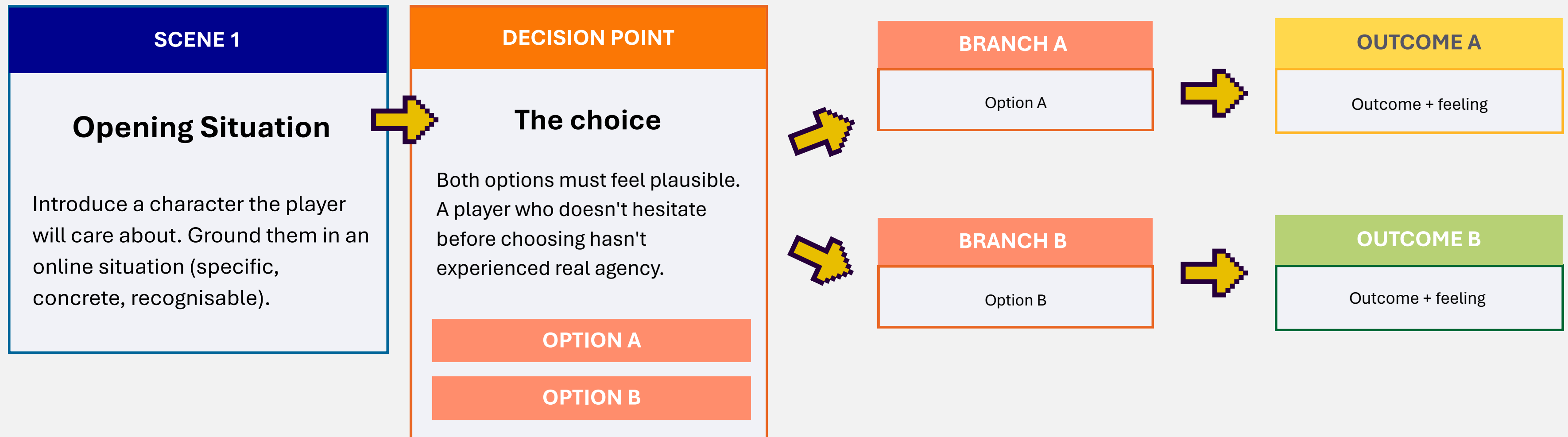


The branch gives children the **experience of agency and consequence** that safety education often lacks.



ANATOMY OF A BRANCHING NARRATIVE

The game card becomes the scene map



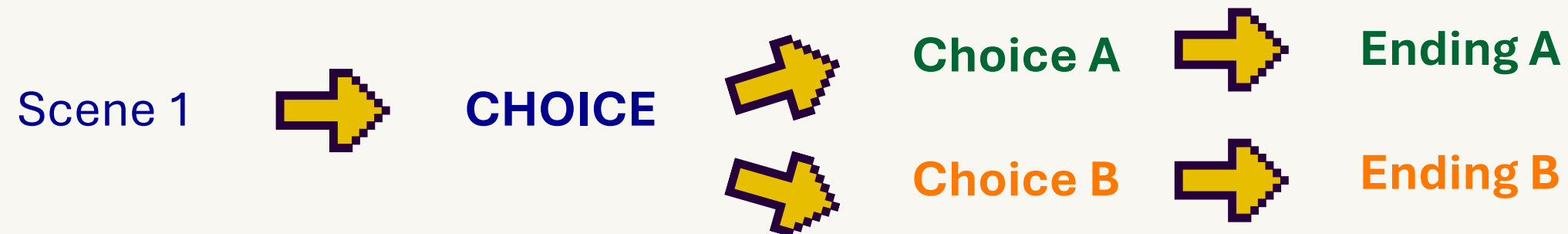
Story first, then tool: do not build the branch until the choice is meaningful on paper.





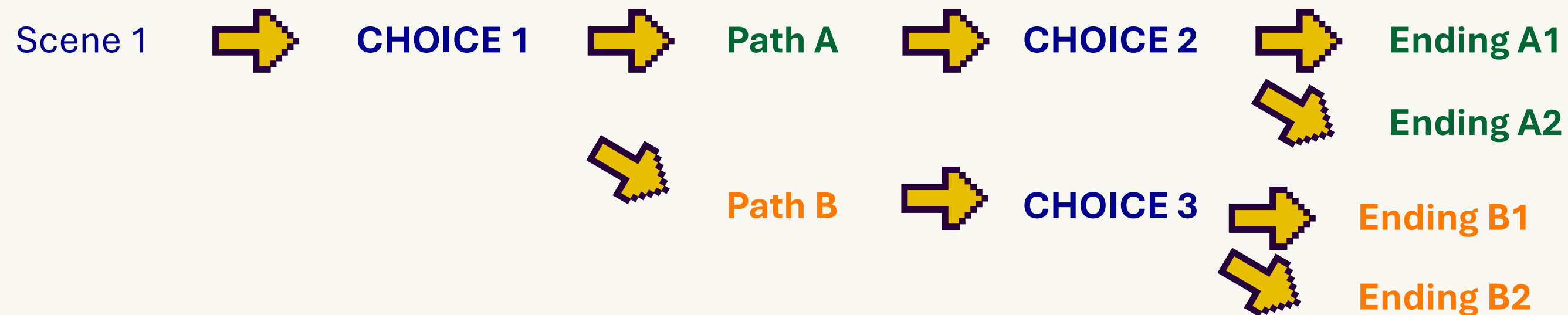
TWO TYPE OF BRANCHING: DIAMOND & FULL TREE

DIAMOND BRANCHING



The player makes a decision at the **node**. Each path leads somewhere different. The diamond branching is the easiest one and works better for younger children.

FULL TREE BRANCHING



The full tree branching offers multiple endings and is more advanced.





THE 3 PARTS OF A BRANCH

Every branch, no matter how simple or complex, has exactly three parts:

PART 1

The Node

A scene. A moment. Something is happening. The player is watching, listening, reading. This is where stakes are established and the character is made real.

PART 2

The Choice Point

A question presented to the player, usually two options. This is the hinge of the whole structure. Everything before it has been building to this moment. Everything after it flows from it.

PART 3

The Consequence

What follows from the choice. Something changes that cannot be unchanged. The player feels the weight of their decision.





PART 2 - IN PRACTICE



1

The different steps of creating a branching narrative

2

A complete mini-narrative : an example

3

Create your own branching narrative



FOUR STEPS IN BRANCHING NARRATIVE

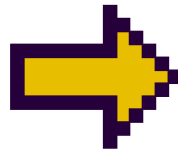
1



Adding a choice menu

The choice menu is the moment where the **player becomes active**. It should ask a decision the protagonist could genuinely face.

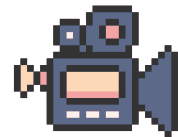
2



Creating a separate scene branches

Each option needs a place to go. In TyranoBuilder, the **decision point** from the game card **becomes two or more scene branches**.

3



Realistics scenes

Consequences are not simple rewards and punishments. They **show how a choice affects** people, relationships, feelings and next steps.

4



Ending

After a consequence scene, some branches **end separately**; others **return to a shared** scene.





ADDING A CHOICE MENU

The choice menu is the moment where the player becomes active. It should ask a decision the protagonist could genuinely face.

- Offer two or more options, but keep the **first prototype simple**.
- Write the options in the **player's language**, not adult policy language.
- Make both options **plausible** enough to invite reflection.
- Keep menu **text short** so the player understands the decision quickly.



The question is “**What would you do next and why?**”



Avoid fake choices

A branch is **not meaningful** if one answer is **obviously correct** and the other is only there to be wrong.

NOMINAL CHOICE

Someone online asks you to share your password.

Do you:

A) SHARE IT — THAT'S FINE

B) NEVER SHARE PASSWORDS — IT'S DANGEROUS!

✗ The player never hesitates. One option is obviously correct. No real thinking happens.

GENUINE AGENCY / MEANINGFUL

Your online friend wants to video-call, but they've never sent you a photo. Your parents are out.

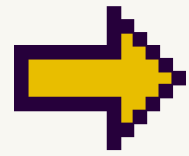
Do you:

A) ANSWER — YOU'VE BEEN CHATTING FOR WEEKS, IT FEELS SAFE

B) WAIT AND ASK YOUR MUM FIRST — THE CALL CAN HAPPEN LATER

✓ Both feel real. A child who cares about their online friendship will genuinely pause.





CREATING A SEPARATE SCENE BRANCHES

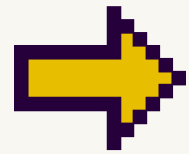
Each option needs a place to go. In TyranoBuilder, the decision point from the game card becomes two or more scene branches.

- Create a **dedicated scene** for each choice.
- **Name scenes clearly:** choice_A_help, choice_B_reply, ending_A, ending_B.
- **Reuse** backgrounds or characters when it keeps the focus on the decision.
- **Check** that every menu option points to the right scene.



Scene names are not decoration. They are your map.





REALISTICS SCENES

Write consequence scenes that feel real

Consequences are not simple rewards and punishments. They show how a choice affects people, relationships, feelings and next steps.

- What changed?
- Who was affected?
- What does the character understand now?
- What support or action is possible next?

ENDING A

Relief, repair, or help-seeking

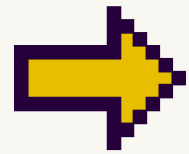
ENDING B

Confusion, harm or a new chance to act



The aim is **reflection**: "I see why that happened, and I can imagine what to do next."





REALISTICS SCENES

Writing the consequence

The consequence is not a verdict. It is what the world looks like now that the choice has been made.
A consequence has **3 layers**:

IMMEDIATE

What changes in the next minute. The physical, visible, audible reality.

e.g, Mia types back / Mia goes offline
/ A notification appears.

EMOTIONAL

What the character feels.

One or two sentences, specific and honest.

Not "Mia felt good", that is a verdict.

"Mia puts her phone down but checks it twice before she falls asleep", that is a consequence.

LATER

A glimpse of the longer-term shift.

This does not have to be dramatic. In fact, it is more powerful when it is small and specific.

e.g, Lucas doesn't say much in class on Monday. Or he does, but he makes eye contact with Mia first.



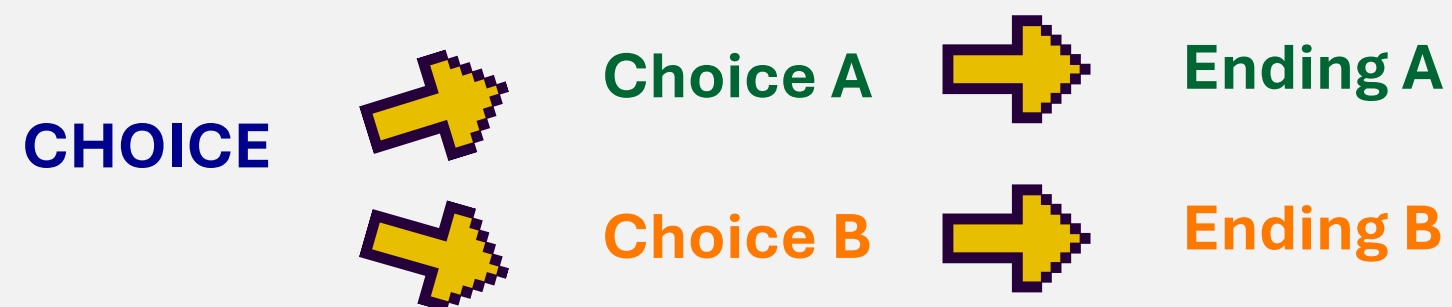


ENDING SCENE

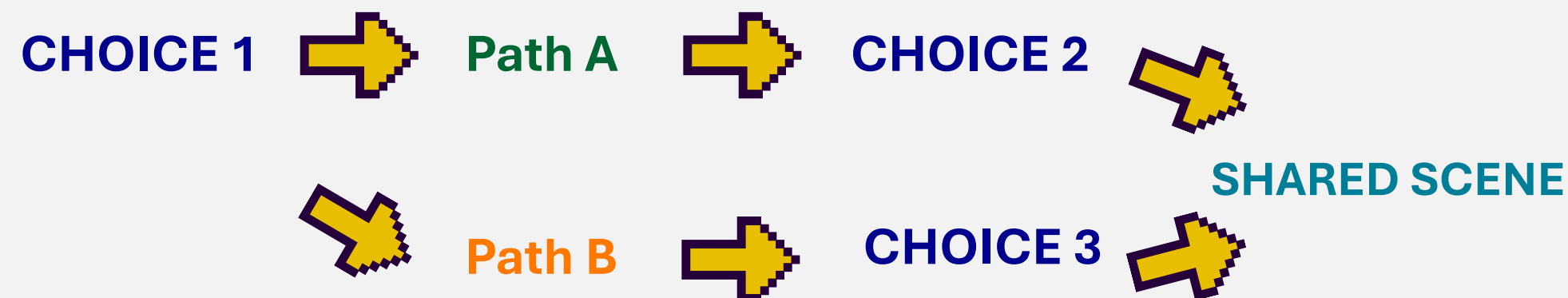
End separately or reconnect

After a consequence scene, choose the structure that serves the story and the time available. Some branches end separately; others return to a shared scene.

1) SEPERATE ENDINGS



2) SHARED ENDING

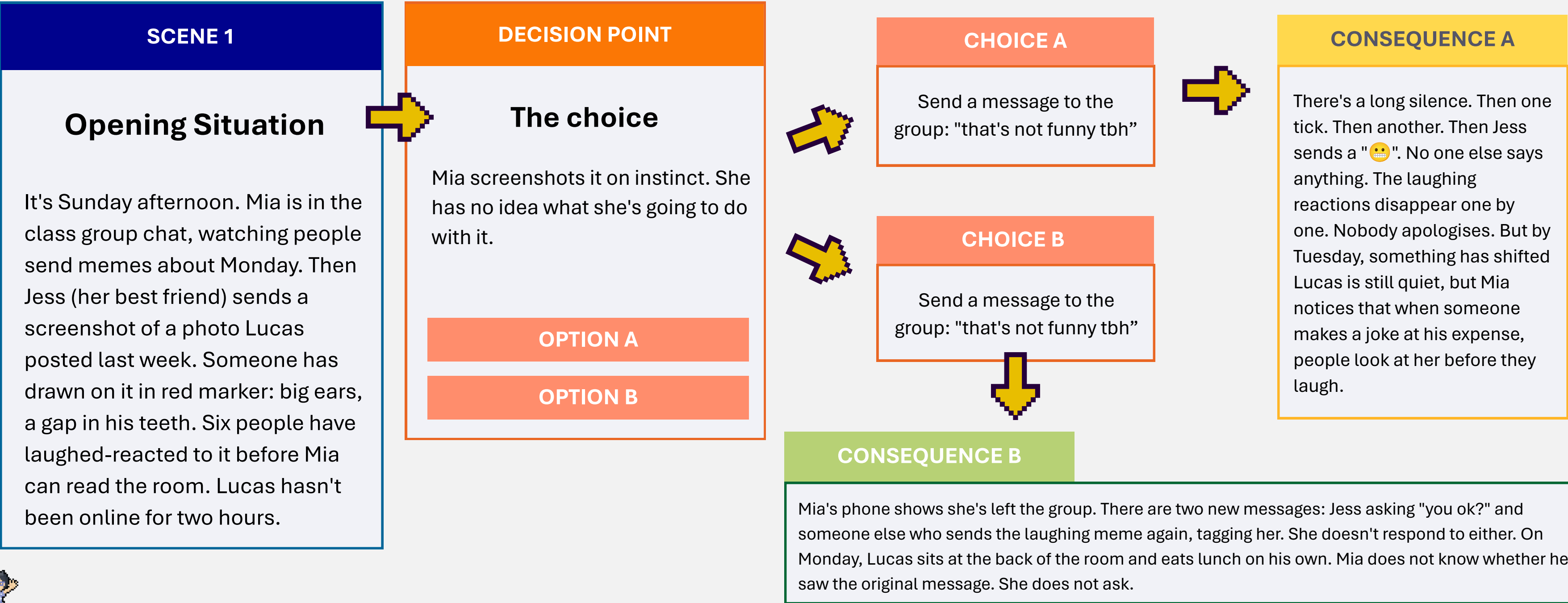


Decide the story shape before adding more visuals.



EXAMPLE OF A COMPLETE MINI-NARRATIVE

MAP OF THE STORY





REMEMBER

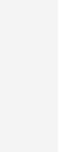
Agency makes the story matter

A good safety story gives the player a meaningful choice, one where both options feel plausible and each leads somewhere real.

- The player can see why someone might choose either option.
- The choice is not a fake "right answer" test.
- The decision changes what happens next.



The question is not “What rule do you remember?”
It is “**What would you do next and why?**”





CREATE YOUR BRANCHING NARRATIVE

Now it's your turn! Work directly on the game card and enrich your scenario. You can use either the diamond branching or the full tree branching if your ambitious! 😊

1 Add the choice menu at the decision point.

2 Create one scene branch for each option.

3 Write a consequence scene for each path.

4 Preview and play every route.



Stop when the branch works. Polish comes later.





Common errors to catch early

Most branching problems are easier to fix when the story map is visible before the tool is debugged.

- **Dead end.** No route forward or no ending.
- **Wrong button target.** Choice opens the wrong scene.
- **Unbalanced branches.** One path has much more care.
- **Preachy outcome.** The ending tells instead of shows.
- **Too much text.** Player cannot process the scene.
- **Mismatch.** Choice text and consequence disagree.



Fix the map first. Then fix the slide, button or scene link.





TyranoBuilder helpdesk

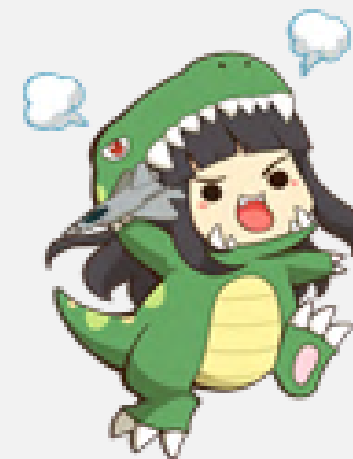
Here are materials to help you better understand the game engine and how to fix your game if need be.

- **TyranoBuilder tutorial**

- Getting started: <https://tyranobuilder.com/tutorials/getting-started>
- Story branching: <https://tyranobuilder.com/tutorials/adding-story-branches-and-player-choices>

- **Tutorials from players**

- <https://steamcommunity.com/sharedfiles/filedetails/?id=531450435>
- There are lot of tutorials on Youtube available, you can always find your answer to a problem 😊



TYRANOBuilder
Visual Novel Studio



GAME OVER ?



PowerUP

NEW GAME

CONTINUE

START



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the European Union





GAME CARD



Game name:

Age group: ☐ 8-10 years old ☐ 11-13 years old

TOPIC

e.g. Cyberbullying · Privacy · Fake News · Online Kindness · Hate Speech

CHARACTERS

Name · concrete detail each (2–3 characters)

Character 1

Name: Role in the story:

Details about the character:

.....

.....

.....

.....

.....

.....

.....

Character 2

Name: Role in the story:

Details about the character:

.....

.....

.....

.....

.....

.....

.....



GAME CARD



Character 3

Name: Role in the story:

Details about the character:

.....

.....

.....

.....

.....

.....

SCENE 1

Opening situation — who is the protagonist? Where are they? What has just happened?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....





GAME CARD



DECISION POINT

Question (optional):

OPTION A

What is the first choice the player could make?

.....

.....

.....

.....

.....

.....

OPTION B

What is the second choice the player could make?

.....

.....

.....

.....

.....

.....

OUTCOMES

OUTCOME A

What happens immediately?
How does the character feel at the end?

.....

.....

.....

.....

.....

.....

MOOD

.....

.....

OUTCOME B

What happens immediately?
How does the character feel at the end?

.....

.....

.....

.....

.....

.....

MOOD

.....

.....

VISUAL DESIGN

What backgrounds will you need for your story? A bedroom, a schoolroom, etc.



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Game name:

You now have created your story map. It's time to write the story. Create dynamics and dialogues between the characters.

[illegible]



DECISION POINT

OPTION B

.....

.....

.....

.....

.....

OUTCOMES

OUTCOME A

[illegible]



OUTCOMES

This image shows a full page of white paper with horizontal dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



Annex B3 – TyranoBuilder Step-by-Step Tutorial

Creating Cyber Quest: The Adventures of Alex

Introduction

Welcome to the TyranoBuilder tutorial for creating educational narrative games about online safety! This step-by-step guide will help you and your students create Cyber Quest: The Adventures of Alex, an interactive story-based game that teaches children aged 8–13 about digital safety.

What You'll Learn:

- How to install and set up TyranoBuilder
- Understanding the Game Editor interface
- Creating scenes and adding backgrounds
- Managing characters and expressions
- Building branching choices with Labels and Jumps
- Implementing a scoring system with Variables
- Adding sound effects and background music
- Testing and exporting your game



TIP

TyranoBuilder is available on Steam for Windows and macOS. The official tutorial series at tyranobuilder.com is an excellent companion resource alongside this workshop guide.

Part 1: Getting Started with TyranoBuilder

Step 1 – Install and Launch TyranoBuilder

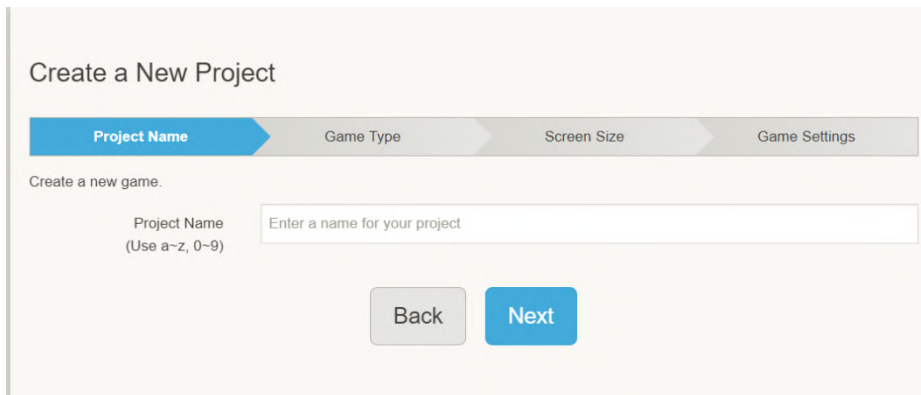
1

Install TyranoBuilder via Steam

Purchase and install TyranoBuilder from the Steam Store:

<https://store.steampowered.com/app/345370/>

Complete installation via the Steam client, then launch the program.



The screenshot shows the 'Create a New Project' dialog box with the 'Project Name' tab selected. The dialog has a progress bar at the top with four steps: Project Name, Game Type, Screen Size, and Game Settings. Below the progress bar, it says 'Create a new game.' and 'Project Name (Use a-z, 0-9)'. There is a text input field with the placeholder 'Enter a name for your project'. At the bottom, there are 'Back' and 'Next' buttons.

2

Create a New Project

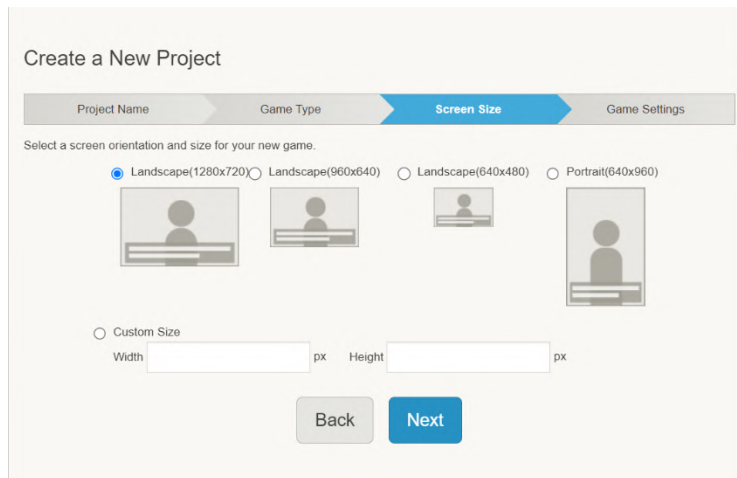
Click the New Project button at the top-left of the start screen.

Project Name: CyberQuest

Game Type: Visual Novel

Window Size: Landscape (1280x720) or (960x640) that works for both PC and smartphone.

Leave the optional game settings unchecked for now, then click Create Project.



The screenshot shows the 'Create a New Project' dialog box with the 'Screen Size' tab selected. The dialog has a progress bar at the top with four steps: Project Name, Game Type, Screen Size, and Game Settings. Below the progress bar, it says 'Select a screen orientation and size for your new game.' There are four radio button options: 'Landscape(1280x720)' (selected), 'Landscape(960x640)', 'Landscape(640x480)', and 'Portrait(640x960)'. Each option has a corresponding icon showing a person at a desk. At the bottom, there is a 'Custom Size' option with 'Width' and 'Height' input fields, each followed by 'px'. At the bottom right, there are 'Back' and 'Next' buttons.

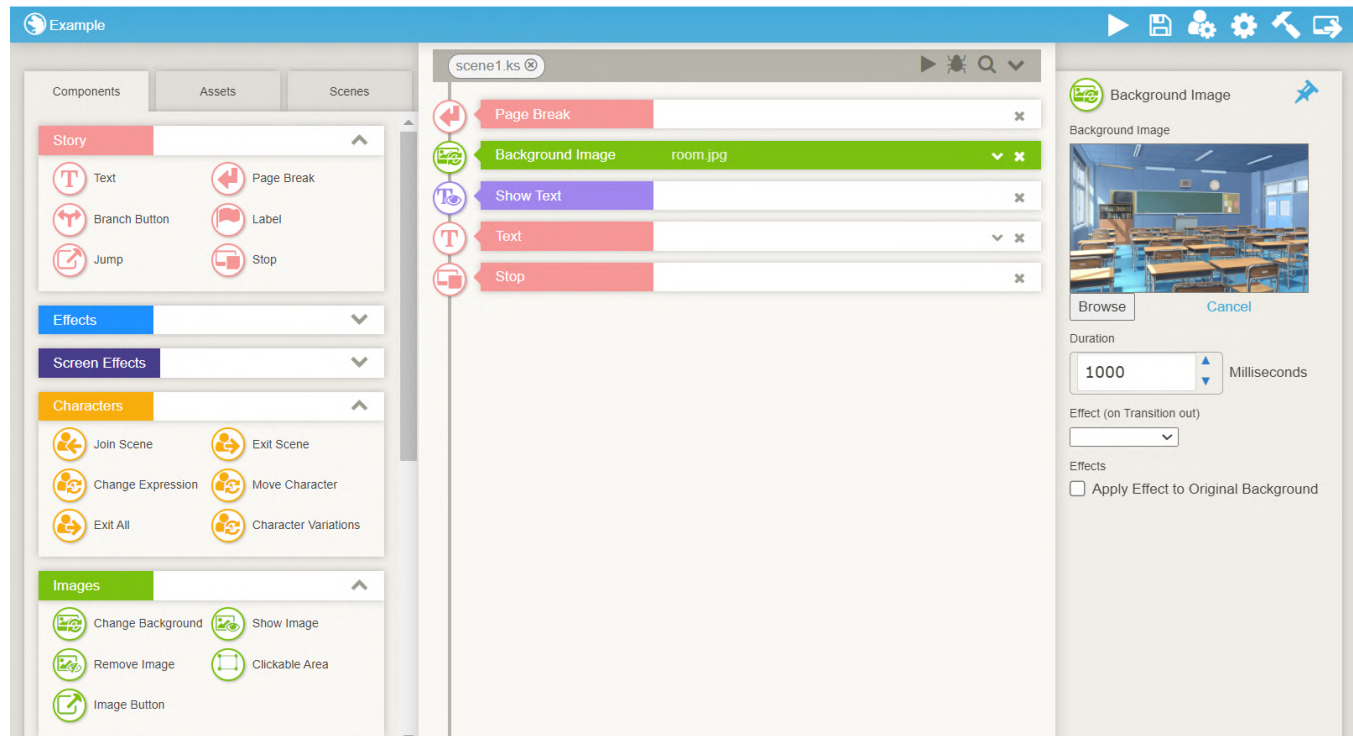


TIP

Choose a save location you can easily find, such as your Documents folder or Desktop. TyranoBuilder autosaves, but it is still good practice to save manually with Ctrl+S (Cmd+S on Mac) as you work.

Step 2 – Understanding the Game Editor Interface

When the Game Editor opens, you will see four key areas:



Area	Purpose
Tools Area (left)	Contains all components (text, background, character, music, etc.) and a Resources tab to manage imported files.
Scene Editor (centre)	The main workspace where you build up each scene by arranging components in order.
Settings Area (right)	Shows the properties and parameters for whichever component is currently selected.
Icons Area (top-right)	Holds key icons for saving, previewing, and accessing game-wide settings.

TIP

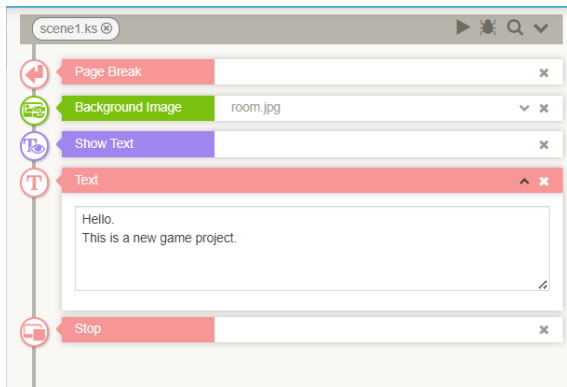
New projects always open with a sample game already in place. Click the Preview button (play icon) in the Icons Area at any time to see how your game looks. Shortcut: Ctrl+P (Cmd+P on Mac).

Part 2: Creating Your First Scene

Step 3 – Rename the Opening Scene

Your project starts with a scene file called scene1. To keep things organised for this project, we will work within scene1 and rename it later if needed.

The Scene Editor opens showing scene1 and a sample Text component. Delete that sample Text component by clicking the X button at its top-right corner.



TIP

Use the Scenes tab in the Tools Area (left side) to manage multiple scene files. You can create, rename, and navigate between them from here. **Attention:** Scene1 is the default scene that you can't rename. If you don't want to use it, create a new scene.

Step 4 – Add a Background

The opening scene takes place in Alex's bedroom. We need a background image to set the scene.

1

Drag in the Change Background component

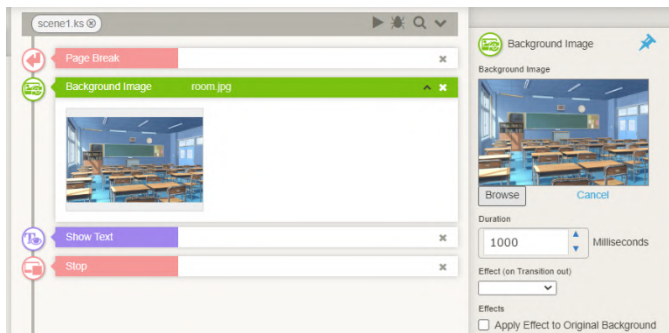
Drag the Change Background component from the Tools Area and drop it into the Scene Editor.

2

Select or import your image

In the Settings Area, click Browse and select your bedroom image, or drag and drop the image file directly onto the component.

Recommended size: 1280x720 or 960x640 pixels (JPG or PNG).



TIP

Free background images: Unsplash (unsplash.com), Pixabay (pixabay.com), or Pexels (pexels.com). You can also draw your own in free tools like Paint or GIMP. Transition speed is set in the Settings Area; the default is 3,000 milliseconds — adjust to taste.

Shortcut: The Resources tab in the Tools Area lists all images and audio already imported. Drag a filename directly from the Resources tab into the Scene Editor to insert a component with that file pre-loaded.

Step 5 – Add a Character (Alex)

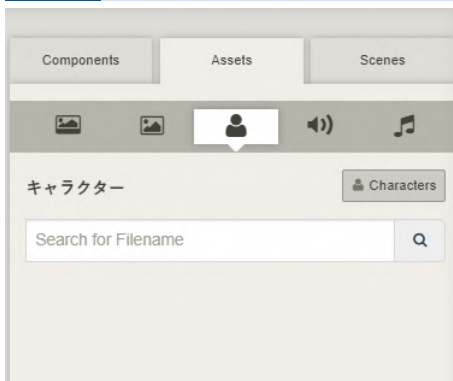
Characters in TyranoBuilder are managed through the Character Manager, which keeps all expressions for each character in one place.

1

Open the Character Manager

First, go to **Assets** in the Tool Area (left side)

Click the Character Manager icon in the Icons Area (top-right of the TyranoBuilder window).



2

Create Alex

Enter "Alex" in the character name field and click Add Character.

Characters

Character List

Add or select a character.

Character Name

Add

Alex

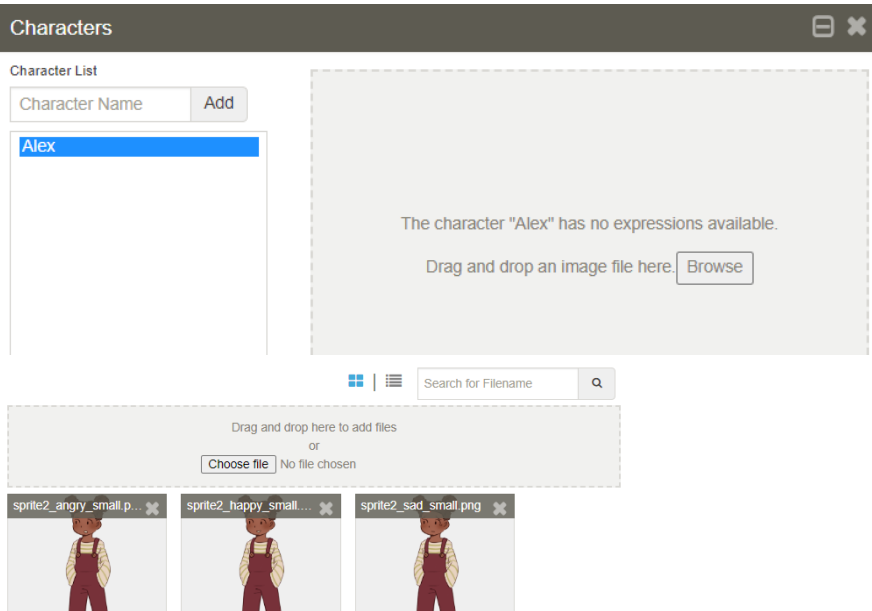
Import character art

3

Click on the character's name.

Drag and drop your character sprite images (PNG files with a transparent background) into the dotted-line import area.

Importing multiple expressions at once (e.g. neutral, happy, worried) lets you switch between them during the game.

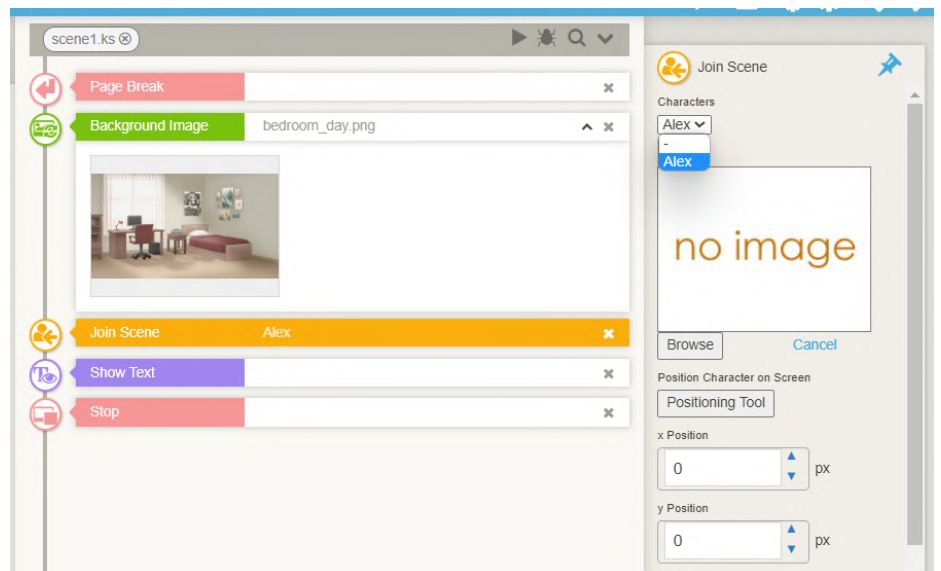
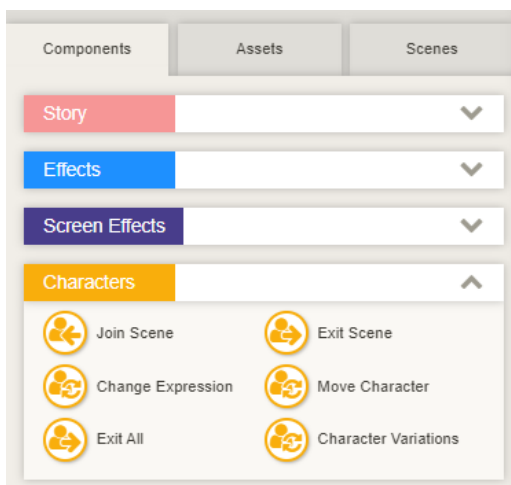


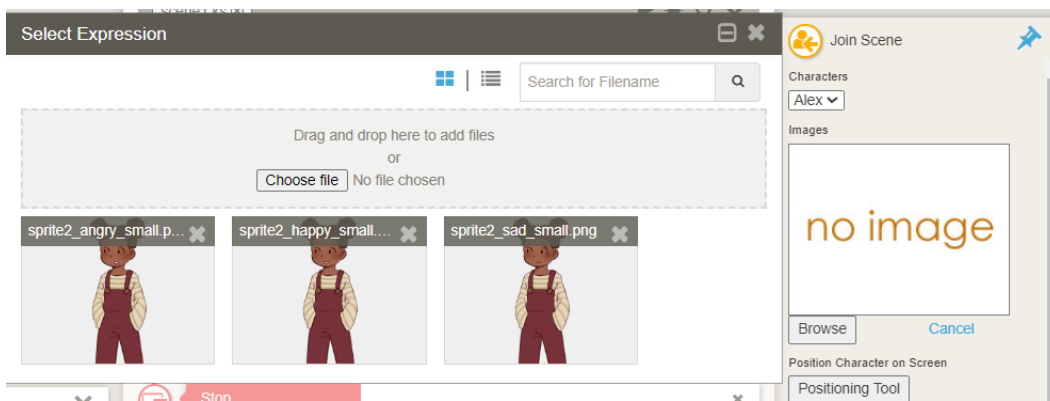
Add a Join Scene component

4

Back in the Scene Editor, drag and drop the **Join Scene component** from the Characters Area and position it below the Change Background component.

In the Settings Area, confirm that Alex is selected in the Character dropdown.

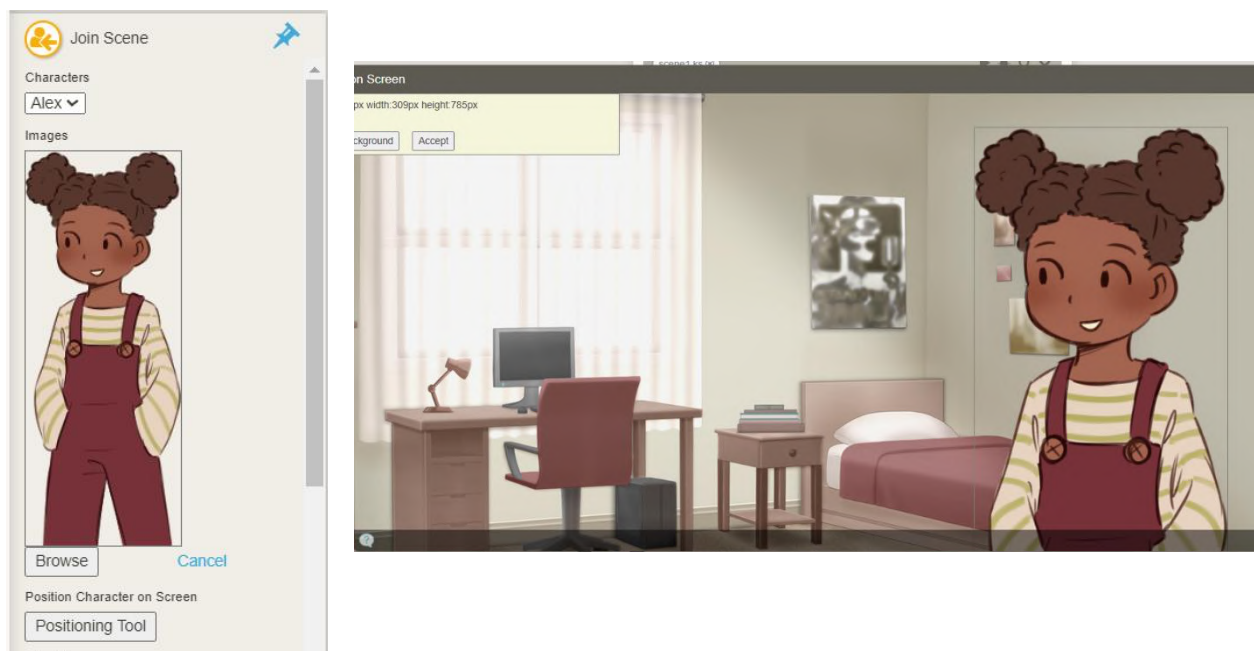




5

Positioning your Character

Click on the positioning tool button in the Settings Area. It will open a new window where you can position your character as you wish.



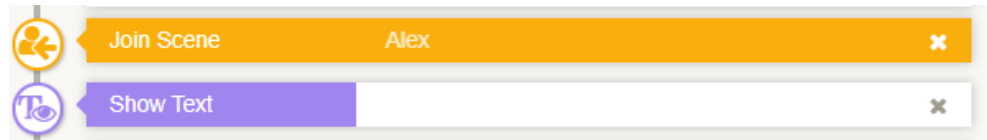
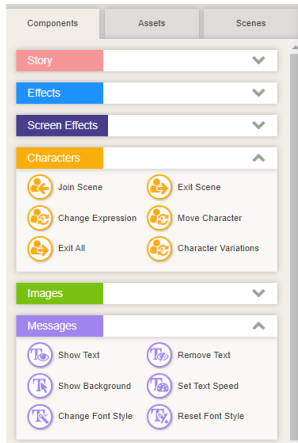
TIP

Free character sprites: OpenGameArt.org or itch.io. To create custom sprites: Canva (canva.com) for illustrated characters, or Piskel (piskelapp.com) for pixel art. Characters must be PNG files with a transparent background.

If you want a character to enter with a specific expression, place a Change Expression component before the Join Scene component.

Step 6 – Add Dialogue (Text Components)

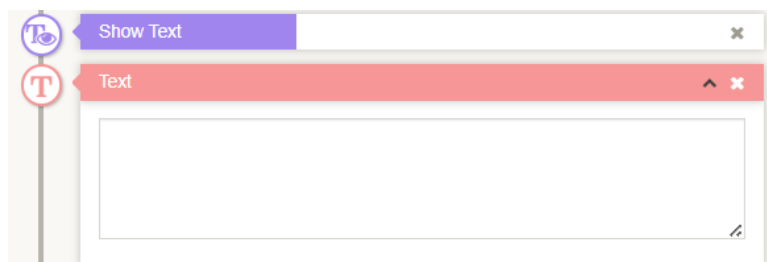
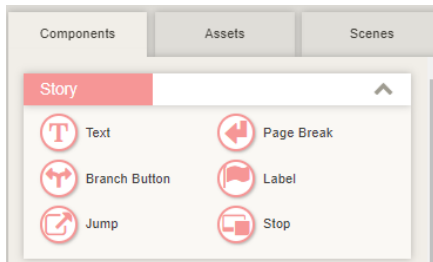
In TyranoBuilder, all story text — narration and character dialogue — is introduced by **Messages** components. For a text to appear, drag the “**Show Text**” component.



How to write a text, dialogue:

All story text is entered by **Story** components.

Drag the **Text** component below the “**Show Text**” in the Scene Editor. A Text box will appear where you will write your story text.



How to display a speaker name:

Use a # sign followed by the speaker's name on its own line. To leave the name area blank (for narration), use # on its own.

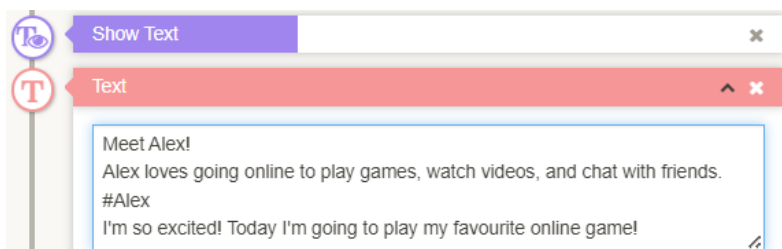
Example text to enter:

Meet Alex! Alex loves going online to play games, watch videos, and chat with friends.

#Alex

I'm so excited! Today I'm going to play my favourite online game!

The text before **#Alex** will appear as narration (no speaker name). The text after **#Alex** will show "Alex" above the dialogue box.



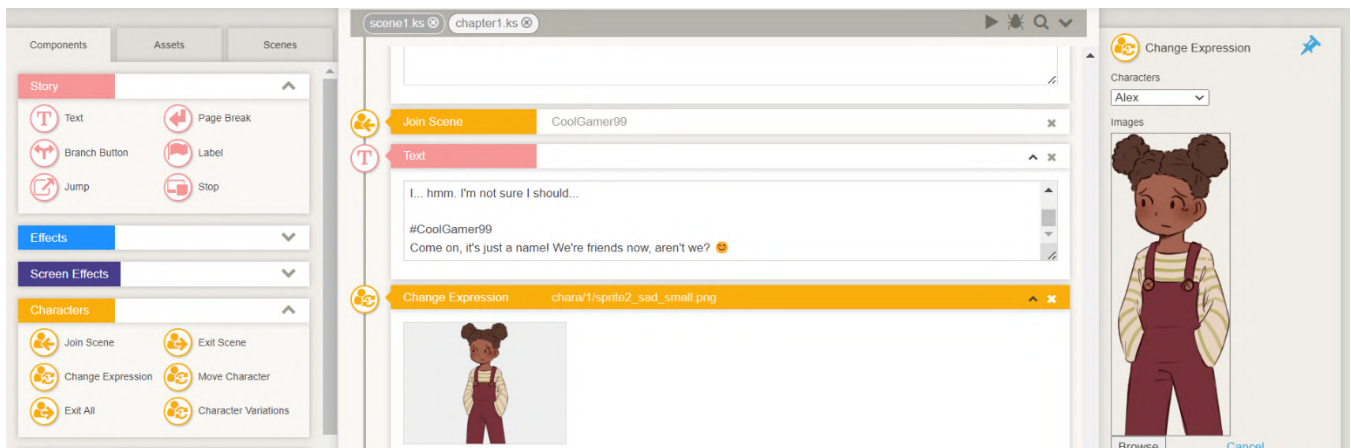
⚠ IMPORTANT

Use the # sign to set speaker names inside a Text component. Multiple dialogue lines and multiple speakers can all live inside the same Text component, separated by # lines.

Step 7 – Change a Character's Expression

To make your character react to story events, drag a **Change Expression** from the **Characters** component in the Tools Area and place it at the point in the Scene Editor where the expression should change.

In the Settings Area, click **Browse** and double-click the expression image you want to use.



💡 TIP

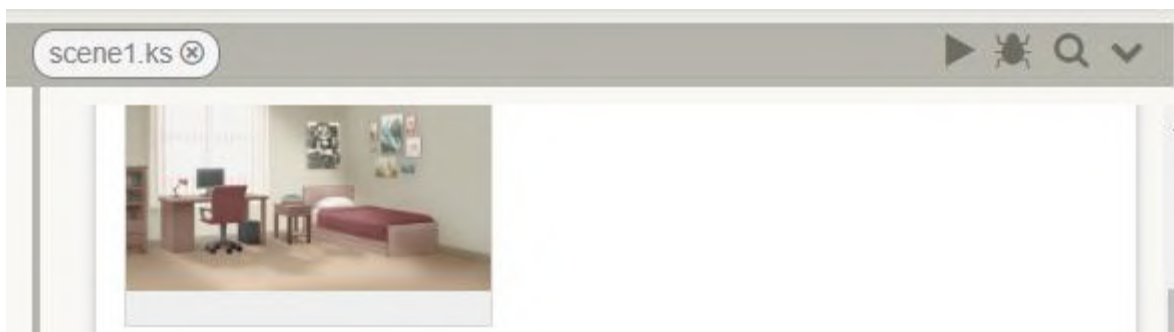
You can also use the Resources tab shortcut: drag a character expression filename directly from the Resources tab into the Scene Editor to insert a pre-loaded Change Expression component instantly.

Step 8 – Save and Preview

Before previewing, always save your project. Click the Save button in the Icons Area, or press Ctrl+S (Cmd+S on Mac).



Then click Preview (or press Ctrl+P / Cmd+P) to play the game from the start or only preview the scene 1 by clicking the play button on the Scene Editor.



 TIP

Preview shortcuts to avoid replaying from the start every time:

1. Scene Preview button — plays from the start of the current scene only.
2. Right-click a component → Preview from Here.
3. Save in-game during preview, then reload via Load Game on the title screen.



Part 3: Building Branching Choices

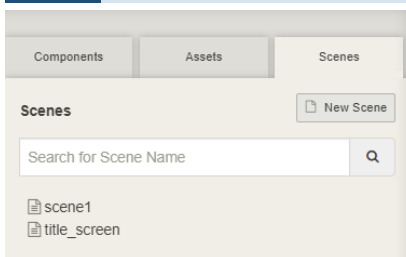
Step 9 – Create a New Scene File

As your game grows, a single scene file becomes hard to manage. Split the game into multiple scene files — one per chapter is a good rule of thumb. TyranoBuilder loads assets fresh when jumping to a new scene file, so this also keeps loading times short.

1

Open the Scenes tab

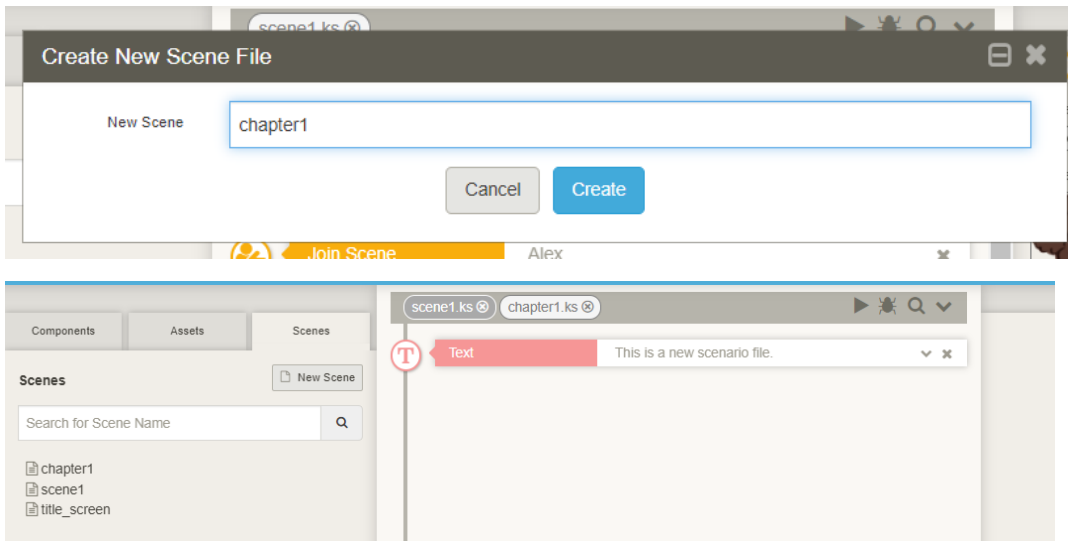
Click the Scenes tab in the Tools Area. Save if prompted.



2

Create the chapter scene

Click New Scene, name it **chapter1**, and click Create.
The Scene Editor opens showing the new, empty scene.



3

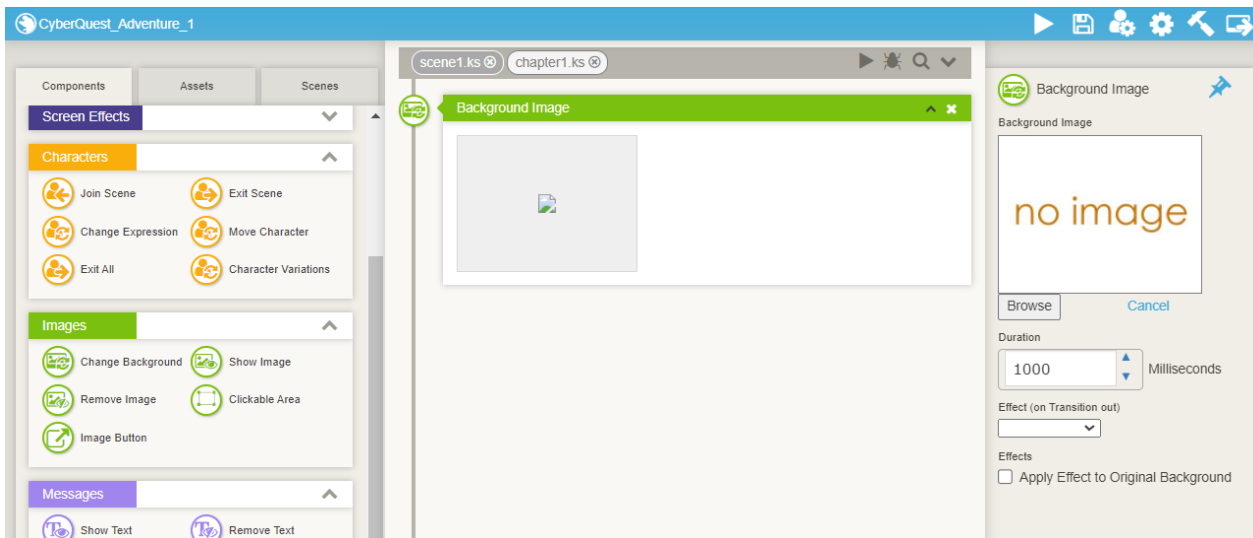
Build the Chapter 1 scene

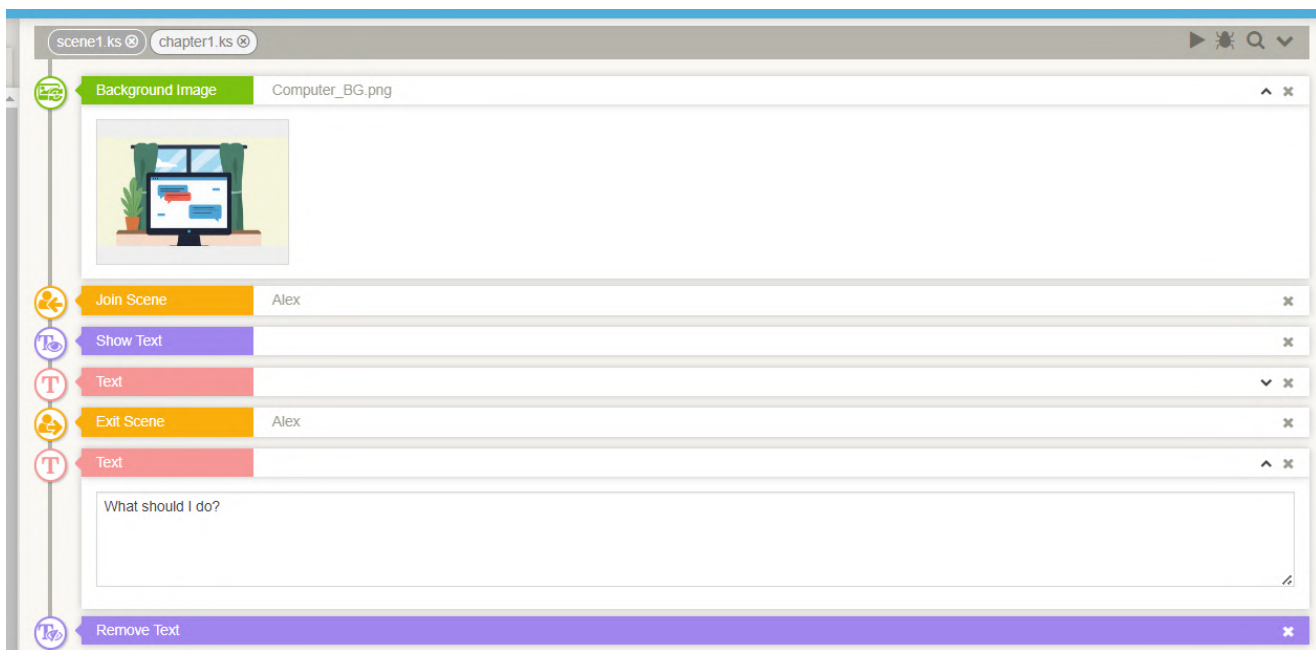
Go to **Images** components and drag a **Change Background** (a computer or social-media screen image), a **Join Scene** for Alex, a **Show Text** and a **Text** component:

#Alex Whoa! I just got a friend request from someone named 'CoolGamer99'...

Then add another **Text** component posing the choice question:
what should Alex do?

Then add a **Remove Text** component.





⚠ IMPORTANT

It is very important to split games into multiple scene files. Loading too many assets in a single scene file can slow down or crash the game, especially on smartphones.

Step 9 Bis – Jump to a New Scene File

Once you have done your Scene1, you can create the next Scene. To connect scene1 to the new file, add a **Jump** component at the end of scene1.

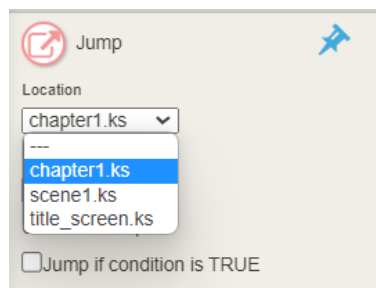
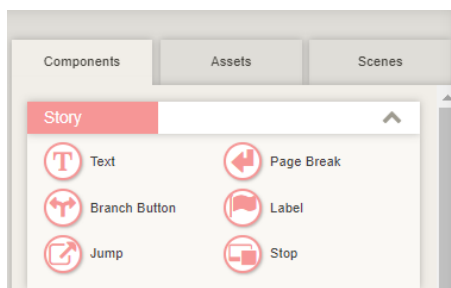
In the Settings Area:

- **Storage:** `chapter1.ks` (the filename of your new scene)
- **Target:** `*start` (the `*start` label at the top of that file)

Every new scene file created in TyranoBuilder automatically has a `*start` label at its beginning — this is the standard entry point.

⚠ IMPORTANT

Always split long games into multiple scene files. Assets (images, audio) are reloaded when the game jumps to a new scene file. Too many assets in one file can cause slowdowns or crashes, especially on mobile devices.

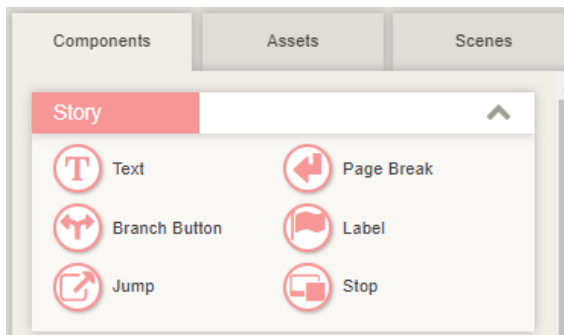




Step 10 – How Branches Work: Labels and Jumps

Branching in TyranoBuilder uses three components working together:

Component	What it does
Branch Button	Displays a clickable choice button to the player.
Stop	Pauses the game so a choice can be made (always place after your last Branch Button).
Label	Marks a destination point in the scene that a button or Jump can target.
Jump	Moves the story to a Label — used to reconnect branches back to a common route.



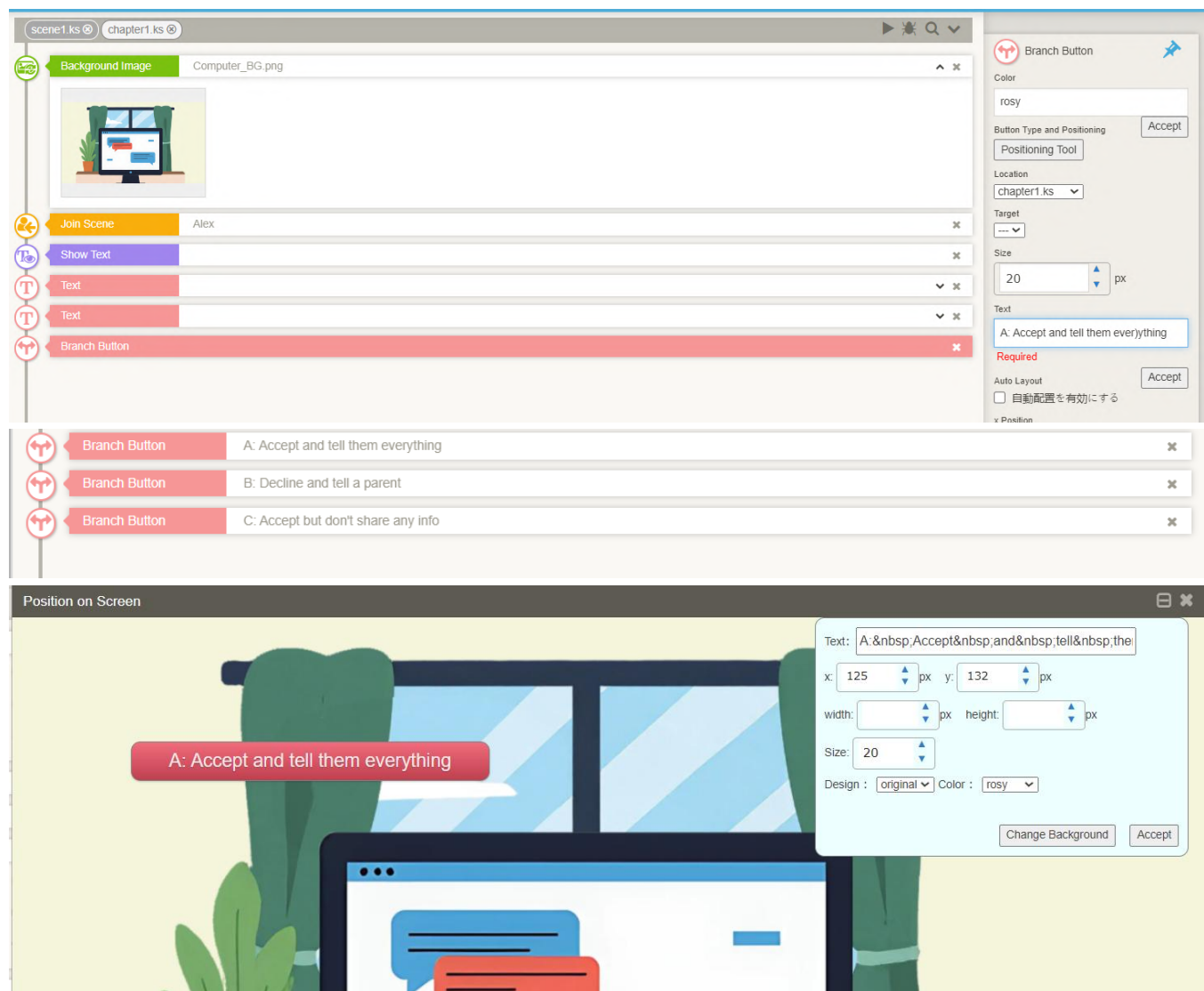
IMPORTANT

Always place a Stop component after the last Branch Button. Without it, the game will continue running past the buttons without waiting for the player's choice.

Step 11 – Add Branch Buttons

Drag three **Branch Button** from the **Story** component into the Scene Editor, one for each choice. Set their text and position in the Settings Area so they don't overlap. In the settings, you can also change the button format and colour.

Button	Text
Button A	A: Accept and tell them everything
Button B	B: Decline and tell a parent
Button C	C: Accept but don't share any info



The screenshot shows the PowerUP interface. The top part displays the Story component with a timeline of events: Background Image (Computer_BG.png), Join Scene (Alex), Show Text, Text, Text, and Branch Button. The right panel shows the settings for the Branch Button, including Color (rosy), Button Type and Positioning (Accept), Location (chapter1.ks), Target (---), Size (20 px), and Text (A: Accept and tell them everything). The bottom part shows the Scene Editor with a preview of the scene and a settings panel for the Branch Button, including Text (A: Accept and tell them everything), X (125 px), Y (132 px), Width, Height, Size (20), Design (original), and Color (rosy).

After the three buttons, drag in a **Stop** component.



The screenshot shows the Story component timeline with the following events: Branch Button (A: Accept and tell them everything), Branch Button (B: Decline and tell a parent), Branch Button (C: Accept but don't share any info), and Stop.

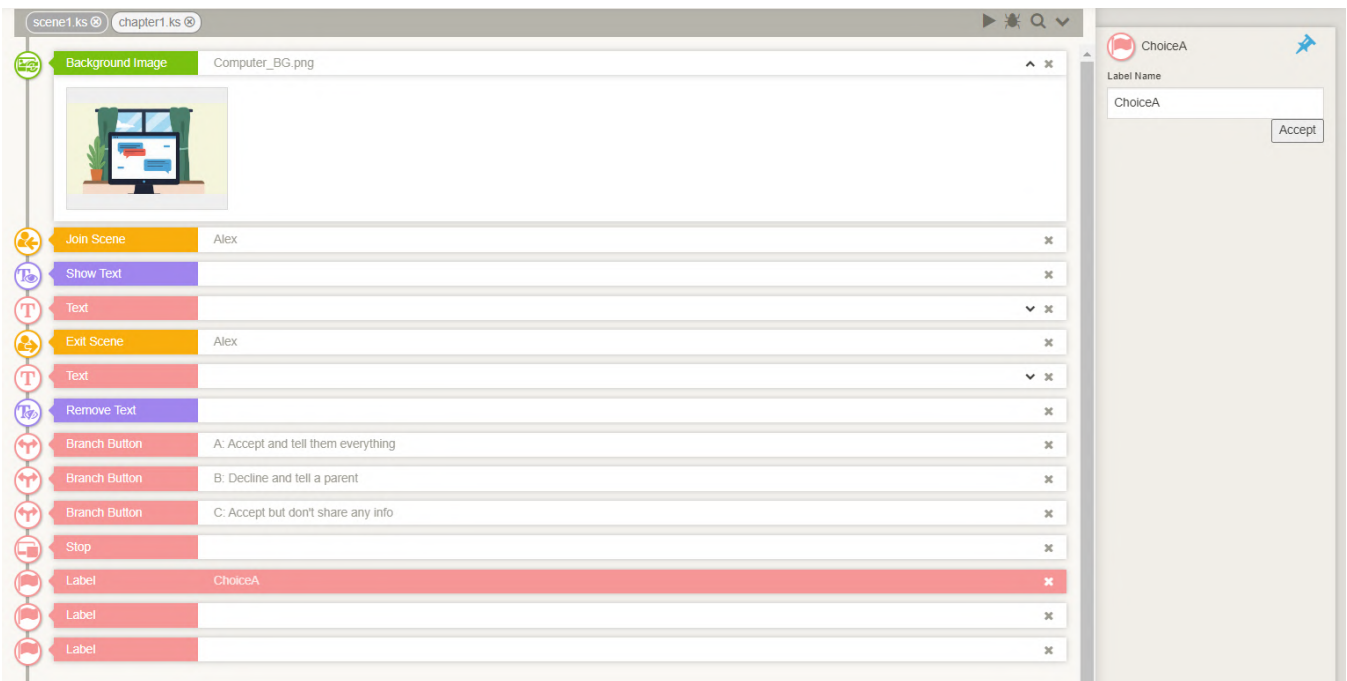
TIP

To duplicate a Branch Button, right-click it in the Scene Editor and choose Copy, then Paste. Edit the copy's text and y position in the Settings Area. This is faster than dragging from the Tools Area each time.

Step 12 – Add Labels for Each Branch

Drag **3 Label** components from the Story component and place them below the Stop. Name them:

- **ChoiceA**
- **ChoiceB**
- **ChoiceC**



Then add a fourth Label below the branch content:

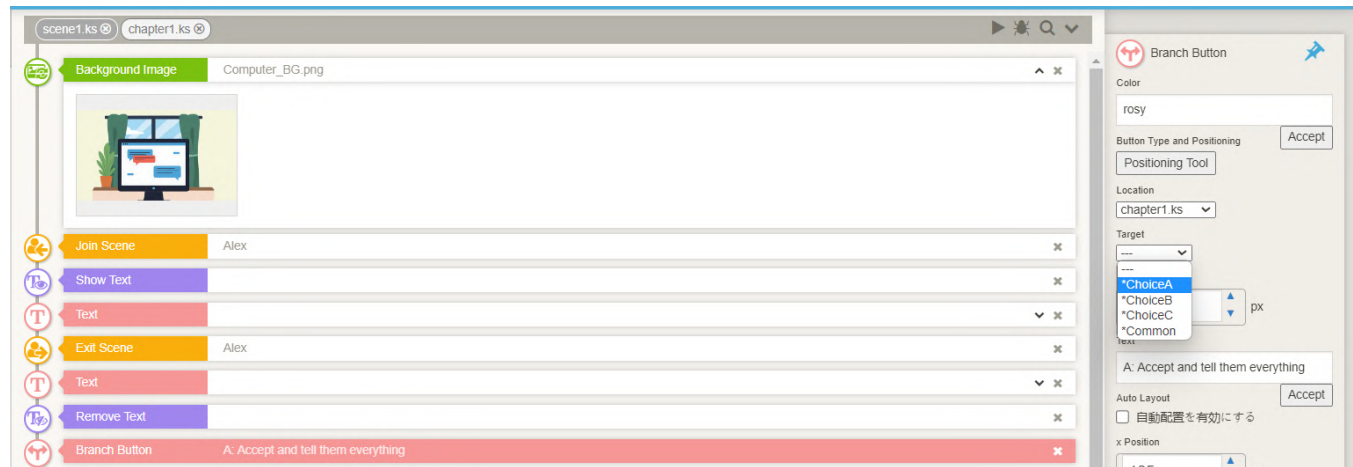
- **Common** ← this is where all three branches will rejoin



Step 13 – Link Buttons to Labels

Select each Branch Button in the Scene Editor and set its **Target** parameter in the Settings Area to the corresponding Label:

Button	Target Label
Button A	ChoiceA
Button B	ChoiceB
Button C	ChoiceC



Step 14 – Write Branch Content and Rejoin the Story

Below each Label, add the Text and other components for that branch outcome. When each branch's content is done, add a Jump component and set its Target to the Common label. This leapfrogs over the other branches and brings the player back to the shared route.

IMPORTANT

Without a Jump back to Common after each branch, the game will fall through and play the content of every branch below it in sequence. Always close each branch with a Jump → Common.

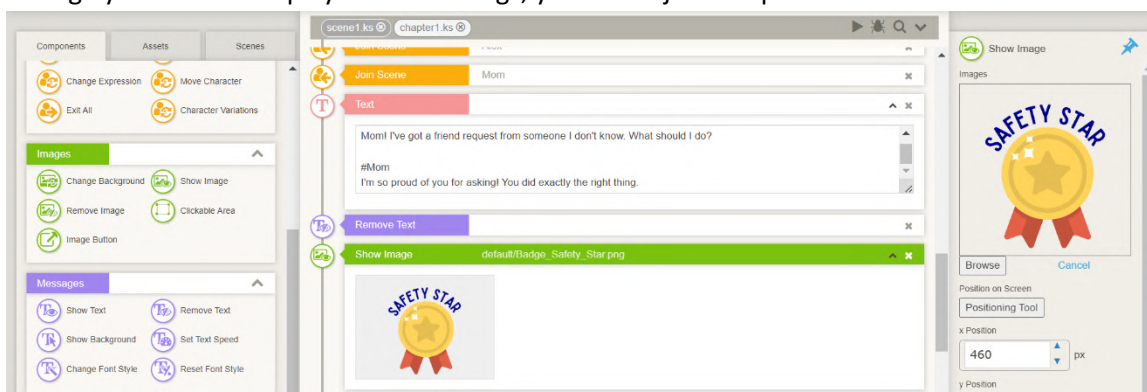
SUCCESS

Save and preview! You should see three buttons appear and — depending on which you click — a different outcome before continuing with the shared story.

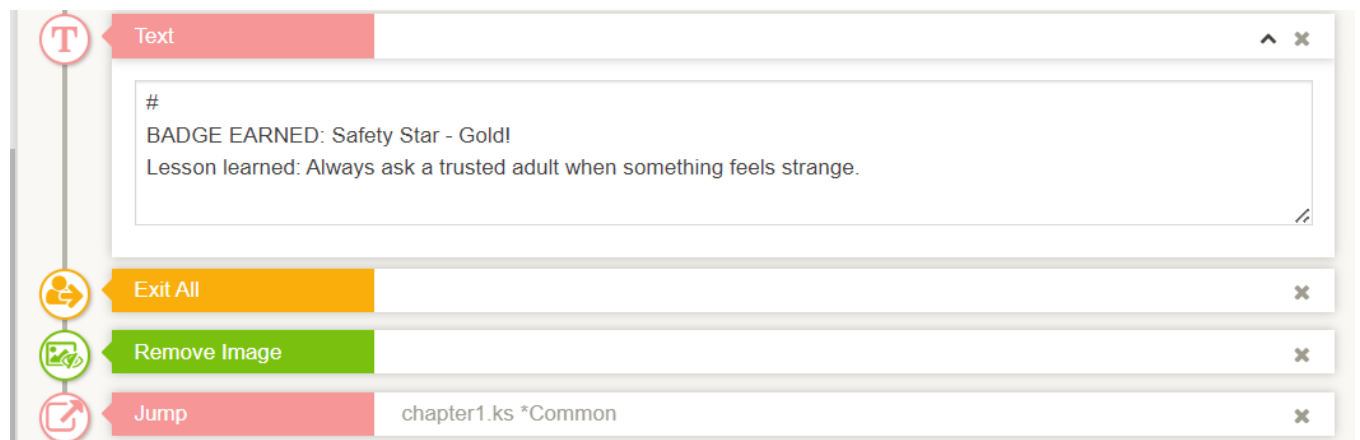
Step 15 – Build the Correct Choice Scene (Chapter 1 – Choice B)

Select or navigate to the ChoiceB section in the Scene Editor. Build out the consequence:

- **Change Background:** Living room
- **Join Scene:** Alex (happy expression) and a Parent character
- **Add Text:**
 #Alex
 Mum, I got a friend request from someone I don't know. What should I do?
 #Parent
 I'm so proud of you for asking! You did exactly the right thing.
- **Remove Text:** Drag “Remove Text” from the **Messages** component.
- **Add an Image component:** a badge or gold star graphic. Drag the “Show Image”. Browse and select the image you want to display. In the Settings, you can adjust the position.



- **Show Text:** Drag “Show Text” from the Messages component into the Scene Editor.
- **Add Text:** 🏆 BADGE EARNED: Safety Star – Gold!
- **Text:** Lesson Learned: Always ask a trusted adult when something feels strange!
- **Clear the scene:** Remove all the characters and Image. Drag “Exit all” in the Characters component and drag “Remove image”, and put it below.



- **Jump:** → Common (to rejoin the main story)
- When you want an **External Narrator** talking, in the text box, write an “#” following by a blank.
- **Add Text:**

 Alex and CoolGamer99 were talking for days.

It should look like this in the Scene editor:

	Label	ChoiceB	✕
	Background Image	lounge.jpg	▼ ✕
	Join Scene	Alex	✕
	Join Scene	Mom	✕
	Text		▼ ✕
	Remove Text		✕
	Show Image	default/Badge_Safety_Star.png	▼ ✕
	Show Text		✕
	Text		▼ ✕
	Exit All		✕
	Remove Image		✕
	Jump	chapter1.ks *Common	✕

Here is the preview:



⚠ IMPORTANT : Connect the scenes together

Once you're done writing all the 3 outcomes of the 3 choices, don't forget to connect the scenes together. In the Story component, drag the "Jump Button". In the Settings, select the location of the following scene of each outcome. (→ common scenes or → choice C redirecting to Choice B)

Here is the example where the final step of Choice C redirect to the scene of Choice B :

	Label	ChoiceC	x
	Background Image	bedroom_day.png	v x
	Join Scene	Alex	x
	Show Text		x
	Text	#Alex	v x
	Join Scene	CoolGamer99	x
	Text	#CoolGamer99	v x
	Change Expression	chara/1/sprite2_sad_small.png	v x
	Text		v x
	Exit All		x
	Remove Text		x
	Jump	chapter1.ks *ChoiceB	x

Part 4: Sound and Music

Step 16 – Add Background Music

Music sets the mood and is added with the **Media** component — the process is the same as adding any other component.

1

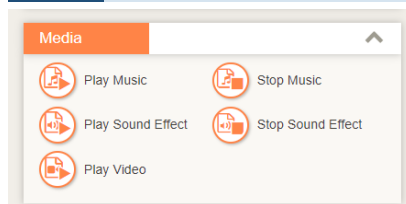
Find and download a track

Free royalty-free music: incompetech.com, freesound.org, or the TyranoBuilder community (soundcloud.com/dj-rolfsky/sets/tyranobuilder). Use OGG, M4A, or MPA format.

2

Place the Play Music component

Drag Play Music from the Media Component and drop it at the point in the Scene Editor where the music should start (e.g. just before Alex appears).

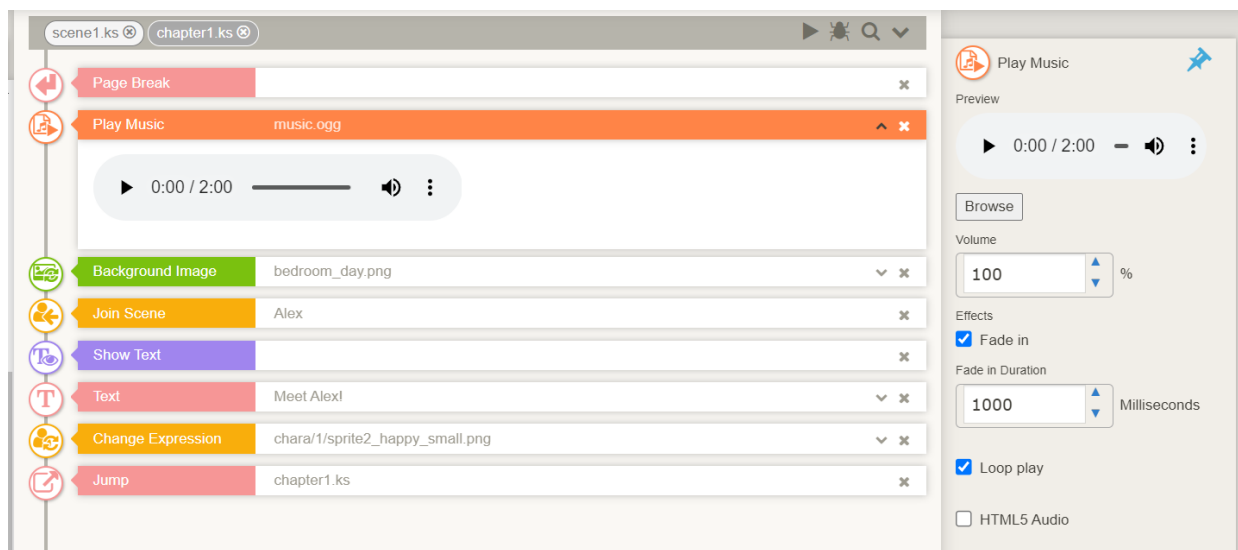


3

Import and select the audio file

In the Settings Area, click Browse and select your music file, or drag and drop the file into the Select an Audio File window.

Double-click the file in the import window to assign it to the component.



TIP

Sound effects work exactly the same way — use the Play Sound Effect component instead of Play Music.

Part 5: Variables and Scoring – ADVANCED LEVEL (OPTIONAL)

Step 17 – What are Variables?

Variables are containers that store information during gameplay — for example, a score, a friendship level, or a yes/no flag. TyranoBuilder lets you create and manage variables without writing code.

For Cyber Quest, we will use a variable called score to track how many safe decisions Alex makes.

Step 18 – Create the Score Variable

1

Open the Variables Manager

From the top menu bar, go to Project → Variables.

2

Define the variable

Variable Name: `score`

Initial Value: `0`

Click Add. The variable is now ready to use anywhere in the game.

Step 19 – Increase Score on Correct Choices

In the ChoiceB section (the correct answer), drag a **Process Variable** component from the Tools Area and place it before the Jump back to Common.

In the Settings Area:

- **Variable:** `score`
- **Operation:** Add
- **Value:** `10`

Click Apply. Repeat for any other scenes where the player makes a safe choice, adjusting the value if appropriate (partial-credit choices might add 5 instead of 10).



TIP

You can also subtract points for wrong choices: set Operation to Subtract. The Process Variable component supports Add, Subtract, Multiply, Divide, and Set (assign a fixed value).

Step 20 – Display the Score

To show the current score in the game text, add a Text component with the value `tf.score` inserted inline. In TyranoBuilder, variable values are displayed inside text using the syntax `%score%` or, for more complex layouts, via an iScript component.

A simple approach: add a Text component at the start of the Common section that reads:

Your current score: `%score%`



TIP

For conditional endings (e.g. a Gold/Silver/Bronze ending based on final score), use the Jump component's "Jump if condition is TRUE" checkbox and enter a condition such as `score>=80`. See the official Variables tutorial for full details.

Part 6: Connecting Scenes with Jumps

Step 21 – Jump to a New Scene File

Once scene1 gets long, create a new scene file for Chapter 2 (see Step 9). To connect scene1 to the new file, add a **Jump** component at the end of scene1.

In the Settings Area:

- **Storage:** `chapter1.ks` (the filename of your new scene)
- **Target:** `*start` (the `*start` label at the top of that file)

Every new scene file created in TyranoBuilder automatically has a `*start` label at its beginning — this is the standard entry point.

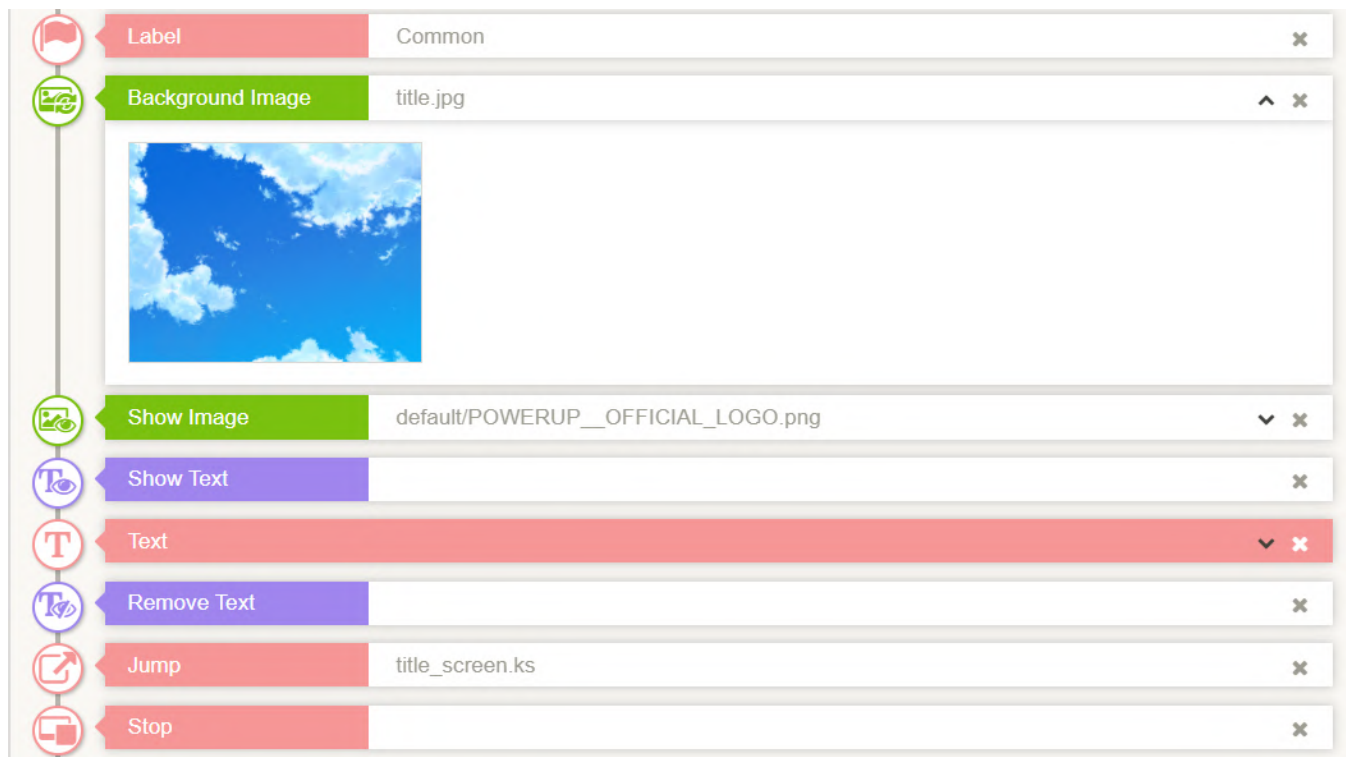
IMPORTANT

Always split long games into multiple scene files. Assets (images, audio) are reloaded when the game jumps to a new scene file. Too many assets in one file can cause slowdowns or crashes, especially on mobile devices.

Step 22 – End Game

Once your game is done, you can redirect all the outcome to the End Game scene. Using the Jump button. You can redirect to the Introduction screen with the Jump button and drag the STOP.

It can look like this:



Part 7: Testing and Exporting

Step 23 – Test Your Game

Before exporting, play through every branch and every route:

- Click Preview (or Ctrl+P / Cmd+P) to start from the beginning.
- Use right-click → Preview from Here to jump to a specific component.
- Use Scene Preview (the play icon at the top-right of the Scene Editor) to preview just the current scene.

Check for:

- Typos or missing text
- Branch buttons with no target Label set
- Missing Jump → Common after branches (story falls through)
- Images or audio that fail to load
- Stop component missing after Branch Buttons

Problem	Solution
Branch button does nothing Story skips past buttons	Check that Target is set to an existing Label in the Settings Area. Make sure a Stop component is placed after the last Branch Button.
Character doesn't appear Text overlaps or clips	Confirm the image is a PNG with a transparent background and is correctly imported in the Character Manager. Adjust font size or text box size in the Settings Area.
Game slows down or crashes	Split the scene into multiple scene files. Reduce image and audio file sizes.

Step 24 – Export Your Game

From the menu bar above the Scene Editor, go to Project → Export Game. The release preparation window offers five export types:

Format	Notes
Browser Game (HTML5)	Plays in any web browser. Upload the exported folder to a web server to share online. Ideal for workshop sharing.
Windows Application	Standalone .exe file. Players must download it first.
macOS Application	Standalone .app file. Players must download it first.
iOS App (AppStore)	Requires additional steps using TyranoPlayer. See the official iOS export guide.
Android App (GooglePlay)	Requires additional steps using TyranoPlayer. See the official Android export guide.

IMPORTANT

Before exporting for browser or mobile, reduce the file size of images and audio as much as possible. Oversized assets cause long loading times and crashes on smartphones.

Exported files are placed in the export folder inside the TyranoBuilder directory. For the browser export, upload the entire folder to a web server so it can be accessed via a browser.

✓ SUCCESS

For the workshop, the Browser Game (HTML5) export is the easiest to share. Upload the export folder to any web host, or share the folder directly so participants can open index.html locally.

Workshop Teaching Guide

Free Asset Sources

Category	Resources
Characters	OpenGameArt.org · itch.io (search "VN sprites")
Backgrounds	Unsplash.com · Pixabay.com · Pexels.com
Music	incompetech.com · freesound.org · TyranoBuilder community
Sound Effects	freesound.org · zapsplat.com
Character creation tools	Canva.com · Piskel (piskelapp.com) · GIMP (gimp.org)
Audio editing	Audacity (audacityteam.org)

Tips for Workshop Leaders

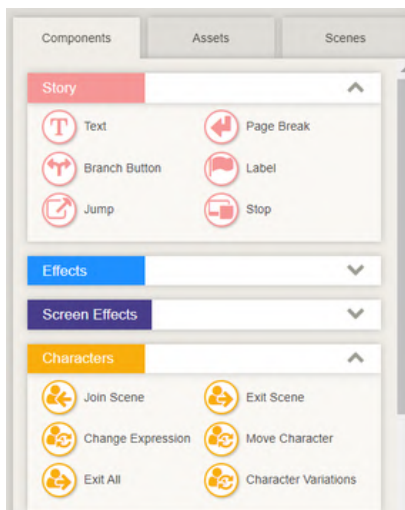
- **Start simple.** Students can always add more content once they have a working game.
- **Save often.** Remind students to press Ctrl+S regularly, even though TyranoBuilder autosaves.
- **Test as you go.** Use Preview from Here so you don't have to replay the whole game after each change.
- **Use the Help Bar.** Hovering over any component shows a brief description at the bottom of the TyranoBuilder window.
- **Encourage creativity.** Let students customise character names, scenarios, and artwork to make the game their own.
- **Discuss safety.** Use the game creation process as a springboard for real conversations about digital safety.
- **Have fun!** This is about learning through play.



USER GUIDE

3 WINDOWS: COMPONENTS - ASSETS - SCENES

COMPONENTS



What is it?

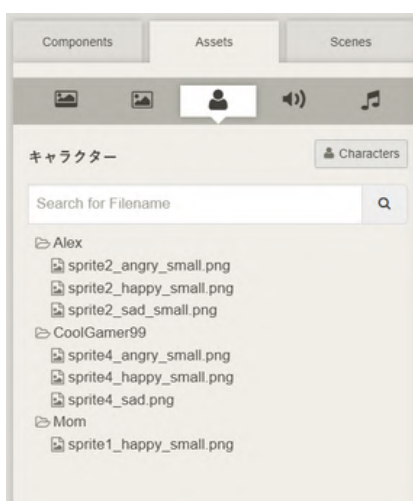
This is where you find all the “**building blocks**” for your story.

Components are little pieces you can drag into your game, like:

- **Story**: these components help you **write your story** and choosing where your player will go in the story.
- **Characters**: these components let you **place characters** on the screen and make them **appear, disappear, or change expressions**.
- **Images**: these components **add pictures** to your game, such as **backgrounds or objects** the player can see.
- **Messages**: these components **control how text is shown** to the player, like speech bubbles or message boxes.
- **Media**: these components let you **add sounds, music, and videos** to your game so it feels more alive and exciting.

Think of it like a big box of LEGO pieces. You pick the pieces you want and place them in your story.

ASSETS



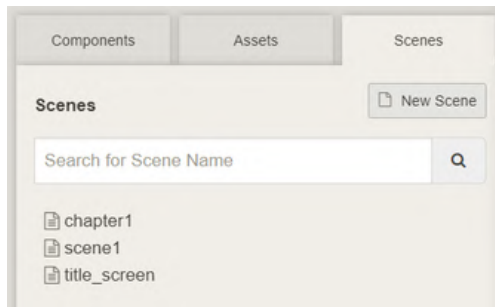
What is it?

This is where **all your pictures, music, and sounds are stored**. Assets are the files you add to your project, such as:

- Character images
- Background pictures
- Music
- Sound effects

It's like your game's backpack. Everything you bring into your story lives here so you can use it whenever you need.

SCENES



What is it?

This shows **all the different parts (or “levels”) of your story**. Each scene is like a chapter in a book. You can:

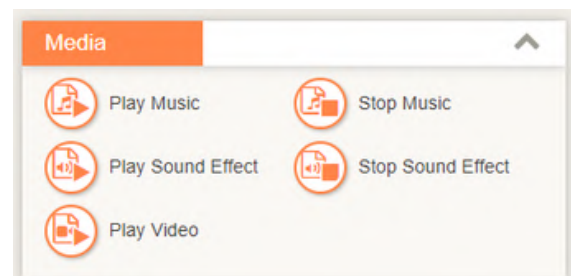
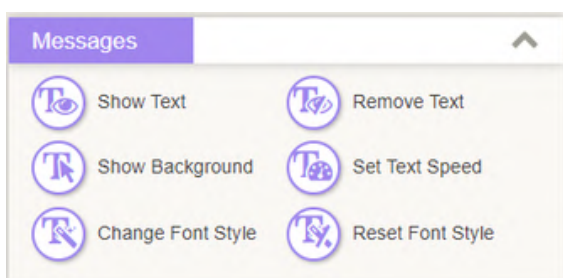
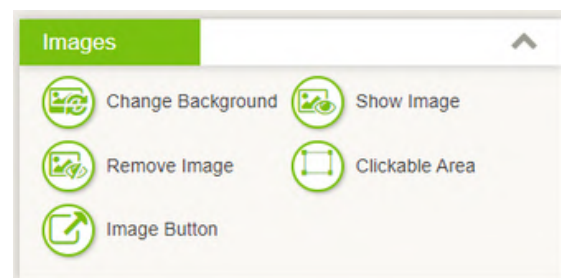
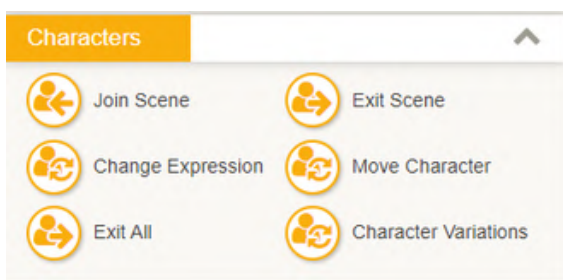
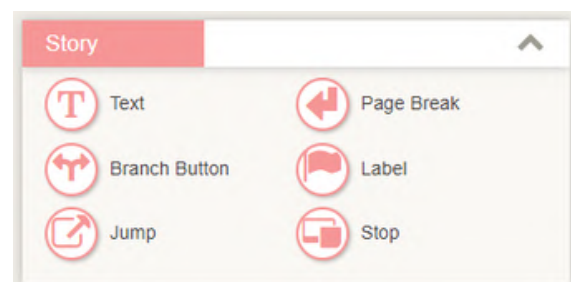
- Create new scenes
- Rename them
- Switch between them

If your story has different places or moments like “School,” “Forest,” or “Ending”, each one can be its own scene.

THE DIFFERENT COMPONENTS

In TyranoBuilder, the Components window is divided into different categories, and each category has its own colour. These colours help you quickly see what type of component you’re using.

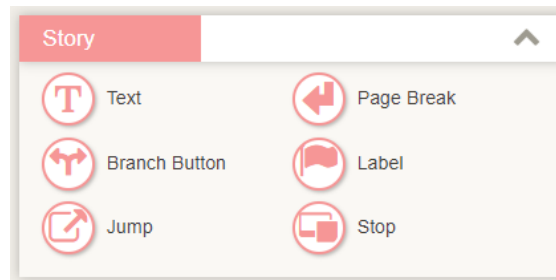
- **Story** components are in **pink**
- **Character** components are in **yellow**
- **Images** components are in **green**
- **Messages** components are in **purple**
- **Media** components are in **orange**



THE DIFFERENT COMPONENTS

STORY

These components help you **write your story** and choosing where your player will go in the story.

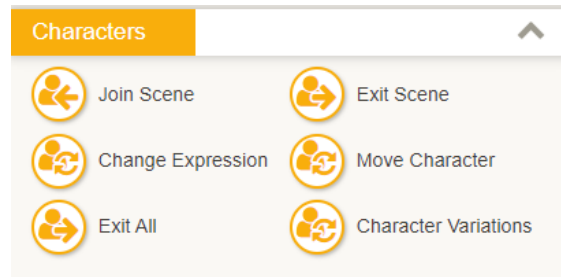


ICONE	TEXT	WHAT IS IT
	Text	This lets you write words that will appear on the screen for the player to read.
	Branch Button	This creates a choice the player can click, leading to different parts of the story.
	Jump	This sends the story to another part of your game right away.
	Page Break	This starts a new page so your text doesn't get too crowded.
	Label	This marks a spot in your story so you can jump back to it later.
	Stop	This makes the game pause until the player taps or clicks to continue.

THE DIFFERENT COMPONENTS

CHARACTER

These components let you **place characters** on the screen and make them **appear, disappear, or change expressions**.

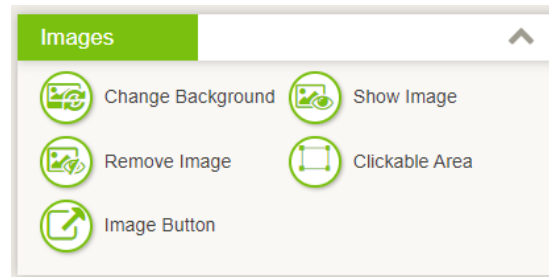


ICONE	TEXT	WHAT IS IT
	Join Scene	This makes a character appear on the screen.
	Exit Scene	This makes a character leave the screen.
	Change Expression	This switches the character's face or mood, like happy, sad, or surprised.
	Move Character	This slides the character to a new spot on the screen.
	Exit All	This makes every character disappear from the scene at once.
	Character variations	this lets you pick different looks or outfits for your character. (Only if you character has different looks)

THE DIFFERENT COMPONENTS

IMAGES

These components **add pictures** to your game, such as **backgrounds** or **objects the player can see**.

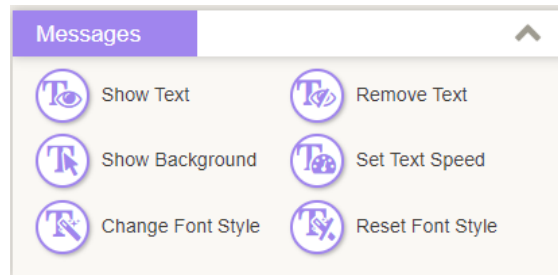


ICONE	TEXT	WHAT IS IT
	Change Background	This switches the picture behind your characters to show a new place.
	Show Image	This puts a picture on the screen, like an item or decoration.
	Remove Image	This makes a picture you added disappear from the screen.
	Clickable Area	This creates a spot on the screen the player can tap to make something happen.
	Image Button	This shows a picture that works like a button the player can click.

THE DIFFERENT COMPONENTS

MESSAGES

These components **control how text is shown** to the player, like speech bubbles or message boxes.

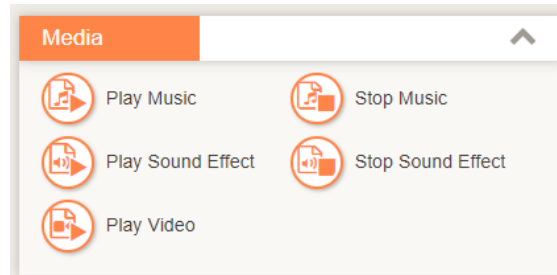


ICONE	TEXT	WHAT IS IT
	Show Text	This puts words on the screen so the player can read them.
	Remove Text	This clears the text from the screen to make room for new words.
	Show Background	This adds a box or color behind the text to make it easier to read.
	Set Text Speed	This changes how fast the words appear, from super slow to super quick.
	Change Font Style	This lets you change how the text looks, like making it bold or fancy.
	Reset Font Style	This puts the text back to the normal style you started with.

THE DIFFERENT COMPONENTS

MEDIA

These components let you **add sounds, music, and videos** to your game so it feels more alive and exciting.



ICONE	TEXT	WHAT IS IT
	Play Music	This starts background music to make your scene feel more alive.
	Stop Music	This turns off the music that's currently playing.
	Play Sound Effect	This plays a short sound, like a door knock or a magic sparkle.
	Stop Sound Effect	This stops a sound effect if it's still playing.
	Play Video	This shows a video on the screen that the player can watch.

Annex C1 - Game Review & Rating System

HOW THE SCORING WORKS

Every game on the PowerUP platform receives two independent scores, displayed side by side, just like a critic score and an audience score on a review website. Both scores are built on the same five dimensions, so they can be directly compared.

Dimension	Jury Category (out of 20)	Player Question
1. Gameplay & Design	Does the game work and engage?	 Was it fun to play?
2. Story & Message	Is the safety message clear?	 Did you learn something?
3. World & Characters	Are characters diverse and inclusive?	 Did everyone feel welcome?
4. Safety & Ethics	Is the content safe for all children?	 Did it feel safe and kind?
5. Originality & Effort	Does the game have a creative voice?	 Did it feel like their game?

Each dimension is scored out of 20 by the jury, giving a jury total out of 100. Players score each dimension from 1 to 4, which is then converted to a score out of 20 using the same scale. The result: both scores speak the same language.

SHARED SCORE BANDS

The same five rating labels apply to both the jury score and the player score. The same colour means the same verdict, whoever is scoring.

Score	Rating	What it means
90 – 100	 MASTERPIECE	A game that sets the standard for the whole platform.
75 – 89	 ESSENTIAL	Outstanding work, highly recommended for classrooms.
60 – 74	 GOOD	Solid, published, and worth playing.
45 – 59	 NEEDS WORK	Published with teacher notes. Shows real potential.
0 – 44	 NOT YET	Requires revision before publication.

When jury and player scores differ by 15 points or more, the game page displays a special tag: "Players and jury see this one differently, check the breakdown to find out why." This turns disagreement into a learning moment.

PART 1 — JURY SCORE

Two cross-partner reviewers evaluate each game independently. Final score is the average of both evaluations. Each reviewer also writes a short 2 to 3 sentence note for the team, not just a number, but real feedback.

Total: 5 categories × 20 points = 100 points

1. Gameplay & Design — / 20

Does the game actually work as a game?

Points	Level	What reviewers look for
17 – 20	Excellent	Clear rules, engaging mechanics, satisfying progression. Player choices feel meaningful and purposeful.
13 – 16	Good	Mostly functional with some rough edges. The game loop is understandable and the player can progress.
9 – 12	Fair	Playable but confusing or repetitive. Limited interactivity or unclear objectives.
0 – 8	Needs Work	Hard to play or understand without external explanation. Core mechanics are unclear or broken.

2. Story & Message — / 20

Does the game say something worth saying, and say it clearly?

Points	Level	What reviewers look for
17 – 20	Excellent	The online safety message is woven naturally into the story. Players learn by playing, not by reading text walls.
13 – 16	Good	The message is present and mostly clear, though sometimes told rather than shown through gameplay.
9 – 12	Fair	The theme is visible but feels disconnected from the gameplay itself.
0 – 8	Needs Work	The message is hard to identify or contradicts safe and respectful values.

3. World & Characters — / 20

Who lives in this game, and does everyone feel welcome?

This category adapts to the game's chosen topic:

If the game focuses on gender or identity online: full points are available for nuanced representation, stereotype-free characters, and showing how different people experience digital spaces differently.

If the game focuses on another topic (e.g. fake news, privacy): points are awarded for diverse, relatable characters regardless of topic, varied backgrounds, no harmful stereotypes, inclusive language and visuals.

Points	Level	What reviewers look for
17 – 20	Excellent	Characters feel real and varied. Different backgrounds, abilities, or perspectives are represented positively.
13 – 16	Good	Some diversity is present. No obvious stereotypes, though representation could be richer.
9 – 12	Fair	Characters feel generic or one-dimensional. Little sense of a diverse world.
0 – 8	Needs Work	Stereotypes are present, or all characters feel the same with no variation.

4. Safety & Ethics — / 20

Is this a game you would feel comfortable sharing with any child?

Points	Level	What reviewers look for
17 – 20	Excellent	Content is fully safe, respectful, and empowering. No personal data exposed. Sensitive topics handled with care and age-appropriateness.
13 – 16	Good	Safe overall with minor issues that are flagged and correctable before publication.
9 – 12	Fair	Some content needs review before going public. Teacher or partner revision is required.
0 – 8	Needs Work	Content is unsuitable for publication in its current form. Full revision required.

Note: A game scoring below 9 on Safety & Ethics cannot be published on the platform, regardless of other scores.

5. Originality & Effort — / 20

Did this team make it their own?

Points	Level	What reviewers look for
17 – 20	Excellent	The game has a distinct creative voice. You can tell a real team made real choices — in art style, story angle, or mechanics.
13 – 16	Good	Solid effort with some original touches that go beyond the template provided.
9 – 12	Fair	Follows the template closely with limited creative risk-taking or personal expression.
0 – 8	Needs Work	Minimal effort visible beyond the basic requirement. The template was used with little adaptation.

PART 2 — PLAYER SCORE

Any child who plays a game on the platform can leave a player score. It takes less than two minutes: five questions, four emoji choices each. A player score badge appears on the game page once at least five ratings have been submitted. Players cannot rate their own school's games.

Scoring: each answer is worth 1 to 4 points. Multiply the average answer by 5 to get a score out of 20 per dimension. Sum all five dimensions for a total out of 100, exactly the same scale as the jury score.

1. 🎮 Was it fun to play?

"Did you want to keep playing, or did you get bored?"

Score	Emoji	Your answer
4	😄	I couldn't stop playing!
3	😊	I enjoyed it
2	😐	It was okay
1	😞	I got bored quickly

2. 💡 Did you learn something?

"Do you know something about being safe online that you didn't know before?"

Score	Emoji	Your answer
4	💡	Yes, it really made me think!
3	👍	Yes, I think so
2	😐	Maybe a little
1	🙄	Not really

3. 🌈 Did everyone feel welcome in the game?

"Were the characters and story made for kids like you, and kids different from you too?"

Score	Emoji	Your answer
4	🌈	Absolutely, everyone would feel included
3	😐	Yes, mostly
2	😐	Sort of
1	😞	It didn't feel like it

4. 🛡️ Did it feel safe and kind?

"Did the game treat difficult topics in a way that felt okay for everyone?"

Score	Emoji	Your answer
4	🛡️	Completely, it felt respectful and safe
3	👍	Yes, mostly
2	🙄	Some parts felt a bit uncomfortable
1	😬	No, something felt wrong

5. ✨ Did it feel like their game?

"Could you tell a real team put their own ideas and personality into it?"

Score	Emoji	Your answer
4	✨	Yes! It felt totally unique and creative
3	😄	Yes, there were some original touches
2	😐	A bit, but it felt like most other games
1	😬	Not really, it felt very generic

Player Score Badges

The player score badge is the average of all five dimension scores, displayed on the game page alongside the jury score.

Average score	Badge displayed on the game page
3.5 – 4.0	🏆 KIDS LOVE IT
2.5 – 3.4	★ WORTH PLAYING
1.5 – 2.4	🎮 MIXED FEELINGS
1.0 – 1.4	💬 NEEDS MORE PLAYERS

PART 3 — HOW SCORES DISPLAY ON THE GAME PAGE

Every game on the platform shows both scores side by side in a breakdown panel. The layout below illustrates what players and teachers see when they visit a game page.

EXAMPLE GAME PAGE

The Privacy Maze — by Class 4B, Vilela School

JURY SCORE

78

 GOOD

PLAYER SCORE

91

 ESSENTIAL

BREAKDOWN	Jury	Players
 Gameplay & Design	16	18
 Story & Message	14	20
 World & Characters	18	16
 Safety & Ethics	18	19
 Originality & Effort	12	18

 *Players and jury see this one differently, check the breakdown to find out why*

PRACTICAL RULES FOR REVIEWERS AND PLAYERS

Jury reviewers

Each game is evaluated by two reviewers from different partner schools. The final jury score is the average of both evaluations. Reviewers cannot score games created by children from their own school. Each reviewer writes a short note of two to three sentences alongside the score, giving the team real feedback to take away.

Players

Any child on the platform can rate any game except those made by their own school. A player's score badge only appears once a game has received at least five ratings, so no game is judged on a single vote. Each child can rate each game only once. Ratings can be submitted in any partner language; the emoji scale is the same across all of them.

The Safety & Ethics floor

A game scoring below 9 out of 20 on Safety & Ethics from the jury cannot be published on the platform regardless of its scores in other categories. The team receives feedback and an opportunity to revise before resubmission.

Player Quotes

After completing the five questions, players can optionally write one sentence about the game, like telling a friend what to expect. The best quotes, moderated by teachers, appear on the game page as Player Quotes, giving young reviewers a real sense that their voice matters.



GAME CARD



Game name: CyberQuest - Chapter 1 : The Friend Request

Age group: ☒ 8-10 years old ☒ 11-13 years old

TOPIC

e.g. Cyberbullying · Privacy · Fake News · Online Kindness · Hate Speech
Online stranger danger / Privacy

CHARACTERS

Name · concrete detail each (2–3 characters)

Character 1

Name: Alex

Role in the story: The protagonist

Details about the character:

A cheerful, curious 10-year-old who loves online games and making new friends. Alex is the player's avatar throughout the story and faces the key decision in this scene.

Character 2

Name: CoolGamer99

Role in the story: The unknown contact

Details about the character:

Claims to be a 12-year-old gamer with the same interests as Alex, but is asking suspiciously personal questions (location, video chat) right from the first message. Their true identity is unknown.

Character 3

Name: Alex's Parent

Role in the story: The trusted adult

Details about the character:

A warm and supportive figure at home who reacts with pride rather than anger when Alex comes to them for help. They guide Alex through declining the request and reinforce the lesson that asking for help is always the smart choice.





GAME CARD



SCENE 1

Opening situation — who is the protagonist? Where are they? What has just happened?

Alex is at home on the computer when a friend request arrives from a stranger called "CoolGamer99." They claim to be 12, share Alex's interests, and are asking to video chat and want to know where Alex lives.

DECISION POINT

What should Alex do about this friend request?

OPTION A

What is the first choice the player could make?

Accept the request and answer their questions; they seem friendly and have the same interests!

OPTION B

What is the second choice the player could make?

Decline the request and go tell a parent or guardian straight away.

OUTCOMES

OUTCOME A

What happens immediately?

How does the character feel at the end?

CoolGamer99 now knows personal details about Alex. Alex feels uneasy afterwards and realises they shared too much with someone they don't really know.

MOOD Worried/Regretful

OUTCOME B

What happens immediately?

How does the character feel at the end?

Alex tells their parent, who praises them for asking. Together they decline the request. Alex feels proud and relieved, and learns that real friends don't ask for personal information straight away.

MOOD Proud/Safe



PowerUP



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