

FUTURE READING PROMOTION

HYBRID READING WITHOUT SECRETS

Booklet of best practices

A collection of ways to actively
prepare youth for new ways of
approaching texts



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the European Union



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Message from PageTurners Consortium

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The digital revolution is unfolding before our eyes, bringing opportunities and risks we are still learning to understand. Reading will remain an essential part of life, so future generations must be ready for changing ways of engaging with text. This publication takes a step towards hybrid reading: the conscious combination of print, digital, audio, and multimedia formats, chosen according to purpose and context.

PageTurners Consortium

When we examine the subject of reading, we relatively often find ourselves stuck in well-worn paths. Narratives about young people's reading tend to revolve around (not) reading, reading with comprehension (and without comprehension), and the (low) quality of the works they readily choose.

At the same time, as we confidently echo one another in saying that “things are different today than they used to be,” the digital revolution continues, quietly transforming both our reading habits and the meaning concealed within the word “to read.”

We propose that the digital revolution should serve as the lens through which we examine contemporary reading practices, together with the expectations and challenges faced by young people and by the adults who support their youth's reading at different stages of life.

The **PageTurners project** was created in response to this changing reality. It recognises that young people need more than digital confidence. They need the competences to navigate hybrid reading environments, to manage distraction, to assess credibility, and to engage thoughtfully with both digital and traditional texts.

In this booklet, you will find 30 practical activities designed to promote reading among young people through digital, traditional, and hybrid formats. Each practice offers clear guidance, suggested materials, and adaptable methods that youth workers and educators can use to strengthen engagement, comprehension, creativity, and critical literacy.

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1.SHORTER THAN A TWEET

POWER OF CONCISENESS

Effective reading promotion begins by sparking curiosity and creating space for engaging. A short, playful activity can be an ideal starting point. In this practice, participants create their own six-word stories, developing concision, imagination, and the ability to build meaning with very few words. It also creates an opportunity to reflect on how digital and print formats shape content differently. A concise digital “tweet” and a longer printed narrative may use very different forms while still conveying a similar idea, emotion, or message.

TIMING



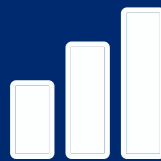
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

The six-word story “For sale: baby shoes, never worn” is famously associated with Ernest Hemingway and a legendary wager in which he supposedly claimed that he could tell a complete, emotionally resonant story in only six words. Although Hemingway’s authorship has never been verified, the story became an influential example of extreme narrative concision. The format was later popularised through the Six-Word Memoirs project, launched by Larry Smith in 2006, and has since been widely adopted by teachers as an accessible tool for creative expression. Our adaptation uses this familiar format as an engaging introduction to formats and hybrid reading. Participants create and share six-word narratives, reflecting on how a concise online message and a longer traditional text may use different forms while conveying similarly complex emotions, events, and meanings.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introduction to six-word storytelling

The facilitator introduces six-word stories and shares two or three examples. Participants discuss how such short texts can still suggest characters, emotions and complete events.

02. Exploring different reading formats

The group briefly compares concise digital messages with longer printed narratives. The facilitator asks how the format influences word choice, interpretation and the amount of information left to the reader.

03. Collaborative brainstorming

Participants work individually, in pairs or in small groups. They choose a theme and collect useful words, emotions, characters and situations connected with it.

04. Creating six-word stories

Participants write one or more stories containing exactly six words. Each story should suggest a wider narrative and use every word deliberately.

05. Sharing stories

Participants present their stories by reading them aloud, displaying them on paper or posting them on a shared digital board. Another participant may also interpret or perform a selected story.

06. Feedback and interpretation

The group comments on the emotional impact, clarity and originality of the stories. Participants compare the different meanings they discovered in the same six words.

07. Reflection on hybrid reading

The facilitator asks how the story changed when it was read silently, spoken aloud or displayed digitally. Participants reflect on how short and long formats can communicate similar ideas in different ways.

SHORTER THAN A TWEET

Create powerful stories in exactly 6 words.

How it works

- Choose a theme, emotion, character or situation.
- Write a story using exactly six words.
- Every word should matter.
- Share it, read it aloud, and discuss how the format changes meaning.

Example:

For sale: baby shoes,
never worn.

Theme

Emotion

Character

Action

Object

Place

Word 1:

Word 2:

Word 3:

Word 4:

Word 5:

Word 6:

Share & Reflect

- How did you choose your six words?
- What changed when the story was spoken aloud?
- How can a very short text suggest a bigger story?

2.HEROES AND ANTIHEROES

READING THROUGH ROLE-PLAY

This practice turns character analysis into an active group experience. Participants create one shared hero from their collective strengths and one antihero representing the obstacles they face. Through discussion, storytelling and role-play, they explore how literary characters are built and how fictional conflicts can reflect real challenges. This practice places greater emphasis on the traditional dimension of reading, which we have found especially effective in our everyday literacy work, by allowing participants to shape characters and stories in their own way

TIMING



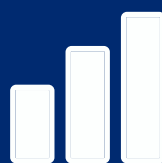
**20-40
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



A LITTLE



About the practice

Hybrid balance

● Traditional



ORIGIN OF A GOOD PRACTICE

The activity grows from long-established approaches to character analysis in literature education. Such methods ask readers to identify traits, motivations, values, weaknesses and conflicts by interpreting evidence from a text. Educational character-building exercises later extended this approach by inviting learners to create their own heroes and villains, often connecting fictional strengths and obstacles with problems from everyday life. Role-play and dramatic interpretation also have a long history in literacy education because they allow readers to examine character choices through movement, voice and interaction. This version turns the entire group into one collective hero and transforms shared barriers into an antihero. Role-play, movement and collaborative storytelling give participants direct influence over the narrative, making character analysis personal while preserving its close connection with traditional literary reading.



Objectives

- To understand how strengths, weaknesses and motivations shape literary characters.
- To develop collaborative storytelling, role-play and interpretation skills.
- To connect fictional conflicts with challenges experienced by the group.



Preparation

Gather materials such as:

- Two large sheets of paper or a whiteboard.
- Markers and sticky notes.
- Outlines of a hero and an antihero.
- Simple optional props, such as scarves, hats or cards.

CONCRETE STEPS

01. Introducing heroes and antiheroes

The facilitator briefly discusses what makes a character heroic, flawed or threatening. Participants identify examples from books, films, games or digital stories.

02. Creating the collective hero

The group lists its shared strengths, abilities and aspirations. These qualities are combined into one fictional hero and added to a large character outline. Participants consider:

- What is the hero good at?
- What is the hero trying to achieve?
- What support does the hero have?
- What weaknesses could create difficulties?

03. Designing the antihero

Participants create an opposing character representing a common challenge, such as distraction, lack of motivation, fear of failure or time pressure. They decide: What the antihero wants? How the antihero blocks the hero.

04. Building the conflict

The group creates a short story in which the hero meets the antihero. Participants may build it sentence by sentence, assign roles or create several frozen scenes showing key moments.

05. Performing the story

Volunteers perform the central conflict while the rest of the group may add narration, sound effects or suggestions. The scene should show how the hero uses collective strengths to respond to the challenge.

07. Closing the activity

The group agrees on one practical action that can help address the challenge represented by the antihero. The facilitator closes by highlighting that literary characters become meaningful through their choices, conflicts and relationships.

HEROES AND ANTIHEROES



Build two characters. Create one conflict. Find one real-world action.

Use cards or fill them in together on a whiteboard.

THE COLLECTIVE HERO



THE ANTIHERO



BUILD THE CONFLICT

1 THE MEETING

Where and how do the characters meet?

2 THE CLASH

What does the antihero do to block the hero?

3 THE RESPONSE

Which strengths help the hero respond?

OUR REAL-WORLD ACTION

One practical action we can take against this challenge:

3.READING BY EAR

BEYOND PRINT AND SCREEN

Audiobooks have become a widely used way of engaging with literature. This activity presents listening as a valid and valuable form of reading. Participants listen to an extract from an audiobook, reflect on how the narrator's voice, tone, pace and expression shape comprehension and atmosphere, and create a short podcast response. Within the booklet, the activity broadens the concept of reading beyond printed text and encourages participants to compare how meaning and experience are created across visual, auditory and digital formats.

TIMING



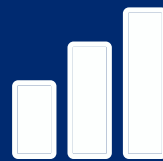
**75
MINUTES**

GROUP SIZE



**UP TO 10
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



A little



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Audiobooks developed from traditions of oral storytelling, public reading and recorded literature, while podcasts later made spoken content easier to produce and distribute. Their educational use reflects a broader understanding of literacy in which meaningful engagement with stories can take place through listening as well as visual decoding. Audiobooks are commonly used to support comprehension, vocabulary, reading enjoyment and access to literature, particularly for reluctant readers and people who benefit from auditory formats. Podcast production adds an active dimension by requiring participants to organise, summarise and communicate their understanding for an audience. Here, participants move beyond passive listening: they examine narration, compare audio with silent reading and produce a short podcast response that demonstrates their understanding of the text.



Objectives

- To explore listening as a meaningful way of engaging with literature.
- To recognise how voice, pace and tone influence interpretation.
- To transform comprehension and personal reflection into a short audio response.



Preparation

Gather materials such as:

- A selected audiobook extract.
- Headphones and audio-playing devices.
- A phone, tablet or computer with a recording function.
- One or two short literary podcast examples

CONCRETE STEPS

01. Introduction to audio reading

The facilitator presents audiobooks and podcasts as formats through which literature can be experienced, interpreted and discussed. Participants briefly share their previous experiences of listening to texts.

02. Individual listening

Participants listen to a selected audiobook extract. They note important events, emotions and details, paying attention to the narrator's voice, pace and emphasis.

03. Comparing formats

Participants discuss how listening differed from reading silently. They consider concentration, imagination, emotional impact and the influence of the narrator.

04. Planning the podcast response

Individually or in pairs, participants prepare a short response containing:

- A brief summary.
- One important idea or moment.
- A personal reaction.
- A comment on the narration.

05. Recording and sharing

After the listening participants try to record and replicate a short podcast or audiobook of approximately five minutes. Selected recordings are shared with the group or uploaded to a closed digital space.

06. Closing reflection

The group identifies situations in which audio reading may be especially useful. The facilitator highlights that hybrid reading involves selecting formats according to purpose, preference and accessibility.

READING BY EAR

Listen closely. Notice the voice. Create your own audio response.



Use this sheet while listening to an audiobook extract.

1. LISTEN AND CAPTURE

KEY EVENT

What happened?

EMOTION

What feeling was strongest?

DETAIL

What image or detail stayed with you?

QUESTION

What are you still wondering about?

2. NOTICE THE NARRATOR



PACE

slow



fast

TONE

calm



dramatic

VOICE

soft



powerful

IMPACT

distant



engaging

3. PLAN YOUR 5-MINUTE PODCAST

1 SUMMARY

Briefly explain the extract.

2 KEY MOMENT

Briefly explain the extract.

3 REACTION

Briefly explain the extract.

4 NARRATION

Briefly explain the extract.

4.STORIES TOGETHER

POWER OF CONCISENESS

Collaborative writing shows participants that stories can grow through exchange, listening and shared responsibility. Working in small groups, each person adds a sentence or paragraph, gradually shaping a common narrative in written or spoken form. The completed stories are then presented, discussed and improved through questions and feedback. Within the booklet, this practice strengthens creativity and teamwork while helping participants notice gaps, contradictions and missing context in the stories they encounter.

TIMING



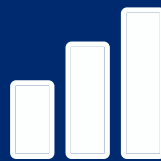
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Collaborative writing is rooted in social and constructivist approaches to learning, which view writing as a process that can develop through conversation, negotiation and shared decision-making. Rather than treating authorship as entirely individual, collaborative methods ask several participants to plan, compose, review or revise one text together. Educational practice has developed many variations, including rotating stories in which each person adds a sentence or paragraph before passing the narrative on. These exercises make the usually invisible decisions behind sequencing, tone and coherence open to group discussion. This practice adopts that accessible format and adds group presentation and feedback, helping participants observe how coherence is built, where narrative gaps appear and how different contributors can redirect the same story.



Objectives

- To develop collaborative writing and active listening skills.
- To practise maintaining coherence while responding creatively to others.
- To identify contradictions, gaps and opportunities for improvement in a narrative.



Preparation

Gather materials such as:

- Paper and pens.
- Optional story prompts, images or opening sentences.
- A whiteboard or large sheet for brainstorming.
- Optional shared document or projector

CONCRETE STEPS

01. Introducing collaborative storytelling

The facilitator explains that each group will create one story through shared contributions. Participants agree that every idea will be respected and that no single person will control the entire narrative.

02. Choosing the starting framework

Each group selects or receives a theme, genre, opening sentence or set of required words. The facilitator may also provide a simple structure consisting of a beginning, central conflict and ending.

03. Creating the opening

One participant writes or says the first sentence or short paragraph. The contribution should introduce a character, setting or situation without determining the whole direction of the story.

04. Continuing the story in turns

Participants take turns adding one sentence or paragraph. Each new contribution must connect with what has already been created while introducing a new detail, action or complication.

05. Monitoring coherence

At selected points, the group pauses to read the story from the beginning. Participants identify contradictions, unclear events or forgotten characters and agree on small adjustments without removing individual contributions unnecessarily.

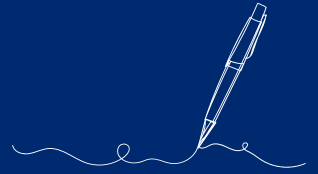
06. Completing and revising the narrative

The group creates an ending that responds to the main conflict. They then revise the full story for clarity, structure and continuity, while preserving the collaborative character of the text.

07. Presentation and feedback

Each group reads or performs its story for the other participants. Listeners ask questions, identify effective moments and suggest one possible improvement before the writers reflect on the experience of shared authorship.

STORIES TOGETHER



Share the story. Keep it coherent. Build one text as a group.

Use this sheet to plan, continue and improve a collaborative story.

1. SET THE FRAMEWORK

THEME / GENRE

What kind of story are we writing?

OPENING LINE

How will the story begin?

MUST-USE WORDS

Which 3-5 words must appear?

2. BUILD THE STORY IN TURNS

OPEN

Introduce a character, place or situation.

DEVELOP

Add a new detail, action or relationship.

COMPLICATE

Create a problem, change or surprise.

CONNECT/END

Make the story coherent and move toward an ending.

STRONGEST MOMENT

What part worked especially well?

ONE QUESTION

What would readers or listeners ask?

ONE IMPROVEMENT

What could be made clearer or stronger?

5.LITERARY MATCHMAKING

**POWER
OF
CONCISENESS**

Character analysis becomes more engaging when participants are invited to speak on behalf of a fictional person. In this activity, they create a matrimonial advertisement for a selected literary character, using details about personality, appearance, interests and social background drawn from the text. The playful format encourages close reading because every claim must remain believable in relation to the original character. Within the booklet, the practice offers a personal and accessible way to explore characterisation, motivation and selective self-presentation.

TIMING



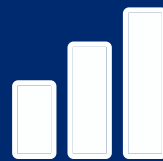
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

It belongs to a wider family of creative character-analysis activities in which learners write diaries, letters, advertisements or profiles in the voice of a fictional person. Dating-profile variations are used to examine a character's appearance, personality, goals, relationships and likely preferences, while traditional matrimonial advertisements provide an earlier historical model of highly selective self-presentation. The activity also draws on role writing, where participants temporarily adopt a character's voice and make interpretive choices supported by the source text. In this practice, participants create an advertisement for a literary character using evidence from the text. The playful task requires close reading because every detail must remain believable, even when participants make creative inferences about whom the character might seek. The young participants will also find a reference to a popular dating app - Tinder.



Objectives

- To analyse a character's personality, motivations, interests and relationships.
- To distinguish between information stated directly and details inferred from the text.
- To present literary evidence through a concise and creative form.



Preparation

Gather materials such as:

- A selected novel, story, poem or dramatic text.
- Paper and writing materials.
- Examples of historical matrimonial advertisements.
- A simple advertisement or profile template.
- Optional magazines for visual inspiration.

CONCRETE STEPS

01. Introducing literary matchmaking

The facilitator introduces the idea of creating a matrimonial advertisement or dating-style profile for a fictional character. Participants examine one or two examples and discuss how profiles present selected information to create a particular impression.

02. Choosing and analysing the character

Participants select a character from a novel, short story, poem or dramatic text. They reread relevant passages and collect information about the character's personality, appearance, interests, goals, values and relationships.

03. Distinguishing evidence from inference

Participants divide their notes into two categories: information stated directly in the text and details that can reasonably be inferred. The facilitator emphasises that creative ideas are welcome, but they must remain believable and consistent with the original character.

04. Creating the character profile

Using a prepared template, participants organise their findings into a concise profile. They create a short tagline, describe the character's most important traits and interests, and decide what qualities the character might be looking for in another person.

05. Literary matchmaking

Participants present or display their profiles without revealing the character's name. Other participants try to identify the character or suggest a suitable match from literature, explaining how the characters' personalities, values and goals might complement or conflict with one another.

06. Feedback and revision

Participants review the profiles in pairs or small groups. They check whether the information is supported by the text, believable, concise and engaging. Each participant then makes one improvement based on the feedback received.

07. Closing reflection

The facilitator asks how writing in the character's voice changed participants' understanding of the text. The group reflects on the difference between textual evidence, interpretation and selective self-presentation.

LITERARY MATCHMAKING



Create a character's profile.

Use this sheet to create a literary dating profile or add for one character.

Who is the character?	From which book, story, poem or play?	What stands out immediately?

1. BUILD THE CHARACTER PROFILE

PERSONALITY	INTERESTS	GOALS	RELATIONSHIPS
Which traits describe the character?	What do they like, value or enjoy?	What do they want or hope for?	Who matters to them and why?

2. EVIDENCE OR INFERENCE

EVIDENCE FROM THE TEXT	CREATIVE INFERENCE
What does the text say directly?	What can we infer, while staying believable?

3. WRITE THE AD/PROFILE

TAGLINE

ABOUT CHARACTER

LOOKING FOR

6. VIRTUAL BOOK CLUB

**POWER
OF
CONCISENESS**

Reading can become a powerful way of connecting people across different cultural and social backgrounds. This practice brings together participants from different countries to read the same book, exchange interpretations and discuss how personal experience influences understanding. Shared conversations allow young people to discover that the same character, event or theme may be understood in very different ways. Within the booklet, the activity presents reading as a social and intercultural experience that develops curiosity, openness and respect for other perspectives.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Book clubs have long provided a social structure in which readers meet to exchange interpretations and personal responses. In education, literature circles developed this idea further by giving participants active roles and greater responsibility for discussion. Virtual literature circles later transferred the format into online environments, allowing readers in different locations to collaborate around the same text. This development made it possible to connect reading groups across regions and countries without removing the reflective and social qualities of the traditional book club. The intercultural version used here adds an international dimension: participants compare how language, experience and cultural background shape their understanding of the same characters, themes and events.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing the virtual book club

The facilitator explains that participants will discuss the same book or selected extract with readers from different cultural or social backgrounds. The group briefly reflects on how personal experience, language and cultural context can influence the way a text is understood.

02. Preparing for the discussion

Participants read the selected text in advance or during the session. They note one important character, event, quotation or theme that attracted their attention and prepare a short personal response explaining why it seemed meaningful.

03. Assigning discussion roles

Participants receive simple roles, such as discussion leader, summariser, question creator, connector or cultural observer. Each role helps the group examine the text from a different perspective and ensures that all participants contribute actively.

04. Sharing interpretations

Participants present their observations in small groups or during an online meeting. They compare how they understood the same character, situation or message and identify similarities and differences between their responses.

05. Exploring cultural perspectives

The facilitator encourages participants to consider how language, traditions, values and personal experiences may shape interpretation. Participants discuss whether particular actions, relationships or themes might be viewed differently in another country or community.

06. Creating a shared reading board

Participants add short comments, questions, quotations or visual responses to a shared digital board, whiteboard or large sheet of paper. The completed board should show the variety of interpretations developed during the discussion.

07. Closing reflection

The group reflects on what they learned from other readers and whether the conversation changed their understanding of the text. The facilitator highlights that reading can create connections between people while also revealing the diversity of their experiences and perspectives.

VIRTUAL BOOK CLUB



Read together. Compare perspectives. Build a shared interpretation.

Use this sheet before, during and after an intercultural book-club discussion.

1. BEFORE THE MEETING

TEXT/EXTRACT

What are we reading?

MY FOCUS

Character, event, quote or theme

WHY IT MATTERS

Why did it stand out to me?

2. CHOOSE YOUR DISCUSSION ROLE

LEADER

Keeps discussion moving

SUMMARISER

Captures main ideas

QUESTIONER

Asks open questions

CONNECTOR

Links texts to life

CULTURAL OBSERVER

Notices perspectives

3. COMPARE PERSPECTIVES

MY INTERPRETATION

ANOTHER VIEW

CULTURAL INFLUENCE

WHAT CHANGED?

4. SHARED READING BOARD

QUOTE

A line worth keeping

QUESTION

Something we still wonder about

CONNECTION

A link to life or another text

NEW INSIGHT

What the group helped us notice

CLOSING REFLECTION

- ☐ Another reader's idea that surprised me

- ☐ One way my understanding changed

- ☐ Cultural / personal influence I noticed

7.VISUAL STORYTELLING

**POWER
OF
CONCISENESS**

Transforming a written story into a comic requires participants to decide what is essential, what can be shown visually and what still needs to be expressed through dialogue. Working with selected scenes or chapters, they adapt the original narrative into a sequence of images and short texts. This process supports comprehension by turning reading into an active task of selection, interpretation and reconstruction. Within the booklet, the practice demonstrates how literature can move between written and visual forms while preserving its central meaning.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance



Traditional



Digital



ORIGIN OF A GOOD PRACTICE

The practice draws from multimodal literacy, an approach that recognises that meaning can be communicated through combinations of words, images, sequence, layout and visual symbols. Comics have increasingly been used in literacy education because readers must interpret both verbal and visual information while making connections between panels. Turning a written story into a comic adds a further level of analysis: participants must identify key scenes, shorten narration, select dialogue and decide what can be shown instead of explained. Adaptation activities of this kind also help readers recognise that every change of medium requires choices about emphasis, omission and structure. This activity uses comic creation as a form of literary adaptation, encouraging participants to demonstrate comprehension by reconstructing the text in a visual sequence



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Selecting the text and key scenes

The facilitator provides a short story, chapter or selected extract. Participants read it and identify the most important events, characters and turning points that must remain visible in the comic version.

02. Deciding what to show and what to write

Participants discuss which parts of the story can be communicated through images and which still require narration, dialogue or captions. They consider what information can be shortened, combined or omitted without changing the central meaning.

03. Planning the comic sequence

Individually, in pairs or in small groups, participants organise the selected events into a simple sequence of panels. They sketch a beginning, development and ending, making sure that each panel connects clearly with the next.

04. Creating the comic adaptation

Participants draw the scenes and add short captions, speech bubbles or thought bubbles. They use concise language and visual details to show characters, emotions, actions and changes in the story.

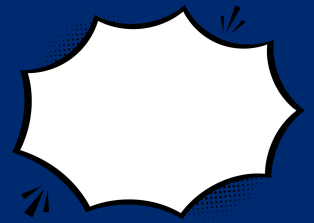
05. Sharing and interpreting the comics

Participants present their comics to the group or display them on paper or a shared digital board. Other participants identify which parts of the original text were emphasised, shortened or interpreted differently.

06. Feedback and reflection

The group discusses whether each comic preserves the main meaning of the original story and whether the sequence is clear. The facilitator closes by asking how changing the text into a visual format influenced understanding, interpretation and the selection of important information.

VISUAL STORYTELLING



Turn a written story into a clear comic sequence.

Select only what matters: show it, shorten it, connect it.

1. ADAPT THE STORY

SHOW IT

What can an image explain?

WRITE IT

What needs dialogue or captions?

LEAVE IT OUT

What can be omitted?

2. BUILD THE COMIC SEQUENCE

1

BEGINNING

2

DEVELOPMENT

3

TURNING POINT

4

CONSEQUENCE

5

RESOLUTION

6

FINAL IMAGE

FINAL CHECK

- ☐ The sequence is clear. ☐ The main meaning is preserved. ☐ Images and words support each other.

ONE THING THAT CHANGED

8.BLACKOUT POETRY

**POWER
OF
CONCISENESS**

Blackout poetry offers an accessible way to create something new from an existing text. Participants select words and phrases from a printed page, conceal the rest and gradually reveal a new poem hidden within the original material. The activity encourages careful reading, instinctive word choice and creative interpretation without requiring participants to begin with a blank page. Within the booklet, it shows that reading can also involve reshaping, questioning and transforming language into a personal form of expression.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Blackout poetry belongs to the wider traditions of found poetry and erasure art, in which an existing text becomes the material for a new literary work. Earlier examples include Tom Phillips's *A Humument*, begun in the 1960s and published in 1970, which transformed pages of a Victorian novel through painting and selective visibility. The contemporary newspaper-blackout form became widely recognised through Austin Kleon, who began creating poems by covering newspaper text and later published *Newspaper Blackout* in 2010. The method became popular in educational settings because it combines close reading, poetry and visual creativity without requiring participants to begin from an empty page. The booklet practice uses the method as an accessible entry into poetry: participants discover a new text inside an existing page, making careful decisions about word choice, sequence, meaning and visual composition.



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Preparation

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- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing blackout poetry

The facilitator presents blackout poetry as a form of found poetry in which participants create a new text from an existing printed page. One or two examples are shown, and the group briefly discusses how removing words can produce a completely different meaning.

02. Reading and selecting words

Participants read the page carefully and circle or lightly mark words and short phrases that attract their attention. They look for possible connections, emotions, images or themes without changing the original order of the words.

03. Building the poem

Participants review their selected words and decide which ones should remain visible. They remove unnecessary choices and arrange the final sequence so that it creates a clear, meaningful or emotionally engaging poem.

04. Designing the blackout page

Using markers, pens or simple visual patterns, participants cover the remaining text. They may add lines, shapes or illustrations, but the selected words must stay easy to read and form one coherent composition.

05. Sharing and interpretation

Participants display or read their poems aloud. Other group members describe the mood, message or images they notice and compare how different poems emerged from the same or similar source material.

06. Feedback and reflection

The group reflects on how the original text was transformed and which decisions had the greatest influence on the final meaning. The facilitator highlights that reading can involve selecting, reshaping and visually interpreting existing language rather than only receiving it in its original form.

BLACKOUT POETRY



Find the poem hidden in the page.

Choose only what matters: find it, keep it, hide the rest.

1. BUILD THE POEM

FIND WORDS

Read the page carefully. Circle words or phrases that catch your attention.

KEEP THE ORDER

Choose the words that stay visible. Keep the original order and build a clear sequence.

HIDE THE REST

Decide what to cover. Leave only the words that create your poem.

2. CREATE THE BLACKOUT PAGE

YOUR BLACKOUT PAGE

Paste, print or recreate the source page here and transform it into a poem.

3. REFLECT

MY POEM

Write the final poem here.

THEME/MESSAGE

What mood, image or idea did you create?



FINAL CHECK

- ☐ Chosen words create a clear poem.
- ☐ The hidden text supports the final meaning.
- ☐ The visual design and words together.

9. THROUGH ANOTHER EYES

POWER OF CONCISENESS

Stories change significantly depending on who is telling them. In this practice, participants return to a familiar tale and rewrite it from the perspective of another character, considering what that person knows, feels, notices and misunderstands. Comparing the different versions reveals how viewpoint influences sympathy, meaning and the interpretation of events. Within the booklet, the activity develops empathy, imagination and a deeper awareness of how narrative perspective shapes every reading experience.

TIMING



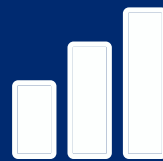
10-15
MINUTES

GROUP SIZE



10-20
PARTICIPANTS

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Retelling is an established comprehension strategy that asks readers to reconstruct the key events and structure of a text. Perspective rewriting extends the method by requiring the story to be retold through another character's knowledge, emotions and motivations. This approach is closely connected with reader-response traditions, which treat readers as active makers of meaning rather than passive recipients of a single interpretation. It also draws on creative-writing exercises that use viewpoint shifts to reveal information, bias and emotional complexity that may remain hidden in the original narration. By selecting a servant, opponent, witness or minor character, participants reconsider which details matter and how the same event may appear differently to another person. The practice therefore combines comprehension, creative writing and empathy while revealing that narrative perspective always shapes the story being told.



Objectives

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Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Revisiting the original story

The facilitator selects a familiar story, scene or extract and briefly reviews its key events, characters and original narrator. Participants identify whose perspective currently shapes the story and what information that narrator provides or leaves out.

02. Choosing a new viewpoint

Participants select another character, such as a minor figure, witness, opponent, servant or bystander. They consider what this character knows, what they do not know and how their role may influence their understanding of events.

03. Exploring the character's experience

Individually, in pairs or in small groups, participants collect ideas about the chosen character's emotions, motivations, relationships and possible misunderstandings. They identify which details the character would notice and which parts of the original story might seem less important from this viewpoint.

04. Rewriting the story

Participants retell a selected scene or short section in the first person or from the new character's perspective. The rewritten version should preserve the main events while changing the voice, emphasis and interpretation to reflect the character's knowledge and feelings.

05. Sharing and comparing perspectives

Participants read or present their rewritten versions. The group compares them with the original text and discusses how the change of narrator affected sympathy, meaning, reliability and the interpretation of particular characters or events.

06. Feedback and reflection

Participants identify which details made each new perspective believable and suggest one possible improvement. The facilitator closes by highlighting that every narrator presents only part of a story and that changing viewpoint can reveal hidden motivations, biases and emotional complexity.

THROUGH ANOTHER EYES



Rewrite a story from a different perspective.

Change the narrator, keep the key events, and notice what changes.

1. CHOOSE THE VIEWPOINT



Minor character



Witness/Bystander



Opponent



Servant/Helper



Other:

2. EXPLORE THE CHARACTER

ORIGINAL STORY/SCENE

Write the title or short description of the scene.

ORIGINAL NARRATOR

Who is telling the story in the original version?

WHAT THEY KNOW

What does this character know?

WHAT THEY FEEL/WANT

What does this character feel/want?

WHAT THEY NOTICE

What details would this character notice?

WHAT THEY MISUNDERSTAND

What might they get wrong?

3. REWRITE THE STORY

Retell the scene or story from your chosen character's perspective.

FINAL CHECK

☐ The new perspective is clear. ☐ The main events are preserved. ☐ It feels believable.

10.TO READ OR NOT TO READ

**POWER
OF
CONCISENESS**

Young people often have very different attitudes towards reading, and this practice creates space to examine those differences openly. Through structured discussion and debate, participants explore positive, critical, emotional and evidence-based perspectives on the role of reading in their lives. They learn to formulate arguments, listen to opposing opinions and reconsider their initial position. Within the booklet, the activity encourages a more conscious relationship with reading by allowing participants to question its value rather than simply being told that it matters.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

This activity combines two structured discussion traditions. The snowball method begins with individual reflection and gradually expands through pairs, small groups and whole-group discussion, allowing participants to test and refine ideas before speaking publicly. The Six Thinking Hats method was developed by Edward de Bono and published in 1985 as a framework for examining one issue through deliberately separated modes of thinking, including facts, emotions, benefits, risks and alternatives. Combining the two approaches helps prevent the discussion from being dominated by only the most confident speakers or by one established point of view. In this practice, the methods are applied to a question that is often treated too simply: whether reading remains necessary or valuable. Participants examine positive and negative associations, evidence and personal experience before forming a considered position.



Objectives

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Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing the discussion question

The facilitator presents a central question, such as: Is reading still necessary and valuable today? Participants briefly consider their first reaction and write one thought, feeling or example connected with the topic.

02. Individual reflection and pair exchange

Participants work independently before discussing their ideas in pairs. Each person explains their initial position, listens to a different opinion and identifies one argument that made them reconsider or clarify their own view.

03. Expanding the discussion

Pairs join together to form small groups. Participants compare their ideas and organise them into categories, such as personal experiences, facts, benefits, concerns and possible alternatives to traditional reading.

04. Exploring different modes of thinking

Each group examines the question from several perspectives inspired by the Six Thinking Hats method. They consider:

- What facts or evidence are available?
- What emotions or personal associations are connected with reading?
- What benefits can reading provide?
- What limitations or difficulties should be recognised?
- What new forms or alternatives could make reading more relevant?

05. Preparing and presenting a position

Groups use their discussion to create a balanced statement about the value of reading. They present their position to the whole group, supporting it with examples, evidence and personal observations rather than relying only on general opinions.

06. Reflection and reconsideration

Participants return to their original response and decide whether their position has changed, become stronger or grown more complex. The facilitator closes by highlighting that conscious reading habits can develop through questioning, discussion and comparison of different perspectives.

TO READ OR NOT TO READ

Explore perspectives. Build arguments. Rethink your position.

Question reading. Compare ideas. Build a balanced view.

1. EXPLORE THE ISSUE

MY FIRST REACTION

What do I think about reading right now?

PAIR EXCHANGE

What idea from another person made me think?

GROUP FOCUS

What is the key question or tension in our discussion?

2. THINK THROUGH THE HATS

FACTS

What evidence, examples or observations do we have?

FEELINGS

What personal emotions are linked with reading?

BENEFITS

What can reading give people?

LIMITATIONS

What difficulties or barriers should we recognise?

ALTERNATIVES

What other ways do people learn, listen or access stories?

OUR POSITION

What balanced conclusion is our group forming?

FINAL CHECK

☐ I listened to different views.

☐ My argument uses examples or evidence.

☐ My position became clearer.

A THING I RECOGNISED

11.LITERACY ESCAPE ROOM

**POWER
OF
CONCISENESS**

Reading comprehension can become more engaging when participants must use what they have understood to solve a concrete challenge. In this activity, the plot, characters and key events of a selected book are transformed into a sequence of riddles, clues and locked stages. Participants work individually or in teams, returning to the text whenever they need evidence to progress. Within the booklet, the practice introduces gamification as a way of encouraging careful reading, cooperation and active recall without reducing the literary content to a simple quiz.

TIMING



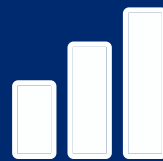
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Educational escape rooms developed from recreational escape games, in which participants solve connected puzzles to reach a final goal within a limited time. Teachers later adapted the format to create problem-based learning experiences built around subject knowledge, teamwork and immediate feedback. Literary escape rooms use characters, plot details, quotations and historical context as clues, requiring participants to remember and interpret what they have read rather than answer isolated comprehension questions. Digital platforms made the format easier to deliver through linked forms, passwords and branching challenges. The structure is especially effective because each correct answer produces visible progress and gives participants a practical reason to return to the text.



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Preparation

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- Small cards, sticky notes or sheets of paper.
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CONCRETE STEPS

01. Introducing the escape-room challenge

The facilitator explains that participants will use their knowledge of a selected book, story or chapter to solve a connected series of literary puzzles. The group is introduced to the final goal, the time limit and the rules for asking for hints or checking answers.

02. Organising teams and reviewing the text

Participants work individually or in small teams. Before beginning, they briefly review the main characters, important events, settings and quotations that may appear in the challenges. The facilitator reminds them that they may return to the text whenever evidence is needed.

03. Solving the literary clues

Participants complete a sequence of puzzles based on the selected reading. Tasks may involve matching quotations to characters, arranging events in the correct order, identifying locations, decoding hidden words or answering questions about character motives.

04. Unlocking the next stages

Each correct answer provides a password, number, symbol or instruction needed to open the next challenge. Participants discuss possible solutions, divide responsibilities and verify their ideas by locating relevant details in the text.

05. Reaching the final solution

After completing all stages, teams combine the collected clues to solve the final puzzle. The solution should require participants to connect information from different parts of the story rather than rely on one isolated fact.

06. Reviewing and reflecting

The group reviews the puzzles and discusses which clues were easiest, most difficult or most dependent on careful reading. The facilitator highlights how teamwork, active recall and returning to textual evidence helped participants progress through the activity.

LITERACY ESCAPE ROOM

Solve the clues, unlock the stages, and use the text to escape.

Use evidence from the text. Work as a team. Check every clue carefully.

1. GET READY

OBJECTIVES

- Develop careful reading and problem-solving.
- Use evidence from the text to solve connected clues.
- Strengthen teamwork, recall, and interpretation.

PREPARATION

- Small cards, sticky notes or paper.
- Pens or makers.
- A large sheet, whiteboard or shared board.
- A screen or projector if available.

ESCAPE ROOM SET-UP

Book/text: _____

Team name: _____

Time limit: _____

Final goal: _____

2. ESCAPE PATH

REVIEW TEXT

Key characters/events to remember:

SOLVE CLUES

Quotations, orders, motives, hidden words:

UNLOCK THE NEXT STAGE

Password / code / symbol:

FINAL SOLUTION

How do all clues connect?

FINAL CHECK

- ☐ We used evidence from the text.
- ☐ Everyone contributed to solving the clues.
- ☐ Our final answer connects different parts of the story.

A CLUE THAT WAS MOST CHALLENGING

WHAT HELPED YOUR TEAM PROGRESS?

12. FACT CHECKING FICTION

**POWER
OF
CONCISENESS**

Fiction often contains references to real places, events, professions, scientific ideas or historical circumstances that can be investigated beyond the story itself. In this practice, participants identify factual claims or realistic details within a literary text and verify them using reliable sources. They then discuss which elements are accurate, simplified, altered or entirely invented, and how those choices affect the credibility of the narrative. Within the booklet, the activity connects literary interpretation with critical information skills and helps participants develop a more questioning approach to the content they encounter.

TIMING



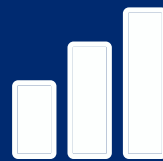
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Fact-checking fiction grows from inquiry-based reading strategies that ask learners to distinguish verifiable information from invention within literary texts. One established approach separates content into confirmed facts, uncertain or mixed claims, and fictional elements created for narrative purposes. Readers then investigate selected details through reliable reference materials, comparing what the story presents with historical, scientific or social evidence. The method is particularly useful with historical fiction, science-based narratives and stories that incorporate real places, events or public figures. It encourages participants to recognise that fiction may combine accuracy, simplification and deliberate invention while still requiring a critical and attentive reader.



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CONCRETE STEPS

01. Identifying claims in the story

The facilitator provides a selected literary extract and explains that fiction may combine accurate information, simplification and invention. Participants underline references to real places, events, professions, historical circumstances, scientific ideas or social practices.

02. Sorting facts and fictional elements

Participants work individually, in pairs or in small groups to organise the selected details into three categories: confirmed facts, uncertain or mixed claims, and clearly fictional elements. They briefly explain the reasoning behind each decision.

03. Selecting claims to investigate

Each group chooses several details that can be checked beyond the literary text. Participants formulate simple research questions and identify what kind of evidence would help them verify each claim.

04. Checking reliable sources

Participants investigate the selected claims using trustworthy reference materials, such as books, educational websites, museum resources, encyclopaedias or official institutions. They record the source used and compare the evidence with the way the information appears in the story.

05. Comparing evidence with the narrative

Groups decide whether each claim is accurate, simplified, altered, uncertain or invented. They discuss why the author may have changed certain details and whether those choices strengthen the story, create confusion or affect its credibility.

06. Sharing conclusions and reflecting

Participants present one verified fact and one fictionalised or altered element to the group. The facilitator closes by highlighting that critical reading involves both interpreting the story and questioning claims that appear realistic or factual.

FACT-CHECKING FICTION

Evaluate fictional content.

Identify, investigate and evaluate claims from a literary text.

1. WRITE OR PASTE TEXT EXTRACT

2. SORT THE CLAIMS

CONFIRMED FACTS

Verifiable and accurate

UNCERTAIN CLAIMS

Not enough information or
could be both

FICTIONAL ELEMENTS

Clearly invented for the story

3. CLAIMS TO INVESTIGATE

Claim to investigate	Research question	What would help verify it?

4. SOURCES AND EVIDENCE

Claim	Source (book, etc.)	What the source says	Fact or not?

5. MARK CATEGORIES THAT WERE PRESENT

☐ Accurate

☐ Simplified

☐ Altered

☐ Uncertain

☐ Invented

13. READING SPRINTS

**POWER
OF
CONCISENESS**

Building a reading habit becomes easier when the task feels manageable and clearly defined. Reading sprints invite participants to read a book of their choice in short, timed sessions lasting between five and fifteen minutes, stopping as soon as the timer ends and recording their progress. Repeating the activity allows them to notice changes in concentration, reading pace and willingness to continue independently. Within the booklet, the practice offers a simple way to reduce resistance to reading and demonstrate that regular, brief engagement can gradually develop into a lasting habit.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

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Preparation

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CONCRETE STEPS

01. Introducing the reading sprint

The facilitator explains that participants will read a book of their choice for a short, fixed period of time. The aim is not to finish a large section, but to begin reading without pressure and remain focused until the timer ends.

02. Choosing a text and setting a goal

Participants select a book, article or story that interests them. Before starting, they choose a sprint length of between five and fifteen minutes and write a simple goal, such as reading a certain number of pages or staying focused for the full session.

03. Completing the timed reading

The facilitator starts the timer and participants read independently in a quiet environment. They stop as soon as the agreed time ends, even if they are in the middle of a page, and briefly note where they finished.

04. Recording progress and concentration

Participants record how much they read and reflect on their level of concentration, distractions and willingness to continue. They may also note one interesting idea, event or quotation from the text.

05. Repeating and comparing sprints

The activity is repeated during the same session or over several days. Participants compare their results and observe whether their reading pace, focus or motivation changes with regular practice.

06. Sharing and reflecting

Participants briefly share what helped them stay focused and whether the short format made reading feel more manageable. The facilitator closes by highlighting that consistent, limited reading sessions can gradually support confidence, concentration and independent reading habits.

READING SPRINTS



Short time. Full focus. Make reading a habit.

Set a timer, read with focus, record your progress.

1. MY BOOK OR TEXT

Title:

Author/source:

2. MY GOAL FOR THIS SPRINT

Goal:

3. MY SPRINT SESSIONS

 SPRINT NO.	 TIME (MINUTES)	 START (PAGE/PLACE)	 FINISH (PAGE/PLACE)	 PAGES/MINUTES (APPROX.)	 GOAL ACHIEVED? (YES/NO)
1					
2					
3					
4					
5					

4. REFLECTION AFTER EACH SPRINT

FOCUS

How focused was I?
(1=not at all, 5=very focused)

1 2 3 4 5

What distracted me?

INTEREST

Something interesting I
discovered:

WILLINGNESS TO CONTINUE

How willing am I to read more?
(1=not at all, 5=very willing)

1 2 3 4 5

Why?

5. COMPARING MY SPRINTS

What changes do you notice in your reading pace, focus or motivation?

6. SHARE AND REFLECT

What helped you stay focused? How did short reading sessions feel for you?

14.NARRATOR'S VOICE

POWER OF CONCISENESS

The way a story is told can influence tension, atmosphere and interpretation as strongly as the events themselves. In this activity, participants listen to a crime or horror podcast, analyse the use of narration, music and sound effects, and compare these techniques with a written story from a similar genre. They then develop a short narrative and transform it into an audio production using expressive voices and carefully selected sounds.

TIMING



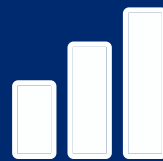
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

The activity draws on oral interpretation, expressive reading and Reader's Theatre, where participants use pace, emphasis, volume and emotion to communicate a written text. These methods have long supported fluency and helped readers recognise how voice contributes to meaning. Audio drama and podcasting later extended this work by combining narration with recorded dialogue, music and sound effects. Recording enables participants to listen again and evaluate whether their performance creates the intended atmosphere. The activity demonstrates that narration is never neutral, since vocal and production choices can reshape tension, mood, character and the audience's interpretation. It makes the hidden mechanics of storytelling clearly audible.



Objectives

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- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Listening and first impressions

The facilitator plays a short extract from a crime, mystery or horror podcast. Participants note their first impressions and identify the emotions, images or expectations created by the narration.

02. Analysing the narrator's voice

Participants listen again and focus on pace, volume, emphasis, pauses and emotion. They discuss how these choices influence tension, atmosphere, character and the listener's interpretation of events.

03. Exploring sound and music

The group identifies music, background sounds and sound effects used in the recording. Participants consider what mood each element creates and how the story might feel different without it.

04. Comparing audio and written storytelling

Participants read a short written story or extract from a similar genre. They compare how atmosphere and suspense are created through written description, vocal performance and audio production.

05. Planning and recording a short audio story

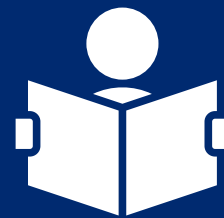
Individually, in pairs or in small groups, participants develop a brief narrative and prepare a simple script. They assign narration or dialogue, choose suitable sound effects and record a short audio production using expressive voices.

06. Listening back and reflecting

Participants share selected recordings and evaluate whether the intended atmosphere was achieved. The group discusses which vocal or production choices were most effective and what they would change in a future version.

NARRATOR'S VOICE

Voices. Sounds. Atmosphere.



Listen, notice, create, and reflect.

1. LISTEN & NOTICE

First impression:

What mood does it create?

2. VOICE & SOUND

☐ Pace

☐ Volume

☐ Pauses

☐ Emotion

☐ Music

☐ Sound effects

How do these choices shape the atmosphere?

3. PLAN YOUR AUDIO STORY

Story idea

Voices / roles

Sounds / music

4. REFLECT

Did we create the intended mood?

What worked best?

What would we improve next time?

ONE THING WE LEARNT

15.A-READING VS P-READING

**POWER
OF
CONCISENESS**

Young people may begin to associate all reading with assessment, obligation and schoolwork, especially when they have little freedom to choose texts for themselves. This practice helps them recognise the difference between reading for a specific academic purpose and reading for relaxation, curiosity or personal enjoyment. Participants reflect on their reading environments, preferences and routines, and identify ways to protect time for voluntary reading alongside educational responsibilities.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

The distinction between purpose-driven and experience-driven reading is strongly connected with Louise Rosenblatt's transactional theory. Rosenblatt described an efferent stance, focused on information or conclusions retained after reading, and an aesthetic stance, centred on the emotions and associations experienced during the encounter with a text. These positions help explain why reading an academic chapter feels different from becoming absorbed in a novel, even when both require concentration. Reading-for-pleasure approaches additionally emphasise choice, personal relevance and voluntary engagement. Recognising these different purposes helps participants understand why motivation, attention and reading strategies may change depending on what they read and what they expect to gain from it. This awareness supports more intentional and flexible reading choices.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing two purposes of reading

The facilitator explains that people read for different reasons. One type of reading focuses on gaining information, completing a task or preparing for assessment, while another focuses on enjoyment, curiosity, emotion or personal experience.

02. Mapping personal reading habits

Participants think about the texts they read at school, at home and online. They sort examples into two broad categories: reading for a purpose and reading for pleasure. They may also identify texts that belong to both categories.

03. Comparing reading experiences

Individually, in pairs or in small groups, participants discuss how their concentration, motivation and reading strategies change depending on the purpose. They consider factors such as choice, difficulty, environment, time pressure and personal interest.

04. Exploring preferred conditions

Participants identify what helps them enjoy reading and what makes it feel like an obligation. They reflect on where, when and how they prefer to read, as well as which formats, topics and routines support their engagement.

05. Creating a balanced reading plan

Each participant chooses one realistic way to protect time for voluntary reading alongside school or work responsibilities. They prepare a simple plan that includes a text, a suitable place, a manageable amount of time and a personal reason for reading it.

06. Sharing and reflecting

Participants share selected ideas and discuss whether the same text can be read differently depending on the reader's goal. The facilitator closes by emphasising that flexible readers consciously adapt their expectations and strategies to the purpose of each reading experience.

A-READING VS P-READING

Notice how purpose changes the way you read.

Reading can help you learn, achieve a goal, or simply enjoy the experience.

1. TWO PURPOSES OF READING

READING FOR A PURPOSE

Examples I read:

Why I read them:

READING FOR PLEASURE

Examples I read:

Why I read them:

2. HOW DOES IT FEEL DIFFERENTLY?

FOCUS

When do I concentrate more easily?

MOTIVATION

What makes me want to keep reading?

STRATEGY

How do I read differently in each case?

3. MY BEST READING CONDITIONS

PLACE Where do I read best?

TIME When is reading easiest for me?

FORMAT Print, phone, tablet, audiobook?

TOPICS What do I enjoy reading most?

4. MY BALANCED READING PLAN

Text I want to read: _____ Place: _____

Time: _____ Reason: _____

Small action I'll take: _____

FINAL CHECK

☐ I can read the same text for different purposes. ☐ My reading choices depend on my goal.

My reading habits: _____

16.READING MARATHON

**POWER
OF
CONCISENESS**

Reading can become a shared social event rather than an entirely private activity. In this practice, participants take part in an extended reading session, choosing their own books while working towards individual or collective milestones. Short breaks, recommendations and informal conversations allow them to share discoveries without interrupting the overall atmosphere of concentration

TIMING



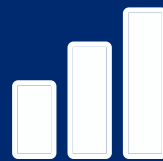
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Reading marathons are related to readathons, sustained reading events and community literacy campaigns that turn individual reading into a visible shared experience. Such events often combine independent reading with personal targets, group milestones and brief exchanges of recommendations. They build on the principle that readers need protected time to become absorbed in longer texts and develop sustained attention. The shared setting provides encouragement without requiring every participant to read the same book or progress at the same pace. By combining personal choice with a collective atmosphere, the format presents reading as both an individual experience and a social event built around common participation. The shared rhythm can sustain motivation across longer sessions.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing the reading marathon

The facilitator explains that participants will take part in an extended shared reading session. Everyone may choose a different book and read at their own pace, while contributing to a common group experience.

02. Choosing books and setting goals

Participants select books that interest them and define a realistic personal target, such as reading for a certain amount of time, completing a chapter or reaching a specific page. The group may also agree on one shared milestone.

03. Beginning the focused reading session

Participants read independently in a quiet and comfortable space. The facilitator protects the reading time, limits interruptions and encourages everyone to focus on their own text without comparing speed or progress.

04. Taking short sharing breaks

At planned moments, participants pause briefly to stretch, record their progress and exchange recommendations. They may share an interesting quotation, character, idea or discovery without giving a full summary of the book.

05. Continuing and tracking progress

Participants return to reading and continue working towards their goals. Personal and group progress may be recorded on cards, a whiteboard or a shared digital board to make the collective effort visible.

06. Closing and reflecting

At the end of the marathon, participants discuss what helped them maintain concentration and whether the shared atmosphere influenced their motivation. The facilitator highlights that reading can remain personal while also becoming a supportive social experience.

READING MARATHON

Read together, at your own pace.

Reading can help you learn, achieve a goal, or simply enjoy the experience.

1. MY BOOK AND GOAL

MY BOOK Title/author: Why did I choose it?	MY GOAL My personal target today: A shared group milestone:
---	--

2. MARATHON CHECKPOINTS

START How do I want to focus today?	MIDWAY BREAK A quote, idea or moment to share:	FINISH Did I reach my goal?
---	--	---

3. TRACK MY PROGRESS

1 TIME How long did I read?	2 PROGRESS Pages/chapters completed
3 FOCUS What helped me stay focused?	4 CHALLENGE What distracted me?

4. MY SHARING NOTE

A recommendation, character, quotation or discovery I want to share:

FINAL CHECK

☐ The shared atmosphere helped me concentrate. ☐ A personal goal made reading feel manageable.

One thing I want to continue after the reading marathon:

17. I READ. DO I READ? I READ!

**POWER
OF
CONCISENESS**

The emotional tone of a reader can completely change how the same text is understood. In this activity, participants draw or receive an emotion and read a selected passage while expressing that feeling through voice, pace, emphasis and facial expression. The group attempts to identify the emotion and discusses how it altered the meaning or atmosphere of the passage. Within the booklet, the practice develops expressive reading and emotional awareness while showing that interpretation is shaped by the person who gives the text a voice.

TIMING



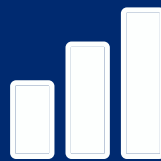
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Expressive oral reading has long been used to explore how emotion, emphasis and rhythm influence the interpretation of a text. Reader's Theatre and poetry performance ask participants to communicate meaning through voice without requiring elaborate staging or memorisation. Prosody - including phrasing, stress, intonation and pace - affects both fluency and comprehension because listeners use vocal cues to interpret intention and mood. Asking readers to perform a passage through contrasting emotions makes these effects especially visible. Comparing the performances helps participants recognise that the same written words can communicate different meanings depending on the emotional and vocal choices made by the reader. This gives participants direct experience of interpretive flexibility.



Objectives

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- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing expressive reading

The facilitator explains that the same passage can communicate different meanings depending on how it is read. Participants briefly discuss how pace, volume, emphasis, intonation and facial expression influence a listener's interpretation.

02. Selecting a passage and emotion

Participants receive or choose a short literary passage. Each person then draws an emotion card, such as joy, fear, anger, sadness, excitement, suspicion or calmness, without showing it to the rest of the group.

03. Preparing the performance

Participants read the passage silently and decide how to express the selected emotion. They identify words to emphasise, places to pause and changes in pace, volume or tone that could make the feeling clear.

04. Reading with emotion

Participants perform the passage individually or in pairs. The rest of the group listens carefully and tries to identify the emotion communicated through the reader's voice, rhythm, emphasis and expression.

05. Comparing interpretations

The same passage is read again using a contrasting emotion. Participants compare the performances and discuss how the atmosphere, character intentions and meaning of the text changed, even though the written words remained the same.

06. Feedback and reflection

The group identifies which vocal choices made each emotion believable and suggests one possible improvement. The facilitator closes by highlighting that expressive reading supports fluency, comprehension and awareness of how readers actively shape the meaning of a text.

I READ. DO I READ? I READ!

Discover how emotion changes the meaning of a text.

The same words can sound completely different.

1. CHOOSE YOUR TEXT AND EMOTION

PASSAGE

What text or extract will I read?

EMOTION

What feeling will I express?

2. PLAN YOUR PERFORMANCE

PACE

Fast, slow or mixed?

VOICE

What words will I emphasise?

PAUSES

Where will I stop for effect?

3. READ AND COMPARE

FIRST READING

How did I read the passage?

SECOND EMOTION

How did the meaning change?

FINAL CHECK

- ☐ My voice changed the mood of the text.
- ☐ The same passage can have different meanings.

One thing I learnt:



18. REWORKING THE CLASSICS

**POWER
OF
CONCISENESS**

Classical literature may initially feel distant from the everyday experience of young readers, even when its central themes remain highly relevant. This practice asks participants to examine a familiar classic or historical narrative and imagine how its setting, characters, conflicts and social conditions would change in the present day. Through discussion and creative reinterpretation, they preserve the core meaning of the story while adapting its form to a contemporary context.

TIMING



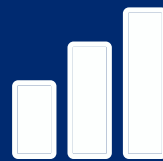
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Rewriting and adaptation have always formed part of literary culture, with myths, folktales and canonical stories repeatedly retold for changing audiences. In education, modernisation exercises invite readers to preserve a story's central conflict while changing its setting, language, technology or social conditions. Fractured-fairytale and adaptation activities follow the same principle, showing that familiar plots can support multiple interpretations. Reworking a classic requires participants to decide which features are essential to the narrative and which belong mainly to its original historical context. This process helps readers recognise that older stories remain relevant because their central tensions, values and relationships can be reinterpreted through contemporary experience. Creative updating also encourages deeper engagement with literary heritage.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing the original story

The facilitator presents a familiar classic, myth, folktale or historical narrative. Participants briefly identify its main characters, setting, central conflict and key message.

02. Identifying what must remain

Participants discuss which elements are essential for the story to remain recognisable. They separate the core conflict, relationships and themes from details that mainly belong to the original historical period.

03. Moving the story into the present

Individually, in pairs or in small groups, participants choose a contemporary setting for the story. They consider how technology, communication, social expectations, work, education and everyday life would influence the characters and events.

04. Redesigning characters and conflict

Participants update the characters' roles, language, goals and relationships while preserving their main motivations. They decide how the original conflict could appear in a modern context and what new obstacles might emerge.

05. Creating the adaptation

Participants rewrite a selected scene, prepare a short synopsis or create a storyboard for their modern version. The adaptation should feel contemporary while keeping the central meaning of the original narrative.

06. Sharing and reflection

Participants present their adaptations and explain which elements they preserved, changed or removed. The group discusses whether the updated versions reveal new meanings and how classical stories can remain relevant for contemporary audiences.

REWORKING THE CLASSICS

Update a familiar story without losing its core meaning.

The same words can sound completely different.

1. THE ORIGINAL STORY

STORY

Title/source:

What story am I adapting:

CORE ELEMENTS

Main characters:

Central conflict:

Key message/theme:

2. WHAT STAYS? WHAT CHANGES?

KEEP

What must stay so the story is still recognisable:

UPDATE

What can change in the setting, language or context:

MODERN WORLD

What present-day matter influences here:

3. BUILD THE NEW VERSION

SETTING

Where and when does the new version happen?

CHARACTERS

How do the roles, goals or relationships change?

CONFLICT

How does the original conflict appear today?

SCENE IDEA

Describe one key modernised scene:

4. MY ADAPTATION

Write a short synopsis, scene outline or storyboard idea for your modernised version:

FINAL CHECK

☐ I kept the main meaning of the original story.

☐ My modern version still feels recognisable.

19. PREDICTIVE READING

**POWER
OF
CONCISENESS**

Reading becomes more active when participants pause to consider what might happen next and why. In this practice, a short story is interrupted at key moments so that participants can predict future events, character decisions or possible consequences using evidence from the text. They compare their ideas, justify their reasoning and revise their assumptions as more of the narrative is revealed. Within the booklet, the activity strengthens comprehension, logical inference and awareness of how authors create expectations, suspense and surprise.

TIMING



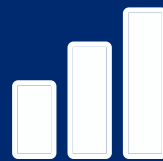
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Predictive reading is closely connected with the Directed Reading–Thinking Activity, which was developed to make readers actively question and test their understanding. Readers use titles, images, prior knowledge and textual evidence to form predictions, then continue reading to confirm, reject or revise them. The value of the method lies in the reasoning process rather than in correctly guessing the ending. Strategic pauses draw attention to narrative clues, character motivations and possible consequences that may otherwise be overlooked. Revising an earlier prediction teaches participants that interpretation should remain flexible and change whenever new evidence from the text challenges an initial assumption. The method turns reading into continuous evidence-based decision-making.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
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Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing predictive reading

The facilitator explains that the story will be read in stages and paused at selected moments. Participants will predict what may happen next and support their ideas with clues from the text rather than guessing without evidence.

02. Exploring the opening clues

Participants examine the title, illustrations, opening paragraph and any available background information. Individually or in pairs, they record an initial prediction about the setting, characters, conflict or direction of the story.

03. Pausing and making predictions

The facilitator reads or displays the first section of the story and stops at a meaningful point. Participants predict a possible event, character decision or consequence and identify the words, actions or details that influenced their reasoning.

04. Comparing and revising ideas

Participants share their predictions in pairs, small groups or with the whole group. After the next section is revealed, they decide whether their original prediction should be confirmed, rejected or revised in response to the new evidence.

05. Following the story to its conclusion

The process is repeated at one or two additional stopping points. Participants track how their understanding changes and pay attention to the techniques the author uses to create expectations, suspense or surprise.

06. Reflecting on the reasoning process

After completing the story, participants compare their predictions with the actual events. The facilitator emphasises that the aim is not to guess correctly, but to make logical interpretations, notice textual evidence and remain willing to adjust ideas as new information appears.

PREDICTIVE READING

Good readers make predictions and look for clues.

Read the story in stages. At each pause, predict what might happen based on clues.

	MY PREDICTION	MY EVIDENCE	AFTER READING
PAUSE 1	What do you think will happen next?	What words, actions or details from the text support your idea?	Was your prediction confirmed, rejected or revised?
After reading the first part, the facilitator stops here.			

	MY PREDICTION	MY EVIDENCE	AFTER READING
PAUSE 2	What do you think will happen next?	What words, actions or details from the text support your idea?	Was your prediction confirmed, rejected or revised?
After reading the next part, the facilitator stops here.			

	MY PREDICTION	MY EVIDENCE	AFTER READING
PAUSE 3	What do you think will happen next?	What words, actions or details from the text support your idea?	Was your prediction confirmed, rejected or revised?
After reading the next part, the facilitator stops here.			

FINAL REFLECTION	
What did you learn about the story, characters, and techniques the author used?	How did your thinking change as you read more?

20.RETHINKING THE BOOK COVER

POWER OF CONCISENESS

Effective reading promotion begins by sparking curiosity and creating space for engaging. A short, playful activity can be an ideal starting point. In this practice, participants create their own six-word stories, developing concision, imagination, and the ability to build meaning with very few words. It also creates an opportunity to reflect on how digital and print formats shape content differently. A concise digital “tweet” and a longer printed narrative may use very different forms while still conveying a similar idea, emotion, or message.

TIMING



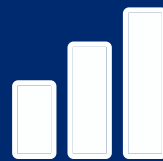
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Redesigning a book cover is an established alternative to the conventional written book report. The method asks readers to identify central themes, atmosphere, audience and symbolic elements before communicating their interpretation visually. Cover-design activities may involve creating a front cover, back cover, spine or complete dust jacket for a book that has been read. An effective design must create expectations without simply reproducing one scene or revealing the full plot. The exercise demonstrates that visual choices such as imagery, typography, composition and colour influence how a literary work is perceived before the reader begins the first page. Design therefore becomes another language for literary interpretation.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing the cover redesign

The facilitator explains that a book cover should communicate the atmosphere, central themes and intended audience of a story without revealing the entire plot. Participants examine one or two examples and discuss what expectations each design creates.

02. Identifying the core message

Participants select a book they have read and identify its most important themes, emotions, symbols, characters and conflicts. They decide which elements are essential for representing the story visually.

03. Planning the visual concept

Individually, in pairs or in small groups, participants choose suitable imagery, colours, typography and composition. They consider how these choices can suggest the genre, mood and audience of the book.

04. Creating the new cover

Participants design a front cover and may also add a spine or back cover. The design should include the title and author while using visual elements that support the interpretation of the story rather than simply copying one scene.

05. Presenting and comparing designs

Participants display their covers and explain the reasoning behind their choices. The group compares how different designs can present the same book in contrasting ways and influence the expectations of potential readers.

06. Feedback and reflection

The group identifies which visual choices communicate the story most clearly and suggests one possible improvement. The facilitator closes by highlighting that cover design is a form of literary interpretation that shapes how a text is perceived before reading begins.

RETHINKING THE BOOK COVER

Show the mood, message and audience of a book through design.

A cover can attract many readers before they read a single page.

1. MY BOOK

BOOK DETAILS

Title / author:

Genre or type:

CORE IDEA

Main theme or message:

Mood / atmosphere:

2. VISUAL PLAN

IMAGERY

What symbol, object or image fits the story?

COLOUR

What colours match the mood?

AUDIENCE

Who is this cover meant for?

3. DESIGN MY COVER

FRONT COVER SKETCH

DESIGN NOTES

Title style: _____

Key image: _____

Typography/layout: _____

One reason for my design choices: _____

4. PRESENT AND REFLECT

What do I want readers to expect from this cover? What is one thing I would improve?

FINAL CHECK

☐ My cover shows the mood of the book.

☐ My design choices match the story.

One thing I learnt about visual interpretation:

21.RELAX

POWER OF CONCISENESS

Reading can support wellbeing when it is separated from pressure, assessment and fixed expectations. In this activity, participants are invited to a comfortable shared reading event with books, refreshments and clearly arranged spaces for quiet reading and informal conversation. They choose what and how they want to read, while the facilitator focuses on creating a welcoming atmosphere rather than controlling the experience. Within the booklet, the practice presents reading as a form of rest, pleasure and social connection that can become part of a healthy personal routine.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

This activity is grounded in reading-for-pleasure and bibliotherapy-informed approaches that recognise reading as a source of rest, emotional regulation and personal reflection. Research involving young people frequently connects reading with relaxation, improved mood and a better understanding of personal experiences. Informal reading spaces also respond to the decline in enjoyment that may occur when every encounter with a book is linked to assessment or compulsory tasks. The facilitator therefore creates supportive conditions while participants choose their own material, pace and level of social interaction. Freedom of choice helps reading feel voluntary, restorative and personally meaningful. It can also help participants discover which reading conditions support their wellbeing most effectively. It reconnects books with comfort rather than obligation.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Creating a welcoming reading space

The facilitator prepares a comfortable environment with quiet seating, optional shared areas and easy access to different reading materials. Participants are told that the session is focused on rest, choice and enjoyment rather than assessment.

02. Choosing what and how to read

Participants select a book, magazine, comic, poem, audiobook or digital text that interests them. They also decide whether they prefer to read alone, listen, sit with others or move between different spaces.

03. Beginning the relaxed reading time

Participants read at their own pace without a fixed target. The facilitator protects the calm atmosphere, limits interruptions and allows participants to pause, change texts or take a short break whenever needed.

04. Optional sharing and conversation

At a planned moment, participants may exchange recommendations, read a short quotation aloud or briefly discuss something they enjoyed. Sharing remains optional so that the activity continues to feel voluntary and pressure-free.

05. Reflecting on reading and wellbeing

Participants consider how the environment, text choice and level of social interaction affected their mood and concentration. They identify which conditions made reading feel most comfortable, restorative or enjoyable.

06. Building a personal reading routine

Each participant chooses one realistic way to include relaxed reading in everyday life, such as creating a quiet reading corner, setting aside a short weekly session or keeping an enjoyable text nearby. The facilitator closes by emphasising that reading can support rest, emotional balance and social connection.

RELAX



Notice how reading can support rest, comfort and balance.

Reading can be calm, personal and pressure-free.

1. MY READING CHOICE

MY TEXT

What did I choose to read or listen to?

MY WAY

How do I want to read today?
alone, with others, listening, moving between spaces

2. MY COMFORTABLE READING SPACE

PLACE

Where do I feel most comfortable?

ATMOSPHERE

What helps me feel calm here?

PACE

How do I want to read today?

3. DURING THE SESSION

BEFORE

How do I feel before reading?

AFTER

How do I feel after reading?

SHARING

One quote, idea or moment I could share:

4. MY READING ROUTINE

Small reading habit I want to keep: _____

Best time for me: _____

Best place for me: _____

A text I want to keep nearby: _____

FINAL CHECK

- ☐ Choice made reading feel easier.
- ☐ A calm space helped me focus.
- ☐ Reading can support my wellbeing.

One thing I want to repeat next week:

22.HYBRID READING CIRCLES

**POWER
OF
CONCISENESS**

Readers often experience the same text differently depending on whether they encounter it on paper or on a screen. In this activity, participants read selected passages in both printed and digital formats, then discuss differences in concentration, navigation, comprehension, memory and emotional engagement. Small-group roles help organise the exchange and ensure that different preferences are heard

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Hybrid Reading Circles combine literature-circle methods with direct comparison between print and screen-based reading. Literature circles are collaborative, participant-centred groups in which readers assume roles such as discussion leader, passage selector or vocabulary researcher. Online versions later demonstrated that shared interpretation and meaningful discussion could also take place through digital platforms. The hybrid format asks participants to encounter comparable material in both media and reflect on differences in navigation, annotation, concentration and recall. This encourages readers to select a format according to their purpose and personal needs rather than treating one medium as universally superior. It also develops awareness of how reading habits are shaped by the tools and environments readers use. The medium itself becomes part of the discussion.



Objectives

- To develop the ability to express complex ideas using concise and purposeful language.
- To encourage creative storytelling, interpretation and collaborative reflection.
- To compare how meaning is constructed and communicated in digital, spoken and printed formats.



Preparation

Gather materials such as:

- Small cards, sticky notes or sheets of paper.
- Pens or markers.
- A large sheet of paper, whiteboard or shared digital board.
- A screen or projector for displaying digital stories, when available.

CONCRETE STEPS

01. Introducing hybrid reading

The facilitator explains that the same text can feel different when read on paper and on a screen. Participants briefly discuss their usual preferences and identify situations in which they choose one format over the other.

02. Reading in two formats

Participants read the same or comparable short passage first in print and then digitally, or in the reverse order. They pay attention to concentration, navigation, annotation, comfort and emotional engagement.

03. Working in reading-circle roles

Participants form small groups and take simple roles, such as discussion leader, passage selector, vocabulary researcher or format observer. Each person contributes a different perspective to the comparison.

04. Comparing the reading experience

Groups discuss what changed between the two formats. They consider how easily they found information, remembered details, made notes, stayed focused and understood the structure of the text.

05. Choosing the best format for a purpose

Participants decide which format would be more suitable for different tasks, such as close analysis, quick research, relaxed reading or group discussion. They explain their choices using examples from the activity.

06. Sharing and reflection

Groups present their conclusions and compare preferences. The facilitator closes by emphasising that effective readers select a format according to their goal, environment and personal needs rather than assuming that one medium is always better.

HYBRID READING CIRCLES

Compare reading on paper and on screen.

Reading can be calm, personal and pressure-free.

1. READ IN TWO FORMATS

PRINT

What did I notice?

DIGITAL

What did I notice?

2. COMPARE THE EXPERIMENTS

FOCUS

Where was it easier to focus?

NOTES

Where was it easier to mark or find notes?

FEELING

Which format felt better for me?

3. BEST FORMAT FOR...

Close reading:

Quick research:

Relaxed reading:

FINAL CHECK

☐ Print and digital reading feel different.

☐ The best format depends on my goal.

One thing I learnt:

23. READING THROUGH THEATRE

POWER OF CONCISENESS

Literary texts can become more accessible when participants are allowed to explore them through movement, voice and performance. In this practice, participants select or receive a scene, examine the characters and conflict, and prepare a short theatrical interpretation followed by discussion. Performing the text requires close attention to dialogue, motivation, tone and relationships, while the audience considers how acting choices influence meaning

TIMING



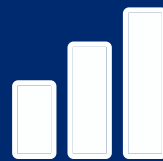
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Reading through theatre belongs to the wider family of drama-based literacy methods, particularly Reader's Theatre. Participants present an expressive reading of a script adapted from literature, usually without elaborate scenery, costumes or memorisation. The method connects close reading with performance because readers must understand motivation, relationships, conflict and tone before deciding how to deliver the text. Drama education also uses improvisation, frozen images and role debate to explore literary situations through physical action. Performance can make complex scenes more accessible while revealing how different choices produce different interpretations. It gives participants an opportunity to test meaning through voice, movement and interaction. The text becomes something participants actively inhabit.



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CONCRETE STEPS

01. Introducing theatre reading

The facilitator explains that participants will explore a literary scene through expressive reading and simple performance. The focus is on understanding the characters, relationships and conflict rather than memorising lines or preparing elaborate scenery.

02. Selecting and analysing the scene

Participants receive or choose a short scene from a story, novel or play. Individually or in groups, they identify the characters' goals, emotions, relationships and the main tension within the passage.

03. Assigning roles and planning the interpretation

Participants divide the roles and decide how each character should speak, move and react. They consider pace, volume, emphasis, facial expression and simple positioning to make the conflict and atmosphere clear.

04. Rehearsing and performing

Groups practise the scene and then present it to the other participants. They may use scripts, narration, frozen images or limited improvisation, but no complex costumes, props or memorisation are required.

05. Comparing performance choices

After each performance, the audience discusses how the acting choices influenced the meaning of the scene. Participants compare different interpretations of the same character, relationship or conflict.

06. Feedback and reflection

The group identifies which vocal, physical and collaborative choices made the text easier to understand. The facilitator closes by emphasising that performance can reveal motivations, tensions and alternative meanings that may be less visible during silent reading.

READING THROUGH THEATRE

Explore a literary scene through voice, movement and performance.



Performance can make characters, conflict and meaning more noticeable.

1. SCENE AND CHARACTERS

SCENE

What scene or passage are we working with?

CHARACTERS

Who is in the scene and what do they want?

2. PLAN THE PERFORMANCE

ROLES

Who will read, narrate or perform?

VOICE

What tone, pace or emphasis will we use?

MOVEMENT

How will we show tension or relationships?

3. PERFORM AND NOTICE

PERFORMANCE

What happened in the scene?

INTERPRETATION

How did voice or movement change the meaning?

FINAL CHECK

☐ Performance helped me understand the scene better.

☐ Acting choices changed the atmosphere of the text.

24.CHARACTER PORTRAIT

**POWER
OF
CONCISENESS**

Written descriptions often leave enough space for every reader to imagine a character differently. In this activity, participants receive an unidentified extract describing a literary figure and create a visual portrait using only the information contained in the text. They then present their interpretations while the group attempts to identify the character or the book from which the description was taken.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Character portrait activities connect close reading with visualisation by asking participants to construct an image from descriptive language. Visualisation is a recognised comprehension strategy in which readers create mental representations of characters, settings and events using textual details and prior knowledge. Drawing the result makes this internal process visible and allows different interpretations of the same description to be compared. Concealing the source title reduces dependence on familiar illustrations, film adaptations or previously established character designs. Participants must therefore separate details explicitly provided by the author from features created through their own imagination. The activity also reveals which descriptions readers consider most important when constructing a character. One description can inspire several valid visual answers.



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CONCRETE STEPS

01. Introducing the character portrait activity

The facilitator explains that participants will create a visual portrait using only an unidentified literary description. They should rely on details from the text rather than familiar illustrations, films or previous knowledge of the character.

02. Reading and identifying key details

Participants read the extract carefully and underline information about appearance, clothing, age, posture, expression and distinctive features. They separate details stated directly by the author from ideas they have imagined themselves.

03. Creating the portrait

Individually or in pairs, participants draw or design the character based on the selected evidence. They may add short labels or quotations from the extract to show which parts of the text influenced their choices.

04. Presenting and comparing interpretations

Participants display their portraits without revealing the source text. The group compares similarities and differences and discusses why the same description produced several visual interpretations.

05. Guessing the character

The audience attempts to identify the character, story or genre using clues from the portraits and the original description. The facilitator then reveals the source and, when appropriate, compares the participants' work with an existing illustration or adaptation.

06. Reflection on text and imagination

Participants identify which features came directly from the text and which were added through imagination. The facilitator closes by emphasising that visualisation supports comprehension while allowing more than one valid interpretation of the same literary description.

CHARACTER PORTRAIT

One description. Many images. Use the text and your imagination.



Create a visual portrait from unidentified literary description.

1. THE DESCRIPTION

Read the extract carefully. Use it as your only source.

2. KEY DETAILS

List details from the text. Seperate text evidence from your own ideas.

FROM THE TEXT

MY IMAGINATION

3. CHARACTER PORTRAIT

Draw or design the character based on the description.

4. NOTES & LABELS

Add short labels or quotes from the description that inspired your choices.

GUESS THE CHARACTER

Who do you think this character is?

REFLECTION

Which features came directly from the text?

Which from imagination?

DISCUSSION

What similarities and differences do you notice in other portraits?

25.STORY REMIX 2.0

**POWER
OF
CONCISENESS**

Stories become more engaging when readers are invited to question their direction and imagine alternative possibilities. Participants analyse a short narrative with a clear conflict or turning point, map its causes and consequences, and redesign a key moment through acting, narration or a frozen scene. They may then use AI-generated suggestions to refine phrasing or structure while deciding critically which ideas genuinely improve their version.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Story Remix 2.0 develops from collaborative rewriting, literary adaptation and cause-and-effect mapping. These approaches ask participants to locate a narrative turning point, examine the choices that produced it and imagine how different decisions might alter the outcome. Improvisation and frozen-scene techniques allow alternative versions to be tested through performance before they are written. Generative AI adds a contemporary layer by offering suggestions for brainstorming, expansion or revision. Participants remain responsible for assessing these suggestions, rejecting weak ideas and protecting the coherence of their own story. This encourages them to compare human intention with machine-generated possibilities rather than treating every suggestion as equally valuable. Technology supports creativity without replacing human authorship.



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CONCRETE STEPS

01. Introducing the story remix

The facilitator presents a short narrative with a clear conflict or turning point. Participants briefly identify what happens, which choices lead to the key moment and why it changes the direction of the story.

02. Mapping causes and consequences

Individually, in pairs or in small groups, participants create a simple cause-and-effect map. They identify the decisions, actions and circumstances that produced the original outcome.

03. Changing the turning point

Participants choose one key decision or event and imagine an alternative. They discuss how this change could affect the characters, relationships, conflict and ending of the story.

04. Testing the new version

Groups explore their alternative through a short improvisation, narrated scene or frozen image. They observe whether the new sequence remains logical and whether the characters' actions still feel believable.

05. Using AI suggestions critically

Participants may ask a generative AI tool for ideas related to dialogue, structure, consequences or phrasing. They compare the suggestions with their own version, select only useful elements and reject ideas that weaken coherence or change the intended meaning.

06. Presenting and reflecting

Groups share their remixed stories and explain which elements they changed, preserved or removed. The facilitator closes by emphasising that digital tools can support brainstorming, but participants remain responsible for the story's meaning, quality and final form.

STORY REMIX 2.0

Change one choice. Explore new possibilities. Create your version.

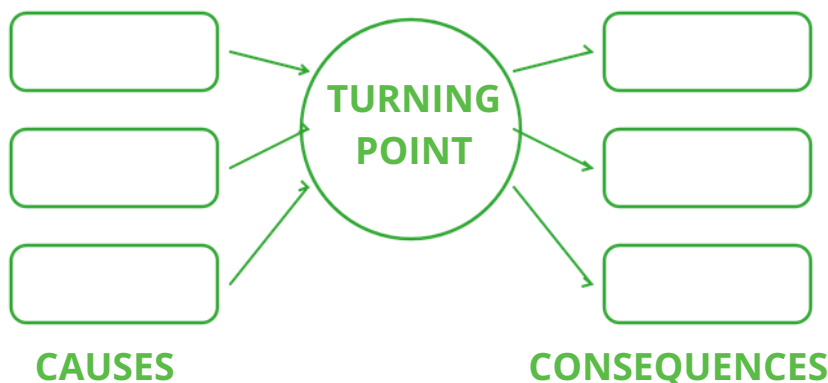
Rethink a turning point. Change the story.

1. THE STORY

Write a short summary.

2. CAUSES → TURNING POINT → CONSEQUENCES

Map what led to the turning point and what happened next.



3. CHANGE THE TURNING POINT

What alternative choice or event will you introduce?

4. TEST THE NEW VERSION

Describe or sketch your new version.

5. AI IDEAS → USE CRITICALLY

Write ideas from AI and decide what to use.

AI SUGGESTIONS

USE/ADAPT/REJECT

WHY?

SHARE AND REFLECT

What did you change, keep or remove? Why?

What did you learn about storytelling and using digital tools?

26. NOVELLA

**POWER
OF
CONCISENESS**

Book titles can carry strong images and suggestions even before their stories are known. In this activity, participants explore a library or prepared collection, select several titles and arrange them into a sequence that forms the basis of a new short narrative. They then develop the connections between the titles and present the resulting story to the group.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional



ORIGIN OF A GOOD PRACTICE

This activity closely resembles book-spine poetry and Nina Katchadourian's ongoing Sorted Books project, which began in 1993. In that project, selected books are arranged so that their titles form short statements, poems, jokes or miniature narratives. The approach transforms a physical book collection into a source of found language and creative composition. Educational variations invite participants to select titles, rearrange them and expand the emerging sequence into a more complete story. The process also encourages closer exploration of unfamiliar books that might otherwise remain unnoticed on the shelf. It turns accidental combinations of titles into prompts for imagination, sequencing and interpretation. Browsing itself becomes an act of storytelling.



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CONCRETE STEPS

01. Introducing title-based storytelling

The facilitator explains that book titles can be combined to create a poem, statement or short narrative. Participants briefly look at one or two examples and discuss how separate titles can suggest characters, emotions and events.

02. Exploring the book collection

Participants browse a library, classroom shelf or prepared selection of books. They note titles that attract their attention because of their imagery, mood, action or possible connection with other titles.

03. Selecting and arranging titles

Individually, in pairs or in small groups, participants choose several book titles and arrange them in an order that creates a meaningful sequence. They may change the order several times until the titles suggest a clear direction.

04. Developing the new story

Participants use the title sequence as the foundation for a short narrative. They add characters, setting, conflict and connections between the titles while preserving the main idea suggested by the arrangement.

05. Presenting and comparing versions

Participants display the selected books or title cards and present their stories to the group. The audience considers how the title order shaped the story and how the same titles could support a different interpretation.

06. Reflection on creative browsing

The group discusses which titles were easiest or most difficult to connect and whether the activity encouraged them to notice unfamiliar books. The facilitator closes by emphasising that browsing, selection and sequencing can become creative forms of reading and storytelling.

NOVELLA

Browsing can become storytelling.

Turn book titles into a short story.

1. TITLES I CHOSE

BOOK TITLES

Which titles caught my attention?

COMMON IDEA

What mood, image or link connects them?

2. BUILD THE STORY

CHARACTERS

Who is in the story?

SETTING

Where does it happen?

CONFLICT

What is the main problem?

3. WRITE THE STORY

Use the title sequence as the starting point for a short narrative.

FINAL CHECK

☐ Browsing helped me notice new books.

☐ The same titles could create a different story.

27. BOOKS AND SCREENS

POWER OF CONCISENESS

A screen adaptation offers an interpretation of a book rather than a direct visual copy of it. In this activity, participants read a selected passage and watch the corresponding scene from its film or television adaptation, paying attention to characterisation, atmosphere, dialogue, pacing and emotional impact. They discuss what was retained, changed or omitted and consider the reasons behind these creative decisions.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Comparing literature with film is an established media-literacy approach that treats adaptation as interpretation rather than direct reproduction. Screen versions must compress, rearrange or visualise literary material through acting, editing, music, setting and camera work. Educational comparison activities ask participants to identify what was retained, changed or omitted and consider the reasons behind those decisions. Working across both formats can strengthen literary comprehension by directing attention back to characterisation, atmosphere, structure and narrative detail. Differences between versions often reflect the possibilities and limitations of each medium rather than simple faithfulness or inaccuracy. The comparison also helps participants recognise how creators guide attention differently through words, images and sound



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CONCRETE STEPS

01. Introducing adaptation as interpretation

The facilitator explains that a film or television adaptation is not an exact copy of a book. Participants briefly discuss how acting, music, editing, setting and camera work can influence the way a literary scene is presented.

02. Reading the selected passage

Participants read a short passage from a novel, story or play. Individually or in pairs, they identify important details connected with the characters, dialogue, atmosphere, setting and sequence of events.

03. Watching the screen version

The group watches the corresponding scene from a film or television adaptation. Participants pay attention to what has been retained, changed, shortened, rearranged or omitted.

04. Comparing the two formats

Participants record similarities and differences between the written and screen versions. They consider how words, images, acting, sound, music and pacing shape the meaning and emotional impact of the scene.

05. Interpreting creative choices

In pairs or small groups, participants discuss why the filmmakers may have introduced particular changes. They consider practical limitations, intended audience, dramatic effect and the different possibilities offered by literature and film.

06. Sharing and reflection

Groups present their conclusions and explain which version communicated the scene more effectively for them. The facilitator closes by emphasising that adaptations offer new interpretations and that differences do not automatically make one version better or less accurate.

BOOKS AND SCREENS



Different formats. Different choices. New interpretations.

Compare a passage and its screen adaptation.

1. THE PASSAGE

Write the title and author.
Summarise the passage.

2. THE FILM / TV SCENE

Write the title and director.
Which scene did you watch?

3. COMPARING THE TWO VERSIONS

What stayed the same?

What was different?

What was left out?

4. CREATIVE CHOICES

Why do you think the filmmakers made these changes?

5. IMPACT AND MEANING

How do the differences affect the message and your experience?

SHARING AND REFLECTION

Which version communicated the scene better for you? Why?

What did you learn about adaptations and the power of both formats?

28.TALKING READING

**POWER
OF
CONCISENESS**

Talking about a text helps readers organise their thoughts, test interpretations and remember important details. After reading, participants respond to open questions about characters, decisions, themes and possible connections with real life. The discussion remains informal and allows different opinions to be explored without turning the conversation into a test with one correct answer.

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Text-centred discussion draws on reader-response theory, literature circles and Socratic seminar traditions. These approaches treat interpretation as something readers develop through questioning, evidence and respectful exchange rather than receive passively from a facilitator. Socratic seminars place a shared text at the centre, while literature circles give participants responsibility for preparing questions and selecting meaningful passages. Hearing alternative viewpoints can reveal details that individual readers missed and challenge assumptions that initially seemed obvious. Discussion therefore strengthens comprehension by making interpretation collaborative, reflective and open to revision. It also gives participants practice in supporting their opinions with evidence from the text. Meaning develops through listening as well as speaking.



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CONCRETE STEPS

01. Introducing text-centred discussion

The facilitator explains that the group will explore a shared text through open questions, evidence and respectful conversation. The aim is not to find one correct answer, but to develop interpretations together.

02. Preparing questions and passages

Participants reread the selected text and note one or two questions, important quotations or moments they would like to discuss. They may focus on characters, decisions, themes, emotions or links with real life.

03. Sharing first interpretations

Individually, in pairs or in small groups, participants respond to the questions and explain their initial ideas. They are encouraged to refer to specific words, actions or details from the text.

04. Discussing and comparing viewpoints

The group exchanges interpretations, asks follow-up questions and considers alternative perspectives. Participants listen for ideas they had not noticed and may revise their earlier understanding.

05. Building a shared interpretation

The group identifies the most convincing ideas and connects them into a broader understanding of the text. They note where opinions differ and which passages support each perspective.

06. Reflection on discussion

Participants reflect on how listening to others influenced their comprehension. The facilitator closes by emphasising that meaning develops through both speaking and listening, and that interpretations should be supported by evidence from the text.

TALKING READING

Explore a shared text through questions, evidence and different viewpoints.

Meaning develops through listening as well as speaking.

1. QUESTIONS AND PASSAGES

QUESTION

What question do I want to discuss?

PASSAGE

What quote do I want to bring to discussion?

2. FIRST INTERPRETATIONS

MY IDEA

What is my first interpretation?

TEXT EVIDENCE

Which words or details support it?

3. DISCUSS AND COMPARE

OTHER VIEWPOINTS

What did other participants notice?

REVISE / ADD

Did I change or expand my idea?

4. BUILD A SHARED INTERPRETATION

SHARED UNDERSTANDING

Which ideas seemed most convincing?

DIFFERENCES

What opinions remained different?

29. PODCAST READING

**POWER
OF
CONCISENESS**

Producing a podcast requires participants to understand a text well enough to explain it clearly to someone else. In this activity, they select a literary work or passage, identify its central ideas and prepare a short script containing a summary, interpretation, discussion or review. Recording the episode develops planning, writing, speaking and active listening, while revising it encourages participants to notice whether their message is coherent and supported by the text

TIMING



**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Educational podcasting developed as accessible recording technology enabled learners to produce reviews, interviews, audio diaries and analytical commentaries. Preparing an episode involves a complete sequence of literacy tasks: selecting information, summarising a text, drafting a script, revising for clarity and speaking for an audience. Podcast production has also been combined with expressive reading and audio dramatisation, giving participants a clear reason to return to the source material. Listening to the recording helps them judge whether their explanation is coherent, engaging and supported by the text. A real or imagined audience gives writing and interpretation a stronger communicative purpose. The production process also encourages repeated revision because unclear ideas become immediately noticeable when spoken aloud.



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CONCRETE STEPS

01. Introducing podcast production

The facilitator explains that participants will transform their understanding of a literary text into a short podcast episode. They briefly discuss possible formats, such as a review, interview, commentary, audio diary or discussion.

02. Selecting and analysing the text

Participants choose a literary work or passage and identify its central ideas, important events, characters and themes. They decide what information will be most relevant and interesting for their intended audience.

03. Planning and writing the script

Individually, in pairs or in small groups, participants prepare a short script. It may include a summary, interpretation, personal response, recommendation, quotation or discussion question.

04. Recording the episode

Participants record their podcast using a phone, tablet or computer. They focus on clear pronunciation, suitable pace, expressive delivery and a logical structure that listeners can follow easily.

05. Listening and revising

Participants listen to the recording and evaluate whether the message is clear, engaging and supported by the text. They revise unclear sections, improve the script or record selected parts again.

06. Sharing and reflection

Selected episodes are presented to the group or shared in a closed digital space. Participants discuss how speaking for an audience influenced their understanding of the text and how recording supported planning, revision and interpretation.

PODCAST READING

Turn reading into a short podcast episode.

Speaking about a text helps you understand it better.

1. TEXT + FORMAT

MY TEXT

What text or passage did I choose?

PODCAST TYPE

What kind of episode will I record?
review, interview, commentary, diary, discussion

2. PLAN THE EPISODE

MAIN IDEA

What is the key message?

POINTS

What 2-3 ideas do I want to include?

AUDIENCE

Who am I speaking to?

3. SCRIPT + RECORD

SCRIPT

Write the opening or key lines.

DELIVERY

How should I sound?
clear, calm, expressive, well-paced

4. TEXT + IMPROVE

WHAT WORKED?

What sounded clear and interesting?

REVISE

What should I change or record again?

30.REF- JOURNALS

POWER OF CONCISENESS

Personal reflection can help a reader build a stronger and more lasting relationship with a book. In this practice, participants keep a journal in which they record emotional reactions, questions, real-life connections, quotations, drawings or alternative developments after each reading session. Selected entries may be shared voluntarily during small-group conversations, while private reflections remain entirely under the participant's control. Within the booklet, the practice extends reading beyond the moment of contact with the text and supports individual interpretation, critical thinking and self-awareness.

TIMING



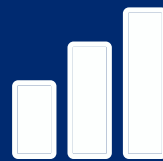
**10-15
MINUTES**

GROUP SIZE



**10-20
PARTICIPANTS**

DIFFICULTY



EASY

MATERIALS



NOT NEEDED



About the practice

Hybrid balance

● Traditional ● Digital



ORIGIN OF A GOOD PRACTICE

Reading-response journals are grounded in reader-response and transactional approaches, which emphasise the relationship between a text and the reader's experiences, emotions and questions. Journal writing allows participants to pause, record interpretations and observe how their understanding develops over time. Entries may include summaries, predictions, quotations, drawings, personal connections or imagined responses written from a character's perspective. Some reflections can support group discussion, while more personal entries may remain private. Returning to earlier pages helps readers recognise how later chapters, conversations and experiences have reshaped their first impressions. Regular journal writing can also make subtle changes in understanding more visible to the reader. The journal preserves reading as an evolving experience.



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CONCRETE STEPS

01. Introducing the reading-response journal

The facilitator explains that participants will use a journal to record how their understanding of a text develops over time. Entries may include thoughts, emotions, questions, quotations, drawings or personal connections.

02. Reading and noticing

Participants read a selected passage or chapter and identify one or two moments that attracted their attention. They consider what surprised, confused, interested or affected them emotionally.

03. Creating a journal entry

Participants respond in writing or visually. They may summarise an important moment, record a question, make a prediction, connect the text with real life or write from a character's perspective.

04. Sharing selected reflections

In pairs or small groups, participants may voluntarily share one part of their journal entry. Listeners respond respectfully, ask follow-up questions and compare how the same text produced different reactions.

05. Returning and revising

After further reading, participants return to an earlier entry and consider whether their interpretation has changed. They add a short note explaining what new information, discussion or experience influenced their understanding.

06. Closing reflection

Participants reflect on how journal writing affected their concentration, interpretation and relationship with the text. The facilitator emphasises that journals can preserve reading as an evolving experience and that personal entries may remain private.

REF-JOURNALS

Record your thoughts, feelings and questions as your understanding of the text develops over time.

Your journal preserves reading as an evolving experience.

1. READING AND NOTICING

What passage or chapter did you read?

What moments affected your affection? What surprised, confused, interested or affected you emotionally?

2. JOURNAL ENTRY

Write or draw your response. You may summarise, record a question, make a prediction, connect the text with real life or write from a character's perspective.



3. SHARE AND DISCUSS

What part of your entry will you share? What questions or reactions did others raise?

4. RETURN AND REVISE

How has your interpretation changed? What new information, discussion or experience influenced your thinking?

5. CLOSING REFLECTION

How did journaling affect your concentration, interpretation and relationship with the text?

One insight or takeaway you want to remember:
