

Tutorial 6:

Adapting the stories for
different learning styles &
age groups (16–26 years)



Co-funded by
the European Union



1. Aim / Learning Objectives

Green Saga presents itself with an innovative approach designed to support and encourage the personal and professional growth of young adults through reading, play, and storytelling. The aim of this tutorial is to show educators and youth workers how to adapt stories for different age groups and learning styles, ensuring accessibility and inclusion.

2. Introduction

Writing a story that is suitable for different age groups and learning styles means structuring the narrative so that it is both effective and motivating for the reader, while providing solutions and approaches that facilitate easier identification, even for readers with learning difficulties. Adventure books, thanks to their interactive format, foster conscious choices and give the reader an active role.

In addition to choosing a theme related to climate change and paying due attention to the guidelines for Specific Learning Difficulties (SLD), our books must also take into account the various narrative mechanisms that address different cognitive abilities by proposing differentiated approaches:

1. visual approach;
2. auditory approach;
3. kinaesthetic approach.

When writing the stories, it will also be necessary to consider the emotional and cultural needs that characterise both educators and different readers, so that the narratives are not only entertaining but also profound and meaningful for everyone.

3. Step-by-Step Guide

It is very important that everyone is given the time and space they need to learn, develop creativity and solve problems independently, regardless of their abilities or difficulties, but with an inclusive approach. Therefore, the transmission of knowledge and concepts, and the creation of materials must take place in a multimodal way, stimulating the various senses equally - sight, hearing and touch - in order to increase learners' involvement, understanding and memorisation.

a) Engaging multiple learning channels through narrative formats

Creating a learning context that provides support capable of valuing each individual's uniqueness is essential to ensuring easier access to content, so that everyone can fully express their potential. A multimodal approach therefore allows for reworking through different methods that take into account all sensory channels and cognitive styles.

Visual Approach

Some people understand better when they can “see” the information. These people have developed the ability to imagine scenarios in their minds. By visualising, they can see the problem and overcome it. They are keen observers and need visual support to better understand the text. It will therefore be necessary to make the materials easily viewable and accessible by providing:

- **flowcharts** explaining how to develop the story,
- **the use of colours** to differentiate between different parts,
- **images** that explain and illustrate the text of the guide.
- It is equally important to include **illustrations with settings and characters** in the story, as this strengthens the link between text and image and helps readers with SLDs to remember the passages better.

Auditory Approach

Not everyone responds to visual stimuli; some prefer to listen. Through active listening, they understand and remember, and being able to talk about it and have a verbal

exchange increases their memorisation skills. It will therefore be necessary to provide an auditory approach.

- Include **engaging dialogues** that allow for better identification and recognition of the various characters.
- An **audio version** of the story, with sections that the “reader” can listen to, will be a significant contribution (podcast). Audio support will also be useful for the information and steps needed to create your own book.
- Webinars, an audio and visual aid that progressively illustrates what to do.
- Briefing groups for in-depth discussion, verbal exchange and reflection aloud will be a valuable aid.

Kinesthetic Approach

Adventure books with their interactive choices provide valuable support for readers to identify with the characters, but this may not be enough. It will therefore be necessary to create situations and contexts that encourage actions that allow learners to **learn by doing**:

- Include role-playing games.
- Dramatise the story, staging scenes from the book, because, as the old saying goes, “you learn by doing”.

b) Themes and narrative development by age group

The people within our target group often have a deeper sensitivity, an ability to perceive change with genuine involvement and sensitivity. The literature and books dedicated to them explore themes connected to their challenges: interpersonal relationships, the transition from childhood to adulthood, love, friendship, freedom, and a future, which has never seemed so uncertain as it does today.

The fifteen adventure books in the Green Saga aim to raise awareness and make readers aware of climate change, highlighting the negative aspects but above all seeking to inspire hope and the desire to face and overcome the problem.

- Imagine heroes and heroines of “every colour and shape”, outside of stereotypes, strong characters who set an example, who know how to stimulate readers' attention and critical spirit so that each person can be inspired to behave virtuously and respectfully towards the world we live in.
- Include in the stories the concept of beauty, the wonderful side of life, the value of all living beings and respect.
- Alongside the climate theme, include aspects that may be of interest (e.g. friendship, love, a conflictual relationship). Enrich the plot with details, topics and situations that are in tune with the target audience.
- Create a “believable” imaginary environment, a realistic and credible world in which readers can feel involved and immersed.
- There are many styles to choose from, including dystopian, dark, fantasy and even romance!

“A young African American girl, the daughter of oil magnates, who, in open conflict with her family, decides to join an environmentalist group...”

4. Practical Activity Example

To encourage young people to write, collective and collaborative writing courses can be offered, which also have strong roots in Italy, such as the Barbiana School.

Example: "Tell a change"

16–20 years

- Creative writing inspired by a difficult choice made by a peer.
- Construction of a collective story on a current climate or environmental issue.

21–26 years

- Writing a realistic or autobiographical story with reflective elements.
- Construction of a collective story on a current climate or environmental issue.

5. Inclusivity Considerations

Students with SLDs have learned to live with their learning difficulties, developing other skills and implementing strategies that enable them to overcome related problems. However, obstacles and impediments always remain, so it will be necessary to adhere to basic precautions and principles to ensure that the materials provided are always in appropriate and accessible formats, allowing for flexibility and ease of use, correct sensory perception, and minimising physical effort as much as possible.

- Appropriate fonts, font size and spacing.
- Addition of content in multiple formats: audio, text, images.
- Use clear, simple and accessible language.
- Design flexible activities for different cognitive levels.
- Include protagonists with diverse cultural backgrounds and identities.

6. Expected Outcomes

At the end, the educators and youth workers will be able to:

- Select narrative content and formats appropriate for different youth age groups.
- Design educational stories that are more inclusive, engaging, and accessible.

7. Recommended Tools

To design and adapt adventure-based stories effectively, educators and learners can draw on a range of tools included in the Green Saga Toolbox of Resources. These tools provide practical support for writing, illustrating, and sharing stories in inclusive and creative ways.

- **Graphic Design & Layout:** Canva, Adobe Express, Genially – useful for creating visually engaging layouts, covers, and supporting materials.
- **Illustration & Image Editing:** Pixlr, GIMP, Inkscape – for designing illustrations, editing images, and reinforcing visual learning.
- **Creative Writing & Storytelling:** Twinery, Inklewriter, Storybird – to structure branching narratives, design paths, and foster collaborative storytelling.
- **Audio Recording:** Audacity, Loom, Ocenaudio – for recording dialogues, producing podcasts, and offering audio versions of stories to support auditory learners.
- **Accessibility & Language:** ChatGPT, Natural Reader, LanguageTool - for generating texts, and making resources more accessible for learners with SLD.

8. Bibliography

CAST. (2018). *Universal design for learning guidelines* (Version 2.2). Retrieved July 15, 2025, from <https://udlguidelines.cast.org/>

Fondazione Patrizio Paoletti. (n.d.). *Stili di apprendimento*. Retrieved July 15, 2025, from <https://fondazionepatriziopaoletti.org/glossario/stili-di-apprendimento/>

Dall'Omo, A. (2011). *Modulo 6 – Stili di apprendimento* [PDF]. Retrieved July 15, 2025, from <https://dallomoantonella.wordpress.com/wp-content/uploads/2011/04/modulo-6-stili-di-apprendimento.pdf>

Digilander. (n.d.). *Stili di apprendimento*. Retrieved July 15, 2025, from <https://digilander.libero.it/lendeuropa/mariani.htm>

FeFe Editore. (n.d.). *Scrittura collettiva*. Retrieved July 15, 2025, from <https://www.fefeditore.com/fefe-editore/scrittura-collettiva>

JSTOR. (n.d.). *Article: [Title not specified]*. Retrieved July 15, 2025, from <https://www.jstor.org/stable/43818123>

LabCD, Università di Pisa. (2018). *La scrittura collaborativa e collettiva* [PDF]. Retrieved July 15, 2025, from <http://www.labcd.unipi.it/wp-content/uploads/2018/05/Lavinia-Salicchi-La-scrittura-collaborativa-e-colelttiva.pdf>

Manuale SIC. (n.d.). *Manuale della scrittura collettiva* [PDF]. Retrieved July 15, 2025, from http://www.scritturacollettiva.org/files/ManualeSIC_0.pdf

Scuola Stoppani. (2014, April 29). *Analisi degli stili e delle strategie di apprendimento*. Retrieved July 15, 2025, from <https://scuolastoppani.wordpress.com/2014/04/29/analisi-degli-stili-e-delle-strategie-di-apprendimento/>

CTS Cremona. (n.d.). *Stili di apprendimento* [PDF]. Retrieved July 15, 2025, from <https://www.ctscremona.it/userfiles/stiliApprendimento.pdf>

VARK Learn. (n.d.). *VARK: A guide to learning styles*. Retrieved July 15, 2025, from <https://vark-learn.com>

Barbiana2040. (n.d.). *Laboratori*. Retrieved July 15, 2025, from <https://www.barbiana2040.it/laboratori/>

University of Michigan Center for Research on Learning and Teaching. (2025, July 10). *Roundup on Research: The Myth of "Learning Styles"*. Retrieved July 15, 2025, from <https://onlineteaching.umich.edu/articles/the-myth-of-learning-styles/>

Pashler, H., McDaniel, M., Rohrer, D., & Bjork, R. (2008). *Learning styles: Concepts and evidence*. *Psychological Science in the Public Interest*, 9(3), 105–119.

TrueLearn Resource Library. (2023). *Multimodal Learning vs Learning Styles: What Science Says*. Retrieved July 15, 2025, from <https://truelearn.com/resource-library/multimodal-learning-vs-learning-styles-what-science-says/>



**Co-funded by
the European Union**

Funded by the European Union. However, the views or opinions expressed are those of the author(s) alone and do not necessarily reflect the views or opinions of the European Union or the Agency of Youth Affairs. Neither the European Union nor the granting authority can be held responsible for them.



Project code: 2024-2-LT02-KA220-YOU-000293123



All content is under CC BY-NC-SA 4.0