

# We proudly present...

## Book trailer and lap books as methods for engaging with current children's literature at university

**Tenemos el honor de presentar...**  
**Book trailer y lap books como métodos para interactuar con la literatura infantil actual en la universidad**

**Tenim l'honor de presentar...**  
**Booktràilers i lap books com mètodes per interactuar amb la literatura infantil actual a la universitat**

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### **Abstract**

Children's literature is firmly anchored as an independent module in the German didactics degree programme for primary school teachers at the University of Halle-Wittenberg. Student teachers attend at least one seminar and one lecture that introduce them to the development of children's literature as well as different genres.

As part of this particular seminar, student teachers deal with current children's literature. Based on the nominations for the German Children's Literature Award, book trailers and lap books are developed. The central question of the teaching research project is to what extent do product-orientated methods contribute to an in-depth examination of the literary object. Do they help to recognise special features in the literary work, to work out central statements and to process them in a new literary-aesthetic way?

This article will introduce the concept of the module and the methods in more detail. Based on individual works by student teachers, the aim is to detect how the examination of the book takes place and what effect can be achieved with it. The study takes a qualitative approach and reconstructs individual cases while building on the work of literary evaluation using booktubes or blogs (Brendel-Perpina, 2019).

Based on the results, considerations are made on the importance of engaging with children's literature for the professionalization of primary school student teachers during their studies and the transfer to school (cf. Winkler, 2019; Maiwald, 2016).

**Keywords:** didactics degree programme, children's literature, booktrailer, lap book, didactic method, teachers and student teachers for primary school

## Resumen

La literatura infantil está firmemente anclada como módulo independiente en la carrera de didáctica de la lengua alemana para profesores de primaria de la Universidad de Halle-Wittenberg. Los estudiantes asisten a un seminario y a una conferencia que les introducen en el desarrollo de la literatura infantil, así como en los diferentes géneros.

Como parte del seminario, los alumnos se ocupan de la literatura infantil actual. Sobre la base de las nominaciones al Premio Alemán de Literatura Infantil y Juvenil, en el marco del seminario se elaboran book trailers y lap books. La cuestión central del proyecto de investigación docente es hasta qué punto los métodos orientados al producto contribuyen a un examen en profundidad del objeto literario. ¿Ayudan a reconocer características especiales en la obra literaria, a elaborar enunciados centrales y a procesarlos de una nueva manera literario-estética?

El artículo presentará con más detalle el concepto del módulo y los métodos. A partir de trabajos individuales de los alumnos, se trata de averiguar cómo tiene lugar el examen del libro y qué efecto se puede conseguir con él. El estudio adopta un enfoque cualitativo y reconstruye casos individuales. Se basa en los trabajos sobre la evaluación literaria mediante booktubes o blogs (Brendel-Perpina, 2019).

A partir de los resultados, se hacen consideraciones sobre la importancia del compromiso con la literatura infantil para la profesionalización de los estudiantes de magisterio de primaria durante sus estudios, y la transferencia a la escuela (cf. Winkler 2019; Maiwald 2016).

**Keywords:** programa de licenciatura en didáctica, literatura infantil, book trailer, lap book, métodos didácticos, profesorado de primaria

## Resum

La literatura infantil està fermament ancorada com a mòdul independent en el programa de grau de didàctica alemanya per a docents d'educació primària de la Universitat de Halle-Wittenberg. Els estudiants assisteixen a un seminari i una conferència que els introdueixen al desenvolupament de la literatura infantil, així com a diferents gèneres.

Com a part del seminari, els estudiants tracten la literatura infantil actual. A partir de les nominacions al Premi Alemany de Literatura Infantil, es desenvolupen booktràilers i lap books com a part del seminari. La pregunta central del projecte de recerca docent és fins a quin punt els mètodes orientats al producte contribueixen a un examen en profunditat de l'objecte literari. Ajuden a reconèixer característiques especials de l'obra literària, a elaborar afirmacions centrals i a processar-les d'una nova manera literària-estètica?

L'article introduirà el concepte del mòdul i els mètodes amb més detall. A partir de treballs individuals dels estudiants, l'objectiu és esbrinar com es duu a terme l'examen del llibre i quin efecte es pot aconseguir amb ell. L'estudi adopta un enfocament qualitatiu i reconstrueix casos individuals. Es basa en el treball sobre l'avaluació literària mitjançant booktubes o blogs (Brendel-Perpina, 2019).

A partir dels resultats, es fan consideracions sobre la importància d'involucrar-se amb la literatura infantil per a la professionalització dels estudiants de primària durant els seus estudis i la transferència a l'escola (cf. Winkler, 2019; Maiwald, 2016).

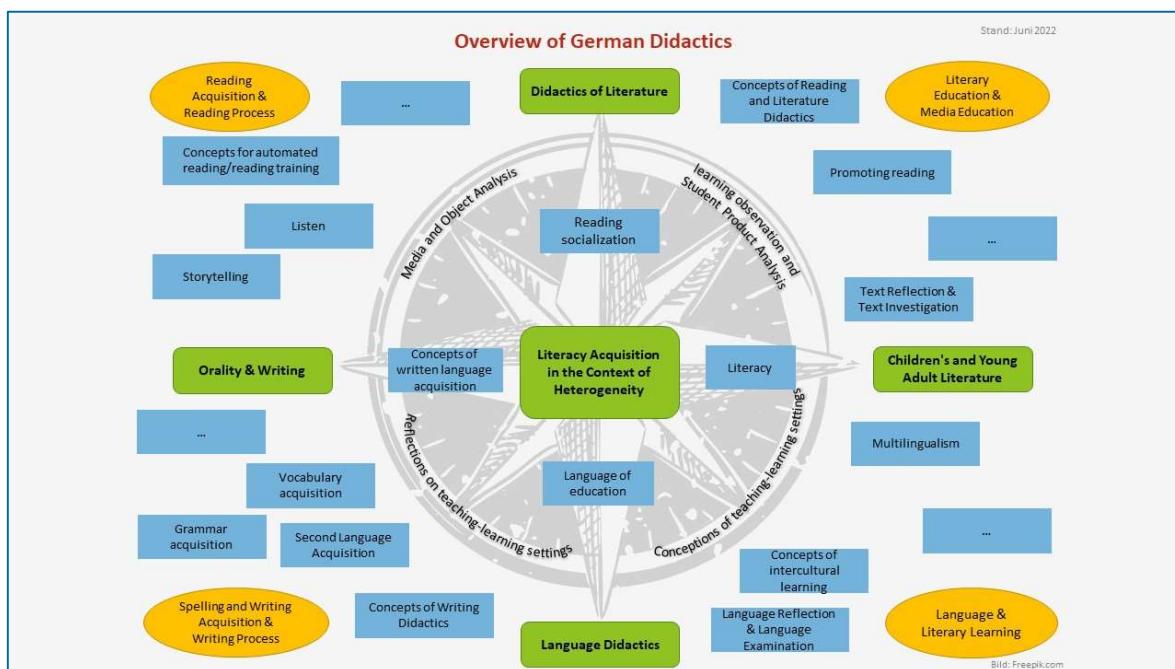
**Keywords:** programa de grau de didàctica, literatura infantil, booktràilers, lap books, mètode didàctic, professorat de primària

## 1. Introduction

Children's literature occupies an important place in the primary school teaching degree programme at the University of Halle-Wittenberg in Germany. Campagnaro et al. (2021) recognise the potential of children's literature for creating deep engagement among adult university student teachers across a range of different and rich thematic, methodological and geographical contexts (p. 6).

Engaging students with global and multicultural children's literature has become a fundamental element in building their intercultural understandings and abilities to successfully interact across cultures (Short et al., 2016). This approach not only builds their literacy competence but also encourages their critical thinking and cross-cultural investigations. (Campagnaro et al., 2021, p. 2)

This map (Figure 1) provides an overview of the main topics of the study programme at the University of Halle. The green boxes are subject areas that are taught in the modules, while the yellow boxes describe special perspectives.



**Figure 1.** Overview of German didactics for student teachers at primary school at the University of Halle (own design)

One module in the field of German didactics is called 'Umgang mit Kinder- und Jugendliteratur', which means dealing with children's literature. The module is attended by student teachers in the 5th semester and consists of a lecture and a seminar (5 ECTS). Within this framework, student teachers should acquire knowledge about phenomena and developments in children's literature and critically

reflect on their attitudes towards children's literature (Martin-Luther-Universität Halle-Wittenberg, 2020). Analysing children's literature is just as important as the ability to select and process literary texts in primary school lessons. Thus, appropriate methods for working with texts in the classroom are to be derived based on special features in literary texts. The fundamental question is how the special literary features of a book can be made tangible for the children, and how can literature and the associated topics be explored in greater depth?

In seminars, student teachers have the opportunity to familiarise themselves with different genres of children's literature. In this context, the intention is to cultivate a constructive relationship with reading and literature, thereby fostering their participation in literary life (cf. Maiwald, 2016, p. 9). Here, the subject matter comprises contemporary works of children's literature that have been nominated for the German Children's Literature Award, and within the seminars, these texts are subjected to analysis and classification, and diverse methodological approaches to engaging with the texts are explored. This article primarily focuses on book trailers and lap books as data sources for examining how student teachers engage with literary texts through these formats. The book trailers and lap books were developed collaboratively in groups and subsequently presented and discussed within the seminar. Prior to the analysis, an overview of the two formats of activity- and production-oriented engagement with literature will be provided, both in general terms and by means of two specific examples.

**This article primarily focuses on book trailers and lap books as data sources for examining how student teachers engage with literary texts through these formats**

## **2. About Book trailers and lap books**

Both methods, book trailers and lap books, can be situated within the activity- and production-oriented approach to literary engagement. This approach centres on the performative dimension of literature, with its didactic significance grounded in principles of aesthetic education and cultural participation (cf. Brendel-Perpina, 2019, p. 78). Accordingly, it is essential to establish a connection between receptive engagement with texts and their productive enactment (cf. Munuta, 2022, chapter 2.2). Through processes of reading, listening to, and experiencing literature, literary competencies may be developed via implicit learning mechanisms (cf. Spinner, 2020, p. 407).

### **2.1 Book trailer**

The designation 'book trailer' may not accurately capture the pedagogical intentions of the method. While trailers are widely recognized for their function as promotional materials for films or television

series, publishers have increasingly adopted this format to market books, particularly as a means of reaching younger audiences through social media channels. Additionally, young people themselves employ this practice to share book suggestions or recommendations with their peers (cf. Brendel-Perpina, 2019, p. 201). Traditionally, trailers are designed to generate interest, provide limited insight into the content and, where applicable, the genre of a film or series, thereby motivating audiences to engage with the full work. In the context of the seminar, however, the use of book trailers extends beyond these conventional functions by requiring student teachers to convey more substantial information about the book in question. Book trailers may thus be described as "multimedia advertising products" (Nikonova & Zalutskaya, 2021, p. 1), characterized by their capacity for condensation and their simultaneous informative, promotional, motivational and reflective functions. Furthermore, book trailers can be considered a novel aesthetic form that emerges from processes of reception and critical evaluation of a work of art (cf. Brendel-Perpina, 2019, p. 78). The development and application of book trailers as a method is relevant not only in primary and secondary education (cf. Munita, 2022, chapter 5.1), but also in higher education contexts.

"[T]he creation of book trailers is one of the most relevant motivators for pupils in their cognitive activity as it combines work with a book and mastering modern communication technologies, increases interest in learning and the level of motivation to read." (Nikonova & Zalutskaya, 2021, p. 1)

However, to adequately grasp the specific characteristics of this method, it is essential to integrate its instruction into university seminars. Within this setting, student teachers are required not only to inform their peers about the theme and contextual framework of the selected book, but also to elucidate distinctive aspects of its literary representation. Ultimately, they are expected to present their findings in a form that is both engaging and appropriate to the subject matter.

The example<sup>1</sup> discussed pertains to the children's novel *Irgendwo ist immer Süden* [Somewhere is Always South] by Marianne Kaurin, published in Germany in 2020. The original Norwegian edition, entitled *Syden*, was published in 2018 and translated into German by Franziska Hüther. The book has received several awards, including the LUCHS prize, conferred by the newspaper DIE ZEIT and Radio Bremen, as well as the German Children's Literature Award in the children's book category in 2021. At first glance, the corresponding trailer closely resembles the cover design created by Friederike Ablang. The ways in which the trailer further contributes to the development of student teachers' imaginative

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<sup>1</sup> The book trailer discussed here is available on youtube: <https://youtu.be/NHuq7iujgKE?si=WFIYmw-GhxU9DsE>

engagement with the text will be analyzed in detail below. Before turning to this analysis, however, attention will be directed to the second method under consideration: the lap book.

## 2.2 Lap books

A 'lap book' is a folder that can be repeatedly unfolded and is composed of various smaller book formats, such as fanfolds, step books, wraparound books, fold-out cards, pop-ups, and turntables, among others (Pols, 2016; Ritter, 2017). When working with this method, student teachers are required to select both content and appropriate formats for its presentation. The lap book is an established and widely utilized method in different school subjects and can be adapted to address a range of topics. In the context of literature instruction, a literary work can be explored through the creation of a lap book (cf. Ritter, 2017). Students combine obligatory elements – such as characterizations of the main protagonists, a summary of the plot, and contextual information regarding historical setting, location, and time period – as well as optional components, such as information about the author, book reviews, creative writing samples, notable quotations, or character constellations. This selection process enables students to place individual emphases in their presentations of the text. The resultant lap book product facilitates active engagement with the literary work, both during its creation and in its subsequent presentation and reception by others (cf. Pols, 2016, p. 9), for instance, by fellow pupils, parents, or, within a seminar context, by student teachers.

The example<sup>2</sup> under consideration depicts the book *Das Fieber* (The Fever) by Makiia Lucier, which was nominated for the German Children's Literature Award in 2016 and was originally published in English under the title *A Death-Struck Year*.

The creation of book trailers and lap books can both be situated within the framework of action- and production-oriented approaches to literature instruction, a pedagogical concept that has been closely associated with literary learning since the early 2000s (cf. Heiser, 2024, p. 330). The term "action-oriented" underscores the importance of learners' active engagement with literary texts, aiming to integrate cognitive and affective dimensions through students' own actions. The designation "production-oriented", in turn, highlights the notion that learners are expected to interact with texts in a literary productive process, such as through creative writing activities (cf. Spinner, 2003, p. 247, cited in Heiser, 2024, p. 17).

The objectives of such methods are plentiful: they include fostering imagination and generating ideas, as well as facilitating the interplay between subjective involvement and precise textual perception. These processes entail both alienation and recognition, as students or student teachers experience

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<sup>2</sup>An insight into the lap book is provided at: [https://youtu.be/2JS2NrKC\\_A0?si=Y8eawhtF90GCUrjp](https://youtu.be/2JS2NrKC_A0?si=Y8eawhtF90GCUrjp).

their own realities reflected in literary texts while simultaneously being puzzled by them (cf. Spinner, 2006, p. 8). Further aims are the attentive perception of linguistic form, the understanding of characters' perspectives, and the comprehension of narrative and dramaturgical structures (cf. Heiser, 2024, p. 333). As Vollmer notes, it is essential for students to cognitively process and reflect upon the mental images and subjective associations that arise during the reception of literary texts (cf. Vollmer, 2017, p. 2010, cited in Heiser, 2024, p. 330). This instructional concept likewise informs the organisation of the seminars, enabling student teachers to independently implement and critically reflect upon the potential long-term impacts of such lesson designs, as required by Munita (2022).

### **3. Research question and method**

The central research question concerns the extent to which the methods of book trailers and lap books facilitate a deeper engagement with literary texts. Specifically, the analysis focuses on whether these approaches support the identification of distinctive literary features, the articulation of central themes, and their reinterpretation through literary-aesthetic practices.

The evaluation within this project is situated in a qualitative research paradigm employing non-standardised data. Two seminar products, one book trailer video and one lap book, are subjected to descriptive analysis. They were selected because they demonstrate a particularly literary-aesthetic realisation of the book, which engages closely with the specific features of the work. At the same time, they reveal personal connections on the part of the student teachers, thereby enabling a nuanced and detailed analysis.<sup>3</sup>

The theoretical framework is informed by reception aesthetics (Iser, 1975), which posits that meaning emerges through the interaction between text and reader, with readers actively participating in the (co-)construction of textual meaning (cf. Köppe & Winko, 2013, p. 324). Drawing on Roman Ingarden's model, a literary work is understood as being constituted through multiple layers, including language, units of meaning, schematised perspectives, and the representation of fictional objects (cf. Ingarden, cited in Rist, 2022, p. 70). Within this perspective, book trailers and lap books present themselves as particularly fruitful objects of investigation, as the concepts and interpretations generated by student teachers are manifested through these active and productive formats and can thus be subjected to further analysis. Moreover, this approach allows for exploration of how student teachers address

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<sup>3</sup> Within the framework of a more comprehensive study, the research question could be investigated using a range of different seminar products. The results presented in this study should therefore be considered preliminary; nonetheless, qualitative analysis of these individual cases can provide valuable insights into approaches to the seminar assignment in the context of literary education.

textual indeterminacies and blanks – so-called “Leerstellen” – which, depending on the literary work, may move into the foreground (cf. Rist, 2022, p. 67–68; cf. Rosebrock, 2024).

Im Horizont einer phänomenologisch orientierten Ästhetik erscheint der literarische Text als ein Beziehungsgeflecht von Wirkungsstrukturen, die der Leser in der Lektüre aktualisiert, um über das Wechselspiel der Schemata den Sinn konstruieren zu können. (Iser 1975, 335)

Within the horizon of phenomenologically orientated aesthetics, the literary text appears as a network of relationships of effect structures, which the reader actualises in reading in order to be able to construct meaning through the interplay of schemata. (Iser 1975, p. 335)<sup>4</sup>

The development of imagination (Köppe & Winko, 2013, p. 325) occupies a central role in this context, a process that is, to a significant degree, guided by the structure of fictional literary texts themselves. Literature thus assumes a guiding or orienting function for readers (cf. ibid.). This raises the question to what extent readers engage with, and respond to, this implicit guidance. The development of imaginative capacities is considered a key objective within the field of literary education (cf. Spinner, 2006). Consequently, one of the aims of both literature instruction and university-level literary education is to foster student teachers’ literary reception skills by encouraging the adoption of a stance towards literary texts that balances emotional involvement with critical detachment (cf. Munita, 2022).

## 4. Analysis

### 4.1 Book trailer: *Irgendwo ist immer Süden*

The development of a book trailer constitutes a demanding task that necessitates not only proficiency in the use of video and editing software, but also advanced skills in engaging with literary material. Following the initial reading of the text, student teachers are required to summarise the work within a three-minute timeframe. This process involves the identification of central themes and the construction of a coherent narrative that remains appropriately focused and avoids excessive detail. The preparation of content for the trailer is analogous to the writing of literary reviews (cf. Porombka, 2006, cited in Brendel-Perpina, 2019, p. 212–213). Crucially, student teachers must select and transform key scenes for incorporation into a storyboard, often requiring a reduction of narrative elements to their most graphic or salient features. Considerations of staging are also integral to the process (cf. Brendel-Perpina, 2019, p. 83–85, p. 213), including decisions regarding which characters to present, which objects, settings, or events to emphasize, and which strategies of textual representation to employ. Further, the adaptation process involves critical reflection on how the original text is

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<sup>4</sup> All translations from German texts into English were created with deepl.com.

utilised, specifically in terms of which passages are quoted or retold. Additional dimensions may include the integration of extra-textual references to broader thematic concerns, or the inclusion of paratextual elements such as literary prizes or jury statements.

Before proceeding to the analysis of the book trailer, it is necessary to provide a brief overview of the book and its distinctive features. The narrative centers on Ina, a first-person narrator, who describes a scene at school shortly before the summer holidays. While her classmates enthusiastically discuss their forthcoming trips to distant destinations, often involving air travel, Ina experiences social pressure and claims that she, too, will be traveling south. During the summer, however, she encounters her classmate Vilmer in their council housing estate, leading to the revelation of her lie. In response, Ina and Vilmer collaboratively create their own imagined "southern Paradise," demonstrating considerable resourcefulness. The novel engages thematically with issues of classism, particularly the sense of shame experienced by children unable to afford holidays abroad, while also foregrounding the role of friendship. As noted in the jury statement for the German Children's Literature Award:

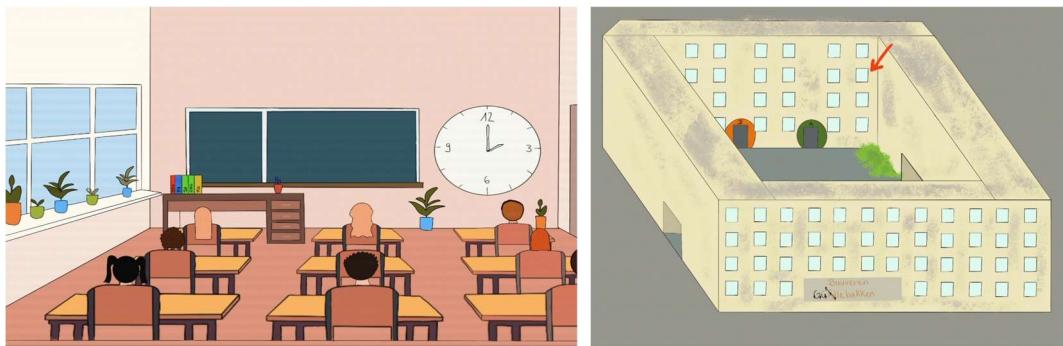
Marianne Kaurin presents a multi-layered children's novel with several interwoven narrative strands. The children's play is impressively staged as an autonomous intermediate space in which the children can actively develop and be strengthened for reality. The ensemble of characters is harmoniously conceived, and even the adult peripheral figures are convincing in their finely balanced portrayal. Franziska Hüther manages to aptly translate the author's sensitive language and effectively place the ambiguous humour. (Jury statement for the German Children's Literature Award 2021)

The book trailer under analysis begins by introducing the principal characters – Ina, Regine, Mathilde, and Vilmer. In addition to providing their names, the visual dimension of the trailer offers illustrations of their appearance, with the depictions of the two main characters closely following the design of the book cover. Furthermore, key settings such as the school and the basement apartment are established at the outset, and the temporal framework is situated immediately before or during the summer holidays. The identification and representation of such key narrative elements are instrumental in stimulating the imagination and fostering the generation of interpretive ideas (cf. Heiser, 2024, p. 331).



**Figure 2.** Three stills of the book trailer showing the introduction of the characters

The central conflict of the narrative is conveyed through multiple illustrative examples, while avoiding an exhaustive exposition of the plot. Viewers are prompted to contextualise images of classmates' holiday aspirations within the broader social reality depicted in the story. This stands in deliberate contrast to Ina's own social circumstances, characterised by her upbringing in a single-parent household with limited financial resources. Furthermore, the family resides in an apartment block named 'Tyllebakken Bauverein'; in the German translation, this is rendered as 'Güllebacken', introducing a derogatory connotation and transforming the original name 'Tylle' into a German term for slurry, thereby further devaluing the residential setting. The visual portrayal of the apartment block as drab and unadorned additionally serves to reinforce its negative characterisation.



**Figure 3.** Stills showing the locations of the school and the 'Tyllebakken Bauverein'

The gradual introduction of the characters and the central conflict, achieved even in the absence of spoken language, enables viewers to be gradually immersed in the narrative. Particular emphasis is placed on the juxtaposition of holiday experiences (long-distance travel versus holidays spent in a basement flat), as well as the themes of deception and the critical engagement with social media. The trailer is effective in condensing the plot to its essential elements while nevertheless presenting a coherent and comprehensive representation of the story (cf. Heiser, 2024, p. 333).

**The student teachers employ appropriate forms of expression – utilising text, imagery, and animation – to articulate their interpretations and ideas. In doing so, they adopt an aesthetic approach that closely references the book's cover design. While the trailer intentionally leaves the story's resolution open, it nevertheless offers insight into the narrative's development.**

From a critical perspective, it may be noted that the trailer places disproportionate emphasis on narrative elements and character depiction, while conveying comparatively little of the overall atmosphere or mood of the book. Furthermore, the trailer does not provide an explicit evaluation or categorisation of events. As a result, it is primarily the genre that can be inferred from this narrative presentation.

#### 4.2 Lap book: *Das Fieber*

The preliminary steps involved in designing a lap book on a literary work are analogous to those undertaken in the creation of a book trailer. In both cases, it is necessary to distil the primary elements of the narrative, provide characterisations of the main protagonists, and contextualise the story temporally, for example, by incorporating the historical background of the Spanish Flu. The structure of the lap book additionally offers the flexibility to include a range of supplementary materials in appropriately designed formats, such as selected quotations, information about the author, representations of character constellations, reviews, aspects of linguistic style, and further relevant content. This approach enables the individualisation of focus in the presentation of literary texts, thereby supporting differentiated engagement with the work.

The lap book under analysis engages with the German translation of Makiia Lucier's novel *A Death-Struck Year*, translated by Katharina Diestelmeier and nominated for the German Children's Literature Award in 2016. The commentary provided by the award jury states:

This historical novel is dedicated to a topic that has rarely been addressed in young adult literature: the Spanish influenza, which claimed far more lives than the First World War. From the first-person perspective of 17-year-old Cleo Berry, the author describes how the influenza epidemic sweeps through the city of Oregon in September 1918. All public life comes to a standstill. But Cleo does not hole up at home, the selfless girl decides to help: 'Who, if not me?' is the central question of the novel.

How Cleo accomplishes her work, which goes to the brink of exhaustion, is described in a stylistically sophisticated way [...]. The most basic human instinct, namely the unconditional will to survive, is skillfully conveyed in literary form. At the same time, with its courageous and independent protagonist, the book credibly addresses female endeavours for independence in a historical context. (Jury statement for the German Children's Literature Award 2016)

The student teachers have selected an appropriate structural format for the lap book. The primary setting of the narrative, a concert hall repurposed as an infirmary, serves as the conceptual point of departure for its design (see figure 4). In addition to presenting the main locations and characters featured in the novel, the student teachers further incorporate the historical context, distinguishing their approach from that of the book trailer. This contextualisation is achieved through the integration of visual materials, a chronological timeline, and supplementary background information. The main characters, introduced through character profiles, are additionally rendered tangible by the inclusion of archival photographs assigned to each figure (see figure 4).



**Figure 4.** The lap book from the outside (upper left corner) and three different forms for presenting the chosen content

Among the selections made by the student teachers, two formats are particularly noteworthy: the creation of an alternative ending and the composition of book reviews. The alternative ending engages

The lap book format appears to provide students with an opportunity to articulate personal engagement with the literary work through their chosen forms of presentation.

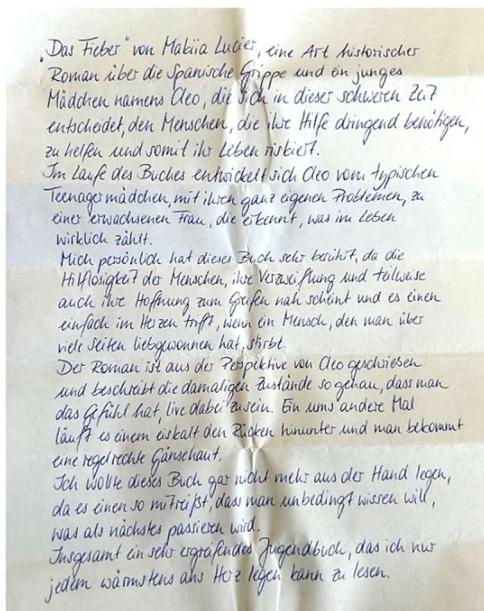
At teachers, two formats are particularly noteworthy: the composition of book reviews. The alternative ending engages with the characters differently from the original narrative.

In this version, Cleo's brother Jack does not survive the Spanish Flu, and Lucy and Cleo assume responsibility for the care of the child together. Furthermore, the narrative is extended to encompass a period beyond the immediate aftermath of the epidemic. The student teachers maintain fidelity to the narrative style of the original novel,

retaining Cleo's perspective as narrator and placing emphasis on her emotional experience. An excerpt from the original alternative ending demonstrates this approach: "Before I was about to lose my grip

for good and give in to merciless grief, I thought of Lucy again, who still had her arms wrapped around me and whose tears I was now catching." Cleo's motivations are rendered especially apparent through the use of experienced speech, for example, as she continues volunteering in the infirmary to honour the memory of her deceased brother Jack. A further significant engagement with the literary work is evidenced in the student teachers' reviews (see figure 5). One review, in particular, provides insights into the emotional response of the student teacher: "Personally, I was very touched by this book, because the helplessness of the people, their despair, and – at times – their hope, seem to be almost tangible; it simply strikes at the heart when a character to whom one has become attached over many pages dies." The reviewer further reports experiencing a sense of immediacy, describing the sensation of "being there live" while reading and, on occasion, "getting goosebumps." Additionally, she notes: "I didn't want to put the book down at all."

It should be acknowledged that not all student teachers demonstrated such a high level of subjective immersion, with some adopting a more distanced evaluative stance.



**Figure 5.** A student teacher's review

## 5. Discussion

A comparative analysis of the two methods suggests that both can be classified as action- and production-oriented approaches, each providing opportunities for student teachers to express individual perspectives on a literary work. The book trailer, for instance, tends to prioritize the narration of the storyline and the depiction of characters and settings. Its implementation necessitates a condensation of the narrative to focus on central characters, locations, and core plotlines. Moreover,

the use of the video format enables creative visual realisation, such as the artistic conceptualisation of characters, allowing for a concise and accessible staging of the story. The audiovisual format also facilitates rapid dissemination and accessibility for a broader audience. It can therefore be used to promote reading on the part of both producers and recipients.

In contrast, the lap book format allows for the incorporation of a wider array of topics, resulting in a multifaceted and more fragmented compilation that can resemble a kaleidoscopic structure. The selection of content is primarily at the discretion of the student teachers. In addition to central narrative elements such as plot locations and character constellations, the format readily accommodates the inclusion of background information, personal evaluations, or creative writing. The design and compilation of the lap book thus require deliberate decisions regarding the relationship between form and content, as well as the choice of an appropriate book structure. In the example discussed, a “deviant foregrounding” of the narrative style was presented (cf. Rosebrock, 2024, p. 19), which appeared to encourage productive engagement with the text. Notably, the emotionally charged and empathic narration led initially to a sense of irritation among some students, which subsequently gave rise to co-constructive processes of interpretation and was further reflected upon during the seminar.

Returning to the guiding question regarding the contribution of book trailers and lap books to an in-depth engagement with literature, it can be stated that each method accentuates or neglects specific aspects of literary learning. It should be stressed, however, that the present analysis is based on a limited case study and the findings are therefore necessarily provisional. Nevertheless, the potential of both methods can be demonstrated, even though not every lap book or book trailer will realise all facets of literary engagement to the same extent.

The analysis revealed that both methods particularly foster the development of original ideas. Core components, such as characters, settings, and key moments in the narrative, are analysed and visually represented in each approach.

This approach also allows for the articulation of emotional responses, such as empathy or anxiety, to be experienced during reading (cf. Rosebrock, 2024), and is associated with attentive engagement with the text (cf. Spinner, 2006).

**The book trailer may be especially effective in supporting the comprehension and staging of dramaturgical structure and character constellations. In contrast, the lap book provides more extensive opportunities for the integration of personal responses, creative reinterpretation, and contextual information, thereby supporting both reflection on and evaluation of the literary work.**

At the same time, it should be acknowledged that the lap book format may present certain challenges in terms of accessibility for readers or viewers. The more extensive and detailed presentation requires greater investment of time for examination and discussion. This may be seen as a limitation of the lap book method.

## 6. Conclusion

In summary, the methods discussed appear to provide student teachers with valuable opportunities for in-depth engagement with children's literature. Adaptations of these approaches may also be considered for implementation in classroom settings. While the creative methods present particular challenges and demands for student teachers, they have the potential to decelerate the reading process and to foreground individual components of the narratives, thereby supporting the development of different aspects of literary learning. In the analysed examples, it was primarily the narrative structure and plot logic in the book trailer, and the dimension of personal involvement in the lap book, that were foregrounded by the student teachers.

Although these methods do not represent the only possible approaches for engaging with literary texts (cf. Munita, 2022; Heiser, 2024; Brendel-Perpina, 2019), they nonetheless serve as productive means of encouraging discussion about books and facilitating meaningful interaction with literature.

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