



# INTRODUCTION

Current trends in pedagogy and in our society foster self-regulated learning, asking pupils and students to be aware of their learning process<sup>1</sup>. In other words, the aim is to prepare them to become more independent and autonomous, two competencies highly required to face the ever-changing labour market<sup>2</sup>. To reach such results, research has shown that resorting to metacognitive techniques (thinking about how we think, learning to learn), enhance the acquisition of better and more efficient learning skills. Yet, how can pupils integrate those techniques in their learning processes if they haven't been explicitly exposed and modelled to it?<sup>3</sup>

This is why the CogniQuest project seeks to offer an early intervention amongst primary school students (8-12 years old) through a transversal approach that combines **reading and metacognition**. The choice of this age group refers to the shift when pupils have acquired reading foundation skills and are shifting from learning to read, **to reading to learn**<sup>4</sup>. Indeed, pupils are entering meaning-making processes to get new information, hence the importance of involving metacognition to regulate their learning.

Therefore, the interest of combining the two methods (reading and metacognition) appears natural since both approaches focus on active learning and develop critical thinking and problem-solving. Introducing children to modelled situations where a character is using metacognition to

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<sup>1</sup> OECD, 2023

<sup>2</sup> OECD, 2023

<sup>3</sup> van Aswegen, Swart & Oswald, 2019

<sup>4</sup> *Ibid.*



solve a challenge does not only provide an example<sup>5</sup>, but also increases the pupils' engagement. In addition, resorting to reading strengthens pupils' reading and meaning-making skills.

In a desire to train more self-regulated learners, getting new knowledge and skills through reading perfectly answers this need for autonomy where the teachers are positioned as supervisors and observers.

This creation manual, part of our series of the CogniQuest guides, aims to support the drafting and writing of your metacognitive stories. The first chapter focuses on the drafting of adventure stories: from its definition to the creation of the scenario and how to ensure engagement from the readers. The second chapter targets the integration of metacognitive strategies and approach within an adventure story and how to maintain its educational approach.

Enough talk let's dig into the creation process!



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<sup>5</sup> *Ibid.*

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## PART 1:

## CRAFTING ADVENTURE BOOKS

A/ DEFINING ADVENTURE BOOKS, TROPES,  
GENRE AND THEMES

## What is an Adventure?

The word "adventure" traces its origins from the Latin word "adventurus", meaning "about to happen." This Latin term comes from "advenire", formed from "ad-" meaning "to" and "venire" meaning "come." Over time, the word evolved from simply signifying "what happens" or "an event" to referring to an undertaking characterized by risk, excitement, or the unknown.

**An adventure story typically features a protagonist or group of characters embarking on a journey or mission.** These adventures often involve challenges, problem-solving, or the pursuit of a goal, with the characters encountering unexpected situations or discoveries along the way.

Some of the major types of adventures include historical, national, supernatural, romantic, fantasy, sci-fi, survival, mystery, and quest adventures.

## What are Genres?

A **genre** is a category of literature that classifies stories based on their **form, content, and style**. It helps readers recognize the type of story they are about to experience and understand the themes or settings it might involve.

Within adventure stories, there are several different genres or subgenres. Some examples include fantasy, historical, science fiction (sci-fi), survival, action, mystery, quest, and urban adventures.

## What is a Trope?

**Tropes** are recurring themes, images, speeches, characters, or plot elements that are **used in a story**. It must be used multiple times to be considered a trope.

### There are different types of tropes:

- Rhetorical tropes: linguistic devices that alter the usual meaning of words from their literal meaning to bring an effect or emphasis.
- Plot tropes: repeated patterns in a story's structure, and these include a hero's journey, a race against time, a quest, etc.
- Character tropes: recurring character types or personalities seen in stories, these include a villain with a tragic background, a leader, and a reluctant hero.
- Relationship and romantic tropes: these specifically focus on love, courtship or emotional journeys between characters.
- Setting and world-building tropes: repeated or familiar settings in literature and media. World tropes refer to a larger fictional world that has its own specific rules, history, cultures, and magic systems.

## What is a Theme?

The theme in an adventure book explores the message or moral of the story. A few of the common themes are friendship, discovery, journey, fate and destiny, good and evil, survival and endurance.



## B/ TAILORING TO MEET THE NEEDS OF THE TARGET GROUP

Understanding the audience is the first and foremost step in the writing process. The writer should work on **gathering information about the readers, including their personalities, traits, and interests**. These can provide an underlying factor in writing a precise story for the readers.

Once the target audience is established, **adapting the writing style fosters a sense of connection and rapport with the audience**. Using language and highlighting the exclusivity in capturing the attention of the reader. When readers feel that the content speaks directly to them, it will likely engage them and help them absorb the information more effectively.

For children, language should be simple and straightforward yet with a playful tone. Short sentences and familiar words will make the content more accessible. Rhythmic patterns, such as those used for engagement or incorporating repetition, are essential for creating continuity with readers. Additionally, the content can revolve around simple and engaging plots that resonate with the child's inner circle, such as friendship, exploration, and challenges. It is essential to keep the content fun, imaginative and age appropriate.

For young teenagers, from 10 to 12 years old, the vocabulary and comprehension in the structure can be mature, reflecting the reader's age. Contemporary references can be used in the stories as the readers can resonate more with these references. Especially for this age group, the writer can focus on the emotional struggles, personality differences, relationships and identity struggles. The content can focus on themes such as self-discovery, love, or social issues. This age group connects with stories that resonate with them as they explore life experiences, and the characters can draw them towards the content.



## C/ DESIGNING AND SETTING THE STORY

The setting of the story is a detailed plot or environment that the writer has developed for the readers to immerse themselves in the storyline and become one of the characters. A well-designed setting not only serves as the backdrop for the story but also provides essential context, whether through vivid visual descriptions, a specific historical era, or reflections of social and cultural dynamics.



## D/ DEVELOPING THE CHARACTERS OF THE STORY

In storytelling, character development is often at the heart of a compelling narrative. Well-crafted characters pull readers into imagined worlds, capture attention, and resonate through their histories, struggles, triumphs, and personal growth. Their depth and authenticity make a story feel impactful, meaningful, and relatable. Character development is a layered process, shaping fictional figures into multidimensional individuals whose journeys leave a lasting impression.



Alongside the protagonist, **secondary characters play a vital role in enriching the story's world.** While the plot may not revolve around them, they help establish context, deepen the narrative, and drive the story forward. These supporting roles are flexible, adapting to the needs of the story and contributing meaningfully to the protagonist's journey.



**Traits** in a story are the **qualities, behaviours, and motivations** that define a character's identity. They add depth and realism to the narrative, making characters feel authentic and believable. These traits can be internal, such as wisdom, compassion, or resilience, or external, like a distinctive laugh, a quirky habit, or an unusual talent. By recognizing and connecting with these traits, readers are able to relate to the characters on a personal level and become more deeply immersed in the story.



**Personality** is closely connected to traits, but the two have distinct differences. While traits are individual qualities or behaviours, personality refers to the **unique combination of those traits that form a character's overall temperament or disposition.** In a story, personality is revealed through actions, dialogue, interactions, and narrative details, allowing readers to infer who the character is without being directly told. For instance, instead of stating, "Mia is a kind person," the writer can

describe the narrative as follows: “Mia sat next to the crying child and pulled out a crumpled tissue from her pocket.” Offering it to him, she said, “I hear you’re having a hard time.”



Revealing a character’s personality through their **internal thoughts** can offer valuable insight into how they perceive the world, shedding light on their values, fears, and beliefs. This technique deepens the reader's understanding of the character. Additionally, a writer can showcase personality by placing the character in **specific situations that challenge them or highlight unique traits**. Conflicts, dilemmas, and unexpected events serve as powerful tools for revealing how a character reacts under pressure, further shaping their identity in the eyes of the reader.



**Growth arcs** are the changes a character undergoes throughout the story. They are essential to the narrative, as they add depth and realism, making the character more engaging and relatable. These transformations can shape the course of the story.

For example, in a **positive arc**, characters overcome both internal and external obstacles that help them grow and develop in a positive direction. This arc is characterised by developing a deep sense of understanding about the world, which leads to transformation. A famous example of this is Dr. Seuss's “How the Grinch Stole Christmas.”

In contrast to the positive arc, the **negative arc** depicts a character's decline due to their flaws. This growth arc is a tragic one and is often found in stories portraying an antagonist. A famous example of this is Anakin Skywalker from “Star Wars.”

One last type of growth arc appears in Harper Lee’s “To Kill a Mockingbird”. Unlike characters with positive or negative arcs, Atticus Finch remains steadfast in his core beliefs and values despite facing challenges. This is known as a **flat arc**, often seen in characters who embody an ideal or universal truth.

## E/ CAPTIVATING THE READERS IN THE STORY

Captivating readers and engaging them deeply in the story is the most challenging factor in writing a compelling narrative. **The activities and story should prompt readers to critically evaluate the story, plot, characters, and themes.** Many concepts can be introduced while developing a story, allowing readers to reflect on their comprehension and emotional and mental responses as they interact with the story.

Different theories highlight the **active role of the reader in creating meaning from a story**. Rather than viewing a text as having a single, fixed interpretation, these approaches encourage readers to engage critically with what they read, reflecting on their personal experiences as well as the cultural and social contexts that shape both the story and their understanding of it.



### Reader Response theory

You, as a reader, become an active participant in the literary experience. This theory describes that the **experience, beliefs and emotions shape the way the reader interprets the text**. There are various ways to follow a reader-response approach, including reading logs, response journals, self-questioning, role-playing, drama, and letter writing.

### Flow theory

Readers get deeply engaged and focused on the story as it proceeds. According to this theory, the story focuses on tasks and challenges that are achievable. It provides a sense of **immersion and satisfaction** for the readers. They are actively involved in solving mysteries, interpreting times or predicting plot twists.

## Engagement theory

This theory posits that active participation enhances learning and retention. In stories, readers can make connections, solve puzzles, and relate to the content in ways that resonate with their own lives. **Interactive narratives and immersive descriptions encourage deeper engagement**, as the reader must think critically and emotionally to follow the story.

## Suspense and Curiosity theory

Readers are driven by curiosity and suspense, which prompt them to **actively predict and speculate about what might happen next**. This sense of anticipation keeps them hooked on the story. As characters face puzzles, conflicts, and unpredictable situations, readers eagerly try to solve mysteries, imagine possible outcomes, and uncover the finale of the characters' struggles. Curiosity-driven narratives encourage readers to stay engaged, **anticipating twists and resolutions as the story unfolds**.

## F/ A BRIEF ABOUT, HOW THE READER TAKES AN ACTIVE ROLE IN THE STORY

Stories can be considered an experience that readers undergo, building on their imagination and enriching other skill sets. Providing activities that allow readers to engage with the story and develop metacognitive skills can be challenging for a writer. Still, it is essential, as it can lead to in-depth reader engagement.

In an engaging narrative, **readers are not just passive readers but are active** as they pace with the story. There are a few questions that writers can bear in mind while writing a story:

### 1/ Can the reader connect with the characters' experiences and emotions?

Creating compelling characters is central to writing a great story. Some characters may resonate with children's own traits or personalities. While they are fictional, these characters are often portrayed with such authenticity that they evoke genuine emotions, allowing children to deeply connect with their struggles and journeys. This emotional realism makes it easier for young readers to identify with the characters, seeing parts of themselves in their experiences and growth.

### 2/ Is the plot predictable?

A well-crafted plot is essential for a story, as it engulfs the reader and compels them to reach the end. One of the most important goals is to keep the readers guessing until the end of the story giving them an unexpected twist.



### 3/ Does the plot of the story keep the reader wanting more?

Cliffhangers are another powerful tool in captivating the reader. These are unusual twists in the scene or chapter that leaves the character in an uncertain situation.

These plot twists can be revealed at the end of each chapter or throughout the story as it progresses, thus enabling the reader to become hooked on the story.

## Before, During, and After: A Strategic Approach to Reading Engagement

The pre-, while and reading models are a three-stage reading activity that accompanies the reader in actively engaging with the reading process.

- The **pre-story stage** aims to spark interest and prepare readers for the story, plot, and setting, thereby enhancing their comprehension. Activities such as story prediction, story-related discussion, and character exploration can be conducted during this stage.
- **During or throughout** the story stage, the reader is engaged in the story. This leads to active participation, and a few activities in this stage could be questioning, recap, interactive reading, self-reflection, visualisation, etc.
- **The last stage**, post-story, is mostly to reflect on the first two stages of reading. The vocabulary, language, characters, setting, and plot twists that they have encountered can be mentioned here. Activities that can be included here are story discussion, analysing and evaluating the story from different perspectives, creative writing, and story retelling, among others.

## PART 2:

# BRIDGING METACOGNITIVE PRINCIPLES AND STORYTELLING

## A/ READING AT THE SERVICE OF METACOGNITION

As mentioned, metacognition refers to “**thinking about thinking**”, also known as “**learning to learn**”. In other words, metacognitive strategies empower pupils by giving them keys to monitor their own learning. Pupils are able to check what they have/ haven’t understood and find solutions to fill the gaps. In this way, the method aims to boost student’s self-confidence, motivation and self-esteem, as well as contributes to reducing school dropout, which is occurring in some European countries, such as France<sup>6</sup>.

Metacognition can be divided into four main pillars: **planification, regulation, monitoring and evaluation**. These four principles contribute to a better understanding of one’s learning process and one’s behaviours. Consequently, this self-regulation contributes to lower anxiety and stress, as well as improving academic achievement<sup>7</sup>. Another key aspect of metacognition is the ability to **critically assess** one’s learning and understanding, a competence encompassed in the OECD’s 2030 Education Skills.

Consequently, resorting to reading promotes **autonomous** reading and independent learners that is, individuals who can make meaning out of a text, a skill known as **metacomprehension**<sup>8</sup>. This comes back to the development of critical thinking. For

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<sup>6</sup> Proust, 2017

<sup>7</sup> OECD, 2023

<sup>8</sup> van Aswegen, Swart & Oswald, 2019



pupils to adopt metacognitive behaviours and replace their current learning habits, they need to be presented with a situation in which they will resort to metacognition.



This is where literature becomes useful as a means to provide a modelling situation in which other characters are adjusting their behaviour and learning processes to adopt metacognitive strategies. Of course, the terms, the vocabulary, and the steps need to be explicitly presented and named to ensure pupils can clearly identify them<sup>9</sup>.

Moreover, shifting the acquisition of metacognitive through reading shows several potentials:

- **Improving reading comprehension:** to make meaning out of a text, pupils need to understand it. Transmitting metacognitive skills through reading enables them to strengthen their literacy skills, but also to monitor their text comprehension.
- **Active learners:** being involved in the reading process, whether it is through problem solving, quizzes, or decision making, forces the pupils to make meaning out of the text, ensuring their active participation in the task.
- **Increase engagement:** the playful aspect of adventure stories (or gamebooks), contributes to a higher engagement of the pupils and increases their acquisition of the new skills presented.

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<sup>9</sup> *Ibid.*

## B/ INTEGRATING METACOGNITIVE STRATEGIES INTO ADVENTURE BOOKS

Metacognitive strategies can be integrated in **various ways** into the story, whether it concerns the content of the story or the organisation of the story itself.


Metacognition is already present in the framing of the reading session, especially in an autonomous environment in which the pupil will read the story by themselves at home or at school.

### Framing the reading

To foster autonomy and provide pupils with first metacognitive habits, the adventure itself can adopt a metacognitive approach. Here is an example how to split the reading activity which regulate metacognitive principles:

1. **Planification:** invite the pupils to plan their reading. They can divide the text into smaller sections, particularly useful for pupils who struggle with reading or those who could easily be discouraged. Invite them to choose a moment and a place dedicated to this reading activity.
2. **Monitoring:** During the reading activity, pupils are evaluating their **understanding of the text** to monitor their progress. At this stage, pupils should not rely on the teacher's feedback, but rather on their own critical assessment. For instance, in-text quizzes pause the reading and invite pupils to reflect on their reading.
3. **Self-evaluation:** These self-evaluations enable pupils to **critically reflect on their progress**, to identify their strengths and weaknesses. In this way, with the help of the teacher, they will be able to plan and monitor the future reading sessions. Plus, these evaluations provide data for the teacher to monitor the general progress of their pupils. For example, a questionnaire on metacognition and learning processes can be given prior and after the session.

These three steps contribute towards a self-regulated learning that enables to increase the motivation and the confidence of the pupils through a better management of their learning.

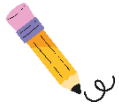
**Tip:**  **taking into account the context in which you would like the pupils to read the story (at home, in class individually, aloud with the whole class, in small groups...) will help you orientate and develop the rest of your story.**

## Organising the story

Let's focus now on how to integrate metacognitive strategies within the story itself. Many questions may arise such as, how to split the story, which concepts and topics to include, how to address them, what length should it be...

First, let's start with an easy solution: dividing the books based on the metacognitive pillars or topics. The books? Well, having all the metacognitive concepts in one story might be a bit ambitious, both for the writer, and for the future readers. It is safer to stick to one metacognitive topic per book. For instance, you could divide them according to the main principles of metacognition and then identify sub-topics or issues that are related to metacognition, for instance:

METACOGNITION'S MAIN PRINCIPLES	TOPICS
Planification	Preparing for a test
Monitoring	Critical thinking
Self-regulation	Organising the workspace
Self-regulation	Managing emotions
Collaboration, communication	Working in groups
Self-evaluation	Assessing reading comprehension/ learning



**Tip: Our recommendation is to remain simple and not too ambitious. Bringing more than one topic into the story can be challenging and it might remain superficial.**

## Structuring the storyline

Once you have identified the theme of your story(-ies), you can start reflecting on the repartition and organisation of the text. In the CogniQuest project, two approaches have been chosen to offer two possibilities:



**1/** The first approach includes a **series of quizzes and questions in the story**. These questions deliberately force the reader to reflect on the reading and don't interrupt the narration. By doing so, the reader is invited to monitor the reading: have the notions been identified and understood?

Critical thinking skills are also requested: what choice would the reader do if they were the main character?

Contrary to the self-evaluation questionnaires proposed before and after the reading that focus on the readers' self-regulations, these ones are based on the text to evaluate the readers' understanding.

**Question 1**

At the start of his quest, Tom is overwhelmed by voices whispering his doubts and worries. He realises that these thoughts are affected by his emotions. He learns to observe them rather than letting them paralyse him.

If you're having negative thoughts, what can you do?

1. Trust them immediately and let your emotions take over.
2. Take a moment to ask myself: "Are these thoughts true? Where do they come from?"
3. Try to take my mind off it by doing something else.



Our thoughts don't always tell the truth.

**Have you ever taken a step back from a negative thought? Did it help you to see the situation differently?**

**Example from "Morpheus' Mirror"**

Here, the questions are asked at the end of the text.

Another option is to introduce the questions directly in the text to force the reader to pause the narration and reflect at different parts of the plot. Here is an example from "The Mystery of the Vanishing Trophy":

Olivia looked at the principal, 'Are there any security cameras near the office?'

'Unfortunately, the cameras are under maintenance, so the school is not under surveillance for the moment,' replied Mr Greenwich.

Olivia murmured, 'That's a shame, so it means we have to rely on observations and questioning to solve this problem.'

**What about you?**

- When something happens that you don't understand, how do you react?
- Do you think it can be helpful to observe and analyse every detail?

**2/** The second approach consists in including questions and metacognitive hints directly within the story. This can be done through **dialogues, small explanatory text or decisions** taken by the characters that do not pause the narrative. Again, the metacognitive strategies used within the story must be explicitly named and presented.

### Chapter 3: The big reveal

Before leaving the office, the trio gathered to reflect on what they had discovered so far. Sara very promptly read out all the clues that they had encountered:

1. The trophy disappeared between Friday evening and Monday morning
2. The faint marking on the case, more specifically, a dragging mark
3. No cameras in the school

Max suggested, 'We need to check whether anyone saw anything over the weekend.'

Example from “The Mystery of the Vanishing Trophy”

There is not a solution that prevails one over the other, but rather options and we invite you to explore others. The common feature of both techniques is the **involvement** of the reader in the decision making. Consequently, the reader is asked to monitor their reading to create connections between the text and the knowledge and learning acquired.

**Tip: don't feel restrained in using one approach for all the books; by varying the proposals you may be more inclusive and have approaches that match the different learners' profiles of your pupils.**

**Suggestion:** your adventure book could be developed on the structure of gamebooks, in which the reader's decisions influence the unfolding of the narrative. Note that, in the CogniQuest context, there are no correct or wrong answers, since each individual uses the approach that suits their needs.

## Non-fictional settings

Another option is to meet halfway. In other words, the story is anchored into short and daily situations in which a series of questions are asked after each situation. This approach promotes concrete situations to model some peers and their behaviours, plus it enables a monitoring of the reading understanding through self-assessment. This format is, therefore, more hybrid: the narrative omits the fictional dimension, yet it still relies on a narrative in which the reader is actively engaged.

## Additional metacognitive tools

The CogniQuest project is designed on two elements: a collection of adventure books that present metacognitive strategies through stories, and a toolkit that gathers several pedagogical materials addressed to pupils. The idea is that the resources from the toolkit strengthen the acquisition of metacognitive concepts. Consequently, it can be interesting to bridge those tools with the stories in order to offer:

- A better acquisition of the concept through its direct application.
- An increase of the pupils' engagement.
- The possibility to develop communication and collaboration skills.
- Transposing the metacognitive skills presented in the book in another context.

### **In concrete terms, what does it look like?**

The tools can be multiple: a game, a poster, an empty template... They are not systematically related to the story but in some cases, you can combine the two. For instance, you are writing a story about managing emotions. At the end of the story, to support your pupils in monitoring theirs, you could add a tool to track their emotions at certain moments of the day:

# Zones of regulation

Blue	Green	Yellow	Red
 Low	 Happy	 Wobbly	 Angry
Running Slow	Good to Go	Caution	STOP
unhappy tired withdrawn tearful	positive proud calm focused	excited nervous frustrated annoyed	mad furious yelling aggressive

Source: Personal Archive

You can also borrow tools from the toolbox and integrate them within your story. To discover the CogniQuest collection, check out our website: <https://cogniquest.eu/>

## Vigilance points

**1/** When unfolding your story, pay attention to breaking the paragraphs into clear sections that use one metacognitive skill at a time. One part should present one clear and well-defined strategy to solve the challenge. The important aspect is to ensure that students are not only presented with various strategies, but rather understanding their applications and potentials.

**2/** Another aspect to take into consideration is to avoid creating profiles. It is tempting when using quizzes to separate the answers into categories:

→ **Example:** you answered mostly “A”, you are more likely to be this type of learner...



The risk is to reduce the pupils into learning predefined roles and to prevent them from borrowing strategies and techniques that could be assigned to other profiles. On the contrary, the CogniQuest project seeks to remove any frontiers and invite the pupils to use whatever strategies correspond to their learning process.

→ **Instead:** the answers to the quiz can refer to a variety of useful tools, or tips, but all offering the possibility to be used independently from the answers

## C/ CASE STUDY: CREATING A GAME ON METACOGNITION

During the CogniQuest project, the partnership has developed, in collaboration with a focus group of primary and middle school teachers, a metacognitive version of the famous game “Sushi Go”. The objective of this activity was to work on a transversal introduction to metacognition through game, reading and active engagement from the pupils aged 8-12.



### Creation process

To ease the process, we decided to start from an existing game and adapt it with metacognitive strategies. The objective of the game is to accumulate as many thinking points as possible by choosing the best metacognitive strategies.

To engage pupils in a critical reflection, we chose to attribute more points to some metacognitive concepts such as collaboration and errors. The aim is to then engage in

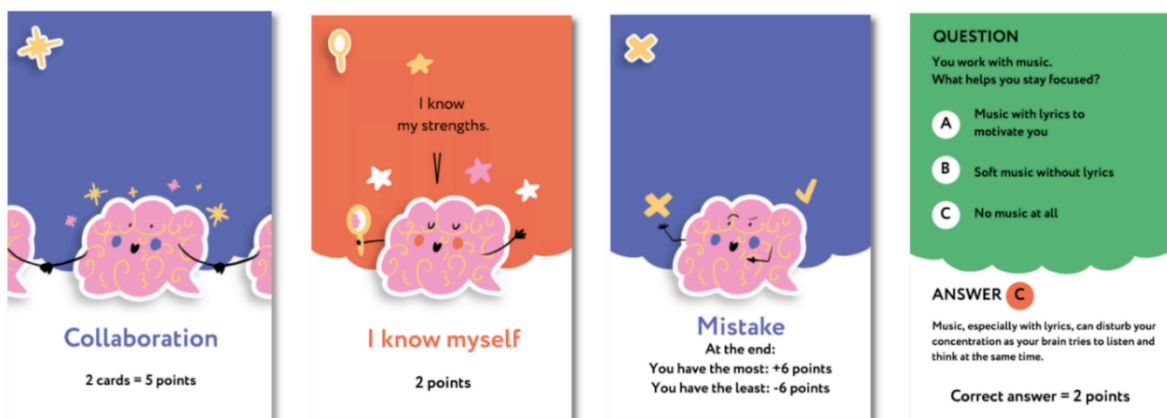
a collaborative discussion and debriefing after the game to discuss which strategies they chose and how they can be useful in class.

During the game, players' main focus is collecting points and using their best cards to win. The choice of having metacognition on the second plan is deliberate, but it remains integrated in the game:

- Pupils will naturally focus on the aim of the game: gathering as many points as possible.
- We integrated some strategies to force pupils to cooperate with all their classmates with sentences such as “Ask the person on you right...”.

The cards are divided into three topics:

1. **Metacognitive skills:** collaboration, error, motivation, perseverance...
2. **Metacognitive strategies that bring fewer points:** active listening, organising ideas. They all have a sentence with a metacognitive tip.
3. **Challenge cards:** they have a question related on metacognition and enable the players to collect points if the answer given is correct.



The game will then be tested with the focus group a couple of times to make it evolve in the most relevant way. After the focus group sessions, the game will be ready to be played in primary and middle school classes to obtain the pupils' direct feedback.

## CONCLUSION

At the end of this guide, we hope to have demonstrated that creating adventures that incorporate metacognitive principles presents a unique opportunity to transform the way students approach their learning. By exploring both narrative foundations and pedagogical strategies, this guide has aimed to highlight the importance of **balancing narrative immersion with structured reflection** on learning processes. These stories, although rooted in fictional adventures, offer concrete perspectives for developing students' autonomy, critical thinking, and commitment to learning.

Integrating metacognitive strategies into a narrative not only enriches reading but also aims to model effective learning behaviours while encouraging students to take an active role in their progress. Whether planning a reading activity, monitoring comprehension, or assessing progress, the tools and approaches outlined in this guide demonstrate how storytelling can serve as a powerful vehicle for developing cross-curricular skills. Furthermore, structuring stories around these pillars enables the creation of dynamic and engaging narratives tailored to the specific needs of young readers.

This guide also invites creators to go beyond the usual boundaries of narrative by integrating interactive elements and inspiring situations that capture students' attention while confronting them with strategic choices. This playful and educational approach not only enhances their understanding of texts but also provides them with the keys to becoming independent learners, capable of applying these skills to other school and personal contexts.

In conclusion, this creative process is part of an educational vision that aims to foster **greater autonomy and deeper self-understanding** through each story. We hope that these lines have inspired you and that the tools shared here will enable you to create stories that captivate, motivate and, above all, transform young readers. The narrative journey you offer can become a genuine educational adventure, grounded in the pleasure of reading and the power of critical thinking.

Now, let your creativity shine! Your stories are bound to spark exciting new learning journeys for your pupils!

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## PART 1

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CogniQuest is a project led by five European organisations aiming to support pupils in developing their metacognitive skills, learning-to-learn skills and lifelong learning competencies to adapt to the changing tendencies of the labour market.

Discover more ressources on metacognition on the website of the project:

[www.cogniquest.eu](http://www.cogniquest.eu)



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