

# Life with Reading: A Pattern Language for Creative Reading

TAKASHI IBA, Faculty of Policy Management, Keio University

AIMI BURGOYNE, Faculty of Policy Management, Keio University

AYAKA YOSHIKAWA, Faculty of Environment and Information Studies, Keio University

FUMIE NIWAI, Keio Futsu School

NORHIKO KIMURA, Graduate School of Media and Governance, Keio University

YASUSHI WATANABE, Yurindo, Co., Ltd. & Keio Research Institute at SFC

---

In this paper, we will present a pattern language for creative reading as a way to create opportunities to share one's experiences reading and have dialogues about reading. The pattern language is composed of 27 patterns split into three categories: tips for reading, how to have fun reading, and the idea of creative reading. With the pattern language, it will be possible to increase the opportunities to communicate about ways of and experiences with reading and the ways to approach reading. In this paper, we provide an outline of the pattern language itself, and also introduce how it was brought into use and reactions to its use in a middle school, university and public workshop. From this actual case of its use, it was suggested that this pattern language is an effective medium to share tips on reading and having fun while doing it.

Categories and Subject Descriptors: **[Social and professional topics]**: Computing education—*Informal education*; **[Software and its engineering]**: Language features—*Patterns*; **[Software and its engineering]**: Software development process management—*Design patterns*

General Terms: Human Factors

Additional Key Words and Phrases: reading, book, pattern language, design, creativity

**ACM Reference Format:**

Iba, T., Burgoyne, A., Yoshikawa, A., Niwai, F., Kimura, N., and Watanabe, Y. 2018. Life with Reading: A Pattern Language for Creative Reading. *HILLSIDE Proc. of Conf. on Pattern Lang. of Prog.* 25 (October 2018), 18 pages.

---

## 1. INTRODUCTION

In the present day, with countless media being used in our everyday lives, it is said that books are no longer being bought and read than before. However, in fact, many people still have fun with, make use of and live with books. People looks be split into two large categories: those who enjoy books very much and those who are far from reading books.

People who do not like, or dislike, reading or consider themselves bad at it often believe that books must be read thoroughly from the beginning to the end or that one must try to understand the information or message that the author is conveying, causing them to have trouble reading or get bored and tired while trying to do so. While there are cases in which thoroughly reading through or correctly grasping the author's intentions is important, that is not all there is to reading. It should be accepted that there are various ways to read and have fun doing so.

The concept of how to read is in fact very broad and diverse. There are countless reasons for reading, ways to read and ways to enjoy reading; therefore, the experience of 'reading' varies from person to person. However, most people do not have many opportunities to converse with others about their unique styles of and experiences with reading. What was read (the object), how one understood it (the content) and how much one read (the amount) is often talked about; however, how one reads or how one enjoyed reading (the way) is rarely shared.

Recognizing this as a problem, we created a pattern language for creative reading, capturing various ways to read and enjoy doing so while also spurring creativity. With these patterns about 'how to read', there will be more opportunities to communicate about ways of and experiences with reading as well as various approaches on how to create opportunities to encounter books. The 27 patterns that we introduce in this paper are

---

Author's address: T. Iba., Endo 5322, Fujisawa, Kanagawa, Japan, 252-0882; email: iba@sfc.keio.ac.jp.

Permission to make digital or hard copies of all or part of this work for personal or classroom use is granted without fee provided that copies are not made or distributed for profit or commercial advantage and that copies bear this notice and the full citation on the first page. To copy otherwise, to republish, to post on servers or to redistribute to lists, requires prior specific permission. A preliminary version of this paper was presented in a writers' workshop at the 25th Conference on Pattern Languages of Programs (PLoP). PLoP'18, OCTOBER 24-26, Portland, Oregon. Copyright 2018 is held by the author(s). HILLSIDE 978-1-941652-09-1

separated into three categories: (1) tips for reading, (2) how to enjoy reading and (3) creative reading. While these patterns can be applied to reading in forms all forms, including academic papers, newspapers, etc., they were created with the reading of books in mind.

In the following sections, first, we will discuss the anticipated state of reading in the near future and, then, provide an overview of the Pattern Language for Creative Reading. Following that, we will introduce examples of its use in several different locations, including a middle school, university and public event. We will discuss how the patterns were introduced in these cases and what was thought of it.

## 2. CREATIVE READING IN THE CREATIVE SOCIETY

### 2.1 Reading in the Creative Society

Takashi Iba, one of the authors of this paper, suggests that modern history can be split roughly into three overlapping eras: consumption, communication and creation, which he refers to as the three C's (Iba, 2016). The first C, consumption, refers to an era in which consumerism, buying products and services, was the symbol of happiness. The second C, communication, refers to an era in which good relationships and the ability to communicate with others, on or off-line, were the judge of a good lifestyle.

We believe that we are now entering the third C, the creation era, where the quality of one's life is judged by whether he or she can and does create freely. We believe that this third C will lead to creative societies. In the creative society, everyone will create the things and lifestyles they want by themselves as well as new methods, organizations and communities that resonate with themselves. When this time comes, tools for personal fabrication, such as 3D printers and laser cutter, and places, such as Fab Lab, future centers or living labs, will become the support for creative activities. People can also write and use Pattern Languages to help create a better lifestyle for themselves.

Reading as a creative activity is using what is read as a source of ideas, a way of reading that is referred to in this paper as 'creative reading'. In the Creative Society, the ability to read creatively will be accessible to anybody, a vision we believe can be fulfilled with the 'Life with Reading' patterns. In creative reading, what the reader takes in goes beyond what the author says and leads to new discoveries. Reading is not just purely the action of processing words but is also a significant source of support and stimulation in creative activities.

### 2.2 Creative Reading

One may be wondering: what exactly is creative reading? Put simply, it is reading as inspiration to put the reader's unique image into words. When thinking of a new idea or plan, one may have a vague image in his or her head; however, it is often difficult to express it with words. In those cases, the reader can put what he wanted to say into words as he flips through a book. To compose their own words, readers can search for words in the treasure chest, that is, books.

Using the workings of the theoretical systems or story worlds that are written and applying them to completely different fields is another style of creative reading. For example, one might think about the process of creating systems within organizations when reading a book about forest ecosystems or think about the design of educational spaces while reading about the layout of Martian colonies. Of course, this will differ from the author's aim of the book, and the reader is somewhat arbitrarily reading into it differently; therefore, it is inevitable that the ideas may be a bit of a leap. However, it is this leap that is necessary to spur creative ideas. In fact, there is a sociologist who have constructed social systems theory, taking some concepts from the systems theory in biology (Luhmann, 1995). Readers can take in how what is written in the book and the creative field they are working in relate and use analogies to deepen their thoughts. One can say that this style of reading is indispensable to the Creative Society.

Additionally, there is the style of creative reading in which, to paint a vision of the future, the reader collects pieces of what is written in the book as 'Pieces of the Future'. Whether in novels, poetry, art books or even a manual, readers can collect any stories, phrases and ideas in which they can sense a bud of the future and collect these as parts of the "Pieces of the Future." Reading to paint by oneself an image of the future—this is another kind of creative reading.

Overall, creative reading can be defined as using what is written in books to create the world around oneself. These Creative Reading styles have been practiced by various people, including many creators, innovators and researchers. In fact, author Haruki Murakami says the following about his experience with reading:

“If books didn’t exist, or I didn’t read as many books as I did, my life would most likely be much colder and bounded than it is now. In other words, the action of ‘reading,’ to me, is a significant learning opportunity, and books are like a school.” (Haruki Murakami, 2015, p.210)

In his case, Haruki Murakami creatively read many books throughout his life that built him into the person and writer he is now. While he was able to do this without the help of a pattern language or other support, the important feature of the Creative Society is these reading styles will be widely available to any ordinary person. Reading to gain direct knowledge and sharing what is absorbed will remain a necessity and way of enjoying reading. However, in addition, we see a future in which creative styles of reading make the idea of reading even more attractive.

The next section presents an overview of the pattern language for creative reading called ‘Life with Reading’, a method that includes tips and ways to enjoy reading in general as well as tips for creative reading.

### 3. OVERVIEW OF PATTERNS—LIFE WITH READING

The pattern language for creative reading, based on our creation process of pattern language (Iba, 2016; Iba & Isaku, 2016), was created by interviewing around 30 people with no requirement for reading frequency. These interviews asked readers to identify moments they feel ingenuity or enjoyment when reading and any unique points in their reading habits.

In ‘Life with Reading: A Pattern Language for Creative Reading’ (Figure 1), 27 patterns to support the practice of creative reading are introduced and separated into three categories: ‘Tips for Reading’, ‘Ways to Enjoy Reading’ and ‘Ideas for Creative Reading’. Each individual category has nine patterns (Figure 2).

Because the 27 patterns we created were made with the purpose of making it easier for those who do not usually, we focused on making it an entrance that helps solve problems that tend to occur when reading, shows ways to enjoy reading other than just reading the contents and conveys how to use reading as a type of creative medium. Additionally, we made the text itself short so that even those who are not fond of the act of reading can read it easily.

The patterns are not all written in the traditional pattern format. The first category, ‘Tips for Reading’, is written in the traditional format of context, problem and solution. However, the next two categories are different. In ‘Ways to Enjoy Reading’, we introduce ways to have fun with reading. Because there is no ‘correct’ way to have fun, usually, there are no problems or forces. As everybody’s idea of what is fun varies, instead of writing it in an active voice as usual patterns are, they are mainly written in a passive voice in a gentler style with the purpose of introducing some possibilities of ways reading can be enjoyed. ‘Ideas for Creative Reading’ introduces the concept of ‘Creative Reading’. It is the Creative Society’s ideal state of reading put into words; therefore, it does not always have a clear ‘solution’.

In the first category, ‘Tips for Reading’, we introduce patterns that show ways to better practice reading<sup>1</sup>. These patterns focus on tips to help people who struggle with or do not like reading. Nine patterns identify tips to solve worries and problems that tend to occur while reading, such as the reader worrying that she must read the book thoroughly from beginning to end or accurately grasp the author’s intentions or the reader not being able to make time to read.

In the second category, ‘Ways to Enjoy Reading’, we introduce ways to better enjoy reading in one’s daily life. These patterns address the problem of readers becoming bored and feeling disconnected from books by stating positive feelings about and aspects of reading because sometimes simply reading the contents of the book does not allow one to grasp the goodness of reading thoroughly. Because they are centered on conveying the enjoyment and charm of books, these patterns help solve the problem of people having difficulty making opportunities to get close to books without clearly stating the problem within the pattern contents.

The methods of Creative Reading are summarized in the third category, ‘Ideas for Creative Reading’. The category contains nine patterns about creative methods of reading and opportunities for readers in the Creative Society to borrow the power of books for their own creative activities. Like the patterns to enjoy reading, these nine patterns each present individual solutions to the problem of overlooking the opportunity to use books as a sort of creative medium rather than simply a transmissive medium.

---

<sup>1</sup> The 9 ‘Tips for Reading’ patterns are introduced in full in our paper (Nitta, *et al.*, 2018).

While the first two categories do not directly relate to or require Creative Reading, we believe that using these patterns can help inspire Creative Reading.



Fig. 1. The pattern cards of ‘Life with Reading—a Pattern Language for Creative Reading’

Tips for Reading	Ways to Enjoy Reading	Ideas for Creative Reading
1. Rough Reading	10. Valuable Possession	19. Inspiration for Creation
2. Notes on Pages	11. Discovery of Detail	20. Writing Style Abstraction
3. Freestyle Reading	12. Special Spot	21. Source of Courage
4. Book the Date	13. Familiar Bookstore	22. Alternate Possibilities
5. Meaning of Reading	14. Bookstore Roaming	23. Book Design Inspiration
6. Reading Partners	15. Today's Buddy	24. Framework for Thinking
7. Links Within Books	16. Reading Race	25. Clues for Creative Living
8. Same Deep Feeling	17. Book-Driven Actions	26. Movement of the World
9. Personal Bookshelf	18. Life with Reading	27. Pieces of the Future

Fig. 2. List of the 27 patterns in the Pattern Language for Creative Reading

4. WAYS TO USE THE PATTERNS

Each pattern in the Pattern Language for Creative Reading is listed on an individual postcard-sized card. While the patterns can be applied without the use of the cards, we believe that it is most effective to use them. The main ways to use these cards are to (1) put it somewhere in reach, (2) Listen about practices from people who like books, (3) share experiences, and (4) teach ways of reading. The instructions for each method of using the cards are explained below.

4.1 Put it Somewhere in Reach

Put the selected pattern cards somewhere that you will see every day. For example, tape it to your bookshelf or put it on your desk. By doing this, you will naturally encounter the patterns, which will give you a chance to change how you approach books and reading. You can simply place the pattern card somewhere but putting it in a picture frame is also great. You can even put the card in your planner or notebook to keep it with you at all times.

4.2 Hear from People Who Like Books

You may be unsure of how to practice unfamiliar patterns. In these cases, you can show the card to someone who reads often and ask them how they read. For example, if you ask questions such as “do you do

something like this?” or “what are you doing?” you will most likely be able to hear concrete examples or pieces of advice. You will realize that there are various ways to practice even the same card.

#### 4.3 Share Experiences

Using the pattern cards makes talking about our experiences easier. You can discuss these experiences in several ways. The first method is to spread all of the cards on a table and take turns choosing a topic for discussion. It is easy to talk because you can start off with what you want to discuss. The second method is to shuffle the cards and randomly pass a few to each person. Each person will read the cards she has in her hand and look back at her experiences. Then, each participant will choose one of her cards and share that pattern with everyone so all can discuss their experiences. This method feels like a game and makes a fun atmosphere.

#### 4.4 Teach Ways of Reading

When teaching ways of reading to people who do not read much, explaining by using the name of the pattern as vocabulary and showing the cards makes it easier to convey. For example, when giving homework related to reading or recommending reading, presenting it along with pattern cards allows you to also convey ways and methods for reading. For people who are not good with reading, it becomes a trigger for them to try to read, while for people who already like reading, it becomes a way for them to broaden the ways they approach books. If the words of the patterns become a shared language, it will then be possible to easily convey the patterns by using just the words.

### 5. CASE 1: SHARING HOW TO ENJOY READING AT A MIDDLE SCHOOL

We will introduce a case study that took place in at a middle school with students aged 13 to 15 in the following paragraphs.

#### 5.1 Background

According to the Reading Survey of 2017, 5.6% of elementary students, 15.0% of middle school students and 50.4% of high school students do not read even one book a month (classified from here on as non-readers)<sup>2</sup>. The percentage of non-readers increases with grade level, due in large part to the importance placed on reading in middle and high school.

Some reasons that middle schoolers give for not reading is they “are busy with other activities” (54.0%), “have things they would rather do” (56.9%) or “usually do not read” (44.6%). These reasons were given much more often than other reasons, such as they “do not have books they want to read” (35.8%), “do not know what books are interesting” (16.3%) or “are not good at reading” (14.9%)<sup>3</sup>. This means that it will be difficult to invite middle school students to read by just introducing a book that they would want to read or going with the conventional approach of teaching students who are bad with reading. On the other hand, the proportion of students who say that the Morning Reading program, where students were given an allotted slot of time in elementary and middle school in which they all read, “is fun because I get to read” or “made me enjoy reading books” decreases from elementary to middle and high school, showing that securing time to read does not necessarily lead to meaningful reading.

#### 5.2 How It was Introduced

At the Keio Futsubu School (a private middle school), every week one hour of the first year’s language arts class (which takes place for five hours every week) is reserved for ‘Library Time’, where the librarian teaches information literacy and reading education. Up until now, rather than just exhibiting popular books and distributing lists of recommended books, we have implemented various reading programs, such as ‘reading aloud’, ‘storytelling’, ‘book clubs’, where a group all reads the same book, and ‘book talk’, where students introduce a book according to a theme. However, many students do not read outside of class time, and so they were largely split into two groups: those who read and those who do not, with a high portion of students only reading highly entertaining books such as light novels and comic books, leading us to seek a better and more effective method for reading education. Specifically, the task was to find out how to share tips, ways to enjoy and awareness of reading with students who do not use their own time to read and how to get them to want to read.

---

<sup>2</sup> 63th Survey of Reading, *School Library*, No.805, School Library Association, 2017, in Japanese, pp.13-40.

<sup>3</sup> *Research Report on the Promotion of Reading Activities of Children*, July, 2018, in Japanese.

The 'Life with Reading' pattern cards, introduced in November 2017 at a workshop for librarians, aim to change attitudes regarding reading by starting dialogues about tips and ways to have fun while reading. This is different from the reading programs that have taken place at school libraries up until now, such as recommending books and talking about the contents of the book or the author. It was decided to use these cards in the classes at the library because it was believed that they can be used to convey tips about and ways to enjoy reading to students who understand the necessity of books but have a hard time getting into reading.

Over the third semester (from the middle of January to the end of February 2018), 6 class periods were used for reading, with 15 minutes for group discussions using pattern cards, 30 minutes for free reading and 5 minutes for reflecting. We selected six patterns that we deemed would help first-year middle school students recall their experiences with reading. These patterns were: **FREESTYLE READING**, **ROUGH READING** and **READING PARTNERS** from the 'Tips for Reading' category and **FAMILIAR BOOKSTORE**, **BOOK-DRIVEN ACTIONS** and **TODAY'S BUDDY** from the 'Ways to Enjoy Reading' category.

In the class, following the fourth way of using the cards, 'Teach Ways of Reading,' presented in section 4.4, the librarian begins by talking about her experiences with reading while explaining the words and illustrations on the card. Then, the students begin to recall their own experiences and speak one after another, beginning discussions within the groups (Figure 3). This naturally leads into the time for dialogue between students. Furthermore, large copies of the cards were placed on each desk so that the group can look at them together while discussing. After this, time is given for each student to read freely anywhere in the library with the recommendation to try using the pattern written on the cards discussed (Figure 4). For example, we recommended that they find the place where they can do their **FREESTYLE READING**, try **ROUGH READING** with books other than stories, choose books with **READING PARTNERS**, or borrow a book as **TODAY'S BUDDY** for reading on the train from the library. Last, the students use reflection sheets to record their thoughts, reading styles tried during the class and what they would like to try in the future.

### 5.3 The Students' Practice and Thoughts

The reflection sheets from each class and the survey we gave after each of the six sessions, we learned both achievements and areas for improvement in using the 'Life with Reading' cards in reading education.



Fig. 3. Sharing their own experiences using the patterns

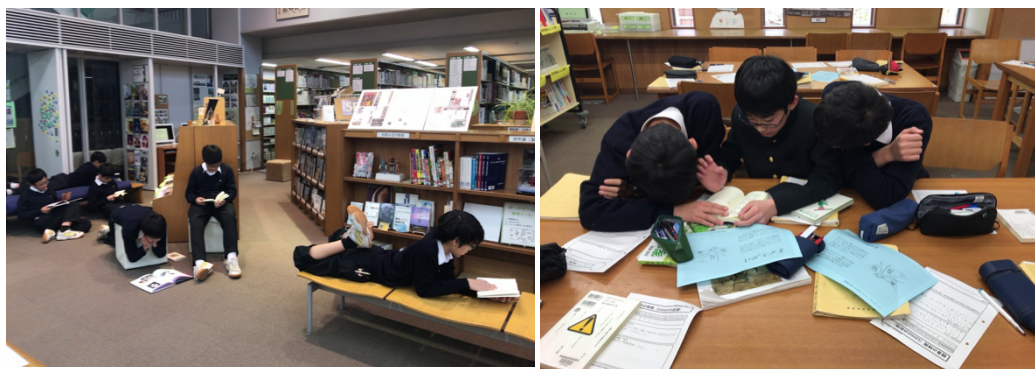


Fig. 4. Students trying out **FREESTYLE READING** in the library (left), and students discussing a book with **READING PARTNERS** (right)

The pattern that left the biggest impact on the students and was thought to have a large influence on the students' reading after class was **FREESTYLE READING**. Each student has his own **FREESTYLE READING**, and opinions on the appropriate place for reading were actively exchanged during the group discussion. Within the classes, students tried reading in various places with various postures. Additionally, many students found spaces or time where they could easily read outside of class (Figure 5). Though, at first, few students had discussed **FREESTYLE READING** before (Figure 6), students were able to gain awareness of their experiences by using 'Keys for Reading' and put that awareness into words. With this, they could increase communication with their peers and stimulate each other, making them better able to think of ways to read. For example, comments such as those below were written in surveys completed after the classes.

- ✧ "I checked not only a posture that makes reading easier, but also the environment in my room. I used to read in the winter without the heater on and had a hard time concentrating, so I tried reading with the heater on and I could concentrate. In today's class, I tried out different ways to hold a book and noticed that it is easier for me to read while holding the book with two hands rather than one."
- ✧ "I tried out various reading styles, such as in the bath or on the train, but when I read on the train I started feeling sick and couldn't read, and in the bath my hand would fall asleep and I couldn't read."
- ✧ "I thought that reading on my bed is bad because I would fall asleep, but when I tried it, I didn't fall asleep and was able to read relaxed."
- ✧ "I was able to find a place in my house that I could calmly read."
- ✧ "Today I read at a very open and spacious place and realized that I read better in more cozy and narrow places."

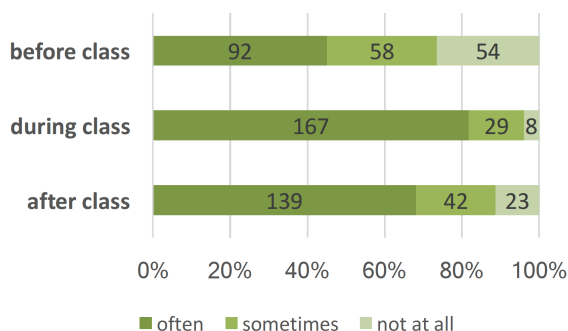


Fig. 5. People who searched for or thought of places where they can read easily

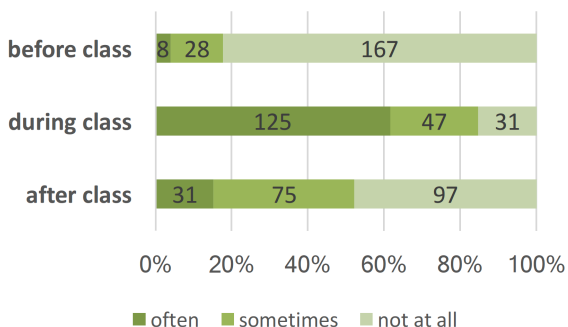


Fig. 6. People who talked with friends or family about where and how they read

The patterns that had the greatest increase in practice numbers before and after the classes was **READING PARTNERS**. According to the survey, the number of students who searched for **READING PARTNERS** to recommend books increased (Figure 7), and there were many students who actually read books that their **READING**



**PARTNERS** suggested (Figure 8). The survey revealed that students who had previously not considered getting book recommendations were able to learn tips to find interesting books.

- ✧ “I never really read books and so I didn’t know what books I should read. The friend that I walk home with and I see eye to eye; therefore, I asked them for their recommended author and when I read it, it was very interesting.”
- ✧ “I asked for book recommendations from people who watch the same TV shows and it was very interesting. I realized that books recommended by people who are on the same wavelength are very interesting.”

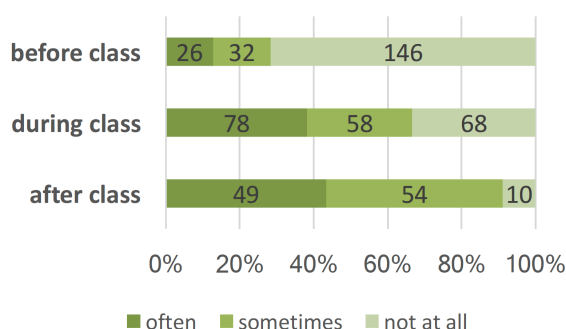


Fig. 7. People searching for **READING PARTNERS**

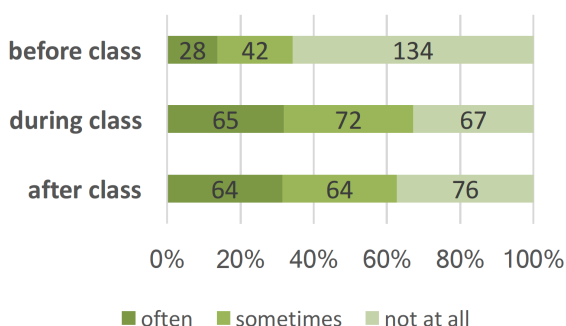


Fig. 8. People who read books that **READING PARTNERS** are reading

Conversely, the pattern that few students tried after the classes was **ROUGH READING**, the pattern that encourages students to skim and identify important details rather than comprehending the entire text (Figure 9). This is most likely because most students were reading novels, which are not the most conducive to this style of reading. However, as the comments below show, students who tried out **ROUGH READING** or realized that encyclopedias and newspapers are read with **ROUGH READING** were enthused about incorporating this technique in future reading. To teach **ROUGH READING** as a tip for reading, it may be necessary to devote class time to reading texts other than novels.

- ✧ “I tried out this pattern by roughly reading a baseball textbook while reading *Run! Basketball Team at T. High School* (a Japanese novel).”
- ✧ “Today’s theme was **ROUGH READING**, so I chose a book about baseball formations that I could read roughly. It is nice to read the whole thing slowly, but carefully reading specific parts of the book makes it easier to understand, and it made think that this reading style is actually pretty nice.”
- ✧ “It is fun to read the many descriptions and depictions in novels, so I won’t read it roughly. However, even if you read illustrated encyclopedias or art books roughly you can understand the contents from the contents, so they are often read roughly. Even in newspapers, people only roughly read the articles



they are interested in. I realized that I already know a lot of different reading styles. I want to try it out with other books too.”

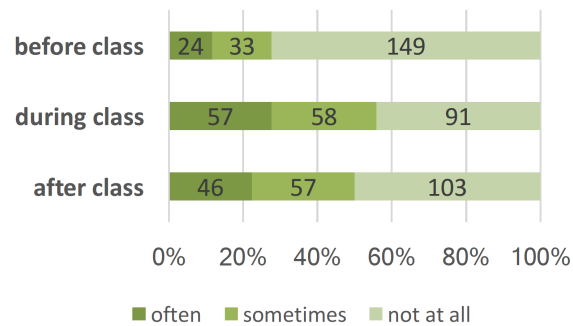


Fig. 9. People who do **ROUGH READING**

Compared to the other three patterns, **FAMILIAR BOOKSTORE** and **BOOK-DRIVEN ACTIONS** did not lead to as many interesting discussions during class. Many students talked about it after the classes (Figures 10 and 11), and the number of students who practiced it did not increase much (Figures 12 and 13). One can think that this is because, during the one and a half months in which the class was taking place, there were not many opportunities to go to a book store or do something based on what the students read.

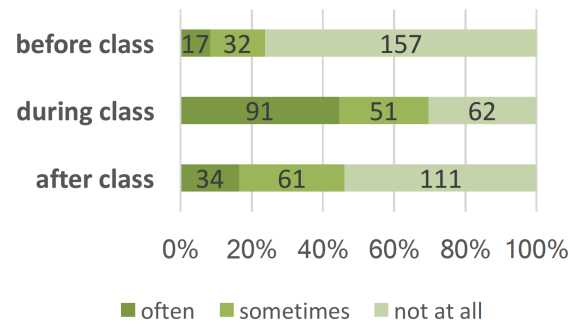


Fig. 10. People who talk about bookstores with their friends

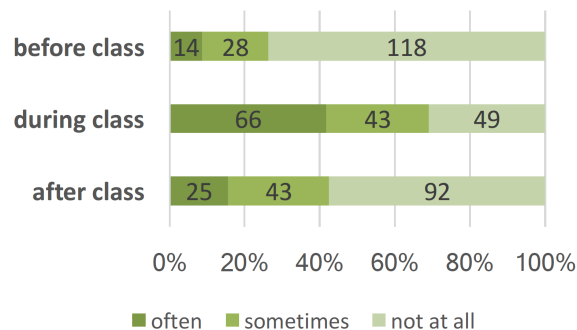


Fig. 11. People who talk about their experience with **BOOK-DRIVEN ACTIONS**

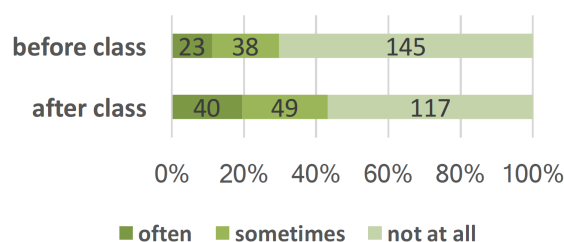


Fig. 12. People who tried going to a bookstore

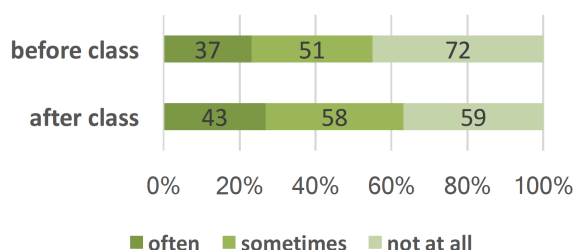


Fig. 13. People who do so something based on what they read

Even though our time frame was limited, using the **FREESTYLE READING**, **READING PARTNERS**, **ROUGH READING**, **FAMILIAR BOOKSTORE**, **BOOK-DRIVEN ACTIONS** and **TODAY'S BUDDY** cards from 'Life with Reading' lead to more communication between peers about tips for reading and ways to enjoy it. Based on the survey following the classes and the atmosphere in the school library, we were able to confirm that students remained positively engaging in reading by using the names of the patterns for Reading in conversations with their peers and practicing the reading tips. Additionally, 125 students (65%) said that the number of books they read outside of school increased, and 91 students (44%) said that they tried reading books by different recommended authors.

## 6. CASE 2: IMPROVING WAYS OF READING AT A UNIVERSITY

This next example is a case in which some of the patterns were introduced to students at a university with the aim of improving the ways they read.

During their spring break in 2018 (from roughly the beginning of February to the end of March), the students of the Iba Laboratory at Keio University were assigned a 'Spring Break Reading Assignment' and a reading assignment in preparation for the 'Spring Special Research Project'. Along with these assignments, they were given 10 of the 'Life with Reading' patterns that were deemed significant to the assignments and were told to keep them in mind during their reading. The patterns they were given were: **ROUGH READING**, **NOTES ON PAGES**, **BOOK THE DATE**, **LINKS WITHIN BOOKS**, **PERSONAL BOOKSHELF**, **DISCOVERY OF DETAIL**, **LIFE WITH READING**, **INSPIRATION FOR CREATION**, **FRAMEWORK FOR THINKING** and **CLUES FOR CREATIVE LIVING**.

Surveys of the students' use of the patterns were taken both before and after the reading assignments. The surveys taken at different points of time included whether students had practiced the patterns before the assignment and during the assignment and whether they were still practicing the patterns both a month and a year after the assignments. In each of the surveys, students were instructed to select for each pattern whether they practiced the pattern, sometimes practiced the pattern or did not practice the pattern. We surveyed 21 undergraduate students and one graduate student for a total of 22 participants.

The following are some of the responses from the free comments section of the survey given one month after the assignment.

- ◇ "Not really liking to read, I stopped reading books in middle school. This was because I thought books had to be read thoroughly from beginning to end, so **ROUGH READING** really opened my

eyes. Feeling that even I can finish a book with rough reading, it made me want to read even more."

- ✧ "I had always focused too much on having to read everything completely, so I found compulsory reading pretty troublesome. However, now that I know that I can just do **ROUGH READING**, I've become much more willing to read and am no longer intimidated by even big, thick books."
- ✧ "Even though I usually see reading as a chore, even I was able to continue reading by using these hints. **ROUGH READING** especially helped me."
- ✧ "To practice **ROUGH READING** and **NOTES ON PAGES** in the best way for myself, I started by looking at what seemed interesting in the table of contents and read those parts first. I feel that rather than reading the whole book thoroughly, picking up the parts that interest me helps me absorb and remember more information."
- ✧ "I always took notes separately on my computer because I wanted to keep books clean, but now that I take **NOTES ON PAGES**, I can write and know what and how I felt and heard while reading at that moment."
- ✧ "The way that I read changed drastically by practicing these 'Life with Reading' patterns was especially eye opening because I could read books that I would have usually never been able to. Once I finished them, I would become curious about the parts that I skipped and when I decided to reread those parts, I found them interesting and easy to read."
- ✧ "Up until now, I had never done **ROUGH READING** and always tried to completely understand books thoroughly without jumping back or forward within it. Because it was frustrating when there were parts I didn't understand, I found reading stressful and had to mentally prepare myself before starting a book. Once I realized that it was worth it even if you only did **ROUGH READING**, I became able to read easily and a bit more light-heartedly. Now I read about two or three books every week."
- ✧ "Thanks to **ROUGH READING**, I was able to read more and enjoy more parts within books. Also, because I could see them written in words, it became clear to me why I was practicing the ways of reading that I had already been practicing. The time that I spend reading seems even more significant to me now."
- ✧ "I had never written directly in books and didn't really see the purpose but tried writing **NOTES ON PAGES** for the first time during the assignment. I realized that writing in the books as I read is an opportunity to put my thoughts into words. The notes also serve as a hint to look back on what I felt and thought while reading."
- ✧ "I had been writing **NOTES ON PAGES** a bit since I was in high school, but by reading the pattern, I could understand that it was an acceptable and good way of reading and the number of notes I wrote increased."
- ✧ "During this assignment, I really felt that it was important to **BOOK THE DATE**. It's hard to read a book within a fixed period because I can usually never make time and always put reading aside. With this assignment, I was really able to feel how important it is to make a specific time to concentrate on reading."
- ✧ "I have always enjoyed reading and read a lot when I have the chance. But even if I have a book I want to read, I can never find the opportunity to do so and end up doing other things while thinking that I want to read. Wanting to change this, during this spring break I would often **BOOK THE DATE**. I didn't write in my schedule book exactly from what time to what time I would read, but I would find the days the days that I didn't have anything scheduled and write in reminders to read."
- ✧ "'Life with Reading' patterns has influenced me even after the assignment. By realizing how books I happen to find by chance can broaden my world and mind, I began to enjoy books from the moment I first encounter them. Because each time I find a book seems fateful, I am able to enjoy and read the book with a different and wonderful mindset."
- ✧ "I had never really looked for **LINKS WITHIN BOOKS**, but after learning the pattern, it became a way for me to search for things when there is something that I would like to know."
- ✧ "Because so many ways of reading and enjoying books became available to me, I'm now able to pick and know the best reading style that suits me according to the time and place."
- ✧ "'Life with Reading' patterns really fascinated me. In the past, whether it was looking at, buying, or reading books, it was always something obvious to me that I took for granted. After this

assignment, I've come to feel whenever I am holding and reading a book, that is in fact a wonderful miracle. It's made me realize how precious both the time spent reading and the book itself are."

Figure 14 shows number of people who selected that they are practicing a particular pattern and the change in this number over time. The number of people *practicing* each pattern increased during the reading assignment where they were instructed to use the patterns as references. Additionally, for the majority of patterns, the number of people practicing continued to increase after the assignment. Figure 15 shows the number of people they either are *practicing* or *sometimes practicing* a particular pattern. Like Figure 14, this graph also shows a general increase in the number of people practicing the patterns.

Finally, Figure 16 is the overall picture of the students' implementation of the patterns. In this graph, each selection of 'practicing' is given a value of 1 and each selection of 'sometimes practicing' is given a value of 0.5; these values are then added to give an overall score for each pattern's implementation. From this chart, you can also observe chart that in this case, the overall use of the patterns tends to increase over time.

From these results, it can be inferred that by introducing patterns and having students refer to them during a literature reading assignment, the use of these patterns will increase, and a majority of students will continue practicing them thereafter.

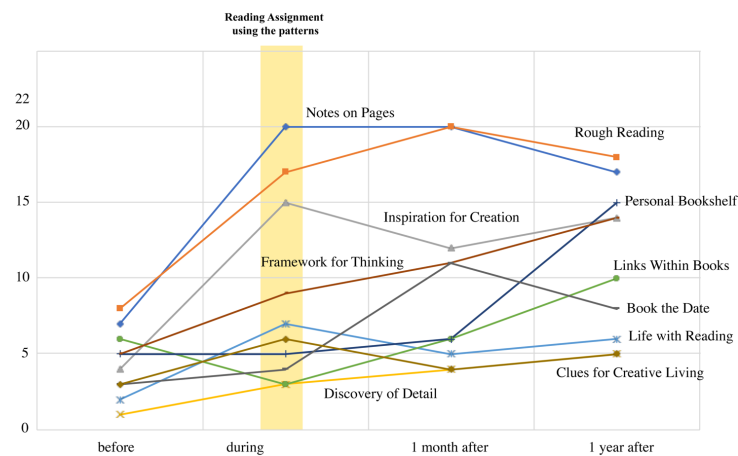


Fig. 14. The change in the number of students who selected 'practicing' during the surveys over time

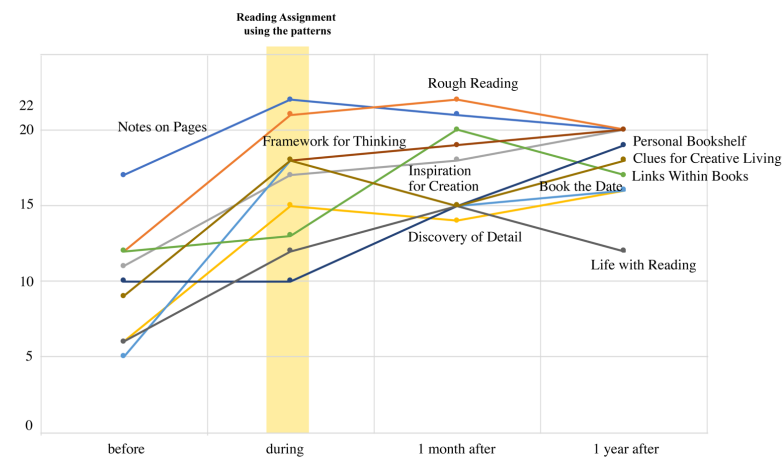


Fig. 15. The change in the number of students who selected 'practicing' or 'sometimes practice' during the surveys over time



Fig. 16. The overall picture of pattern implementation (the added results from 22 people with 'practicing' given a value of 1 and 'sometimes practice' given a value of 0.5) (Blue: Before the assignment; Orange: During the assignment; Grey: One month after; Yellow: One year after)

## 7. CASE 3: DIALOGUE WORKSHOP FOR ADULTS

The last example of an application of the cards is an event involving dialogue workshops about reading experiences.

### 7.1 Introduction

At the 'Library Fair' that took place in November of 2017 at Yokohama, 200 participants talked about their experiences using a number of patterns (Figure 17). The 27 patterns support talking about one's unique experiences with reading and sharing those stories with others.



Fig. 17. Dialogue workshop using the patterns

Some comments we received from the participants were: 'It was a very exciting time, and I was able to experience the fact that patterns also function as a tool for communication' and 'when people ask me what is good about reading, if I show them these 'words', I think they will get in the mood to read. One can say that by sharing experiences with patterns or what you would like to do, one can discover the diverse ways that others read, and it can function as 'glasses of recognition' or 'media for dialogue'.

Additionally, from people who are not very good with reading but would like to improve, we heard things such as "I had never thought of things like **ROUGH READING** or **PERSONAL BOOKSHELF** I think I would like to challenge reading again" and "I went to a book store and bought five different books to put in my bookshelf. I'm having fun by making plans to read before going to bed and choosing what to read based off my mood and reading the

parts that I don't really understand roughly." We had many such examples that connect with practice and expect that it will become a trigger to read.

We made, as a 'Pattern Object' (Iba, *et al.*, 2016), a bookmark and gave it as a souvenir to participants (Figure 18). The bookmark is designed to catch the eye upon opening the book and prompts practice of the patterns.



Fig. 18. The Pattern Object, Pattern Bookmark

## 8. CONCLUSION

In this paper, we introduced a Pattern Language that inspires Creative Reading and examples of its use. Creative Reading is not a new idea but one which has been practiced by creators, artists, innovators and researchers up until now. In a Creative Society in which each person's creativity is desired and demonstrated, we see a future where this idea is open to everyone.

The sociologist Niklas Luhmann said that societies are established by chains of communication and to change the society, one must change communication (Luhmann, 1989). Until now, most reading education has involved reading promotion activities, such as out loud storytelling and reading weeks, orchestrated by schools and libraries. Again, presently, there is communication about books themselves in the form of internet reviews or recommendations on SNS (Social Networking Service). However, there is not much communication about the action of reading itself. The reason is there is not enough of a vocabulary available to talk about reading. For example, the highly educated advocate for editing, Seigo Matsuoka, says the following in regard to techniques for reading books.

"The biggest problem is that the process of reading is hard to see from the outside. Marcel Duchamp says that 'You can see what people see but you cannot hear what people hear', meaning that 'You can see what people are reading, but you cannot see how people are reading'. (Matsuoka, 2009, p.8)








In the current situation, ways of reading stay as one's own experiences and are not opened or shared with others. The Pattern Language for Creative Reading was made to be a shared language for this purpose, and we would be happy if the cases we provided were successful in sharing an image of the ways of use.

## ACKNOWLEDGEMENTS



The Pattern Language for Creative Reading is the result of joint research between Keio University's Iba Laboratory and Yurindo Co., LTD. Starting with Hiroki Koishi for his commitment to the making of the patterns, we would like to express our thanks to the people of Yurindo Co. We would also like to express thanks to the project members who worked with us to make the language: Tsuyoshi Ishida, Rio Nitta, Wataru Murakami and Hina Kato. Additionally, we would like to thank the many people who shared their tips for reading and ways they enjoy it in an interview and the members of Iba Lab who gave advice in writing this paper. Finally, we would like to thank our shepherd, David Kane, and the members of our Writer's Workshop who contributed immensely to the growth of this paper: Richard Gabriel, Joe Yoder, Kyle Brown, Christian Kohls, Christian Köppe and Mary Lynn Manns.

## APPENDIX: 'LIFE WITH READING' PATTERNS




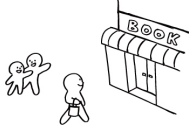


### A.1 Tips for Reading



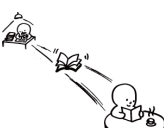
No.	Pattern Name	Pattern Illustration	Pattern Summary
1	<b>Rough Reading</b>		When reading with the mindset of catching every detail, there may be times when you give up halfway or are even discouraged from starting in the first place. Therefore, pick up phrases/sections that seem important as you read, grasping the overall flow of the book. Focus on the parts that you feel are important instead of getting caught up in the detail. Keep in mind it's always possible to revisit any important sections later. By approaching the reading process in this way, you will be able to understand the overall content of the book without stressing over detail.
2	<b>Notes on Pages</b>		When reading, you may encounter new exciting ideas. However, as such findings are often instantaneous, you may not get a chance to deepen those thoughts or may even forget them as time passes. Therefore, make a habit to have a pen or a pencil any time you read; underline points you feel are important, and write your thoughts/comments in the margins. By leaving a trace of your thoughts in the book, you will be able to organize and deepen your thoughts as you read. Furthermore, it will make it easier for you to quickly find important sections when you read the book again, and may even allow you to see how your thoughts/knowledge change and develop over time.
3	<b>Freestyle Reading</b>		When you are sitting down and reading a book quietly, there may be times when you get tired or sleepy, inhibiting you from focusing on your reading. Therefore, change your posture or the environment in which you read, find for yourself a comfortable reading style. For instance, instead of sitting still in a chair, you may want to try reading standing up or lying down. You could also listen to music or change the place in which you read. Through finding the styles of reading that work for you, you will find more opportunities in your life to enjoy reading.
4	<b>Book the Date</b>		You may find it difficult to find time for reading in your daily life. Even if you have a book that you want to read, other plans may get in the way. Therefore, build time to read into your schedule and write it in your planner. By regarding reading as something that is as important as any other plan, you will find it easier to make time for it.
5	<b>Meaning of Reading</b>		In a busy life where you are constantly facing task after task, reading can become something of low priority. However, if you continue to neglect reading, you may be losing important opportunities to grow and develop your knowledge in the long run. Therefore, secure time for reading with the mindset that it is a high-priority, essential part of your personal growth. The knowledge you gain from reading accumulates and develops over a long period of time. If you are able to identify for yourself how reading contributes to your long-term growth, you will naturally be able to make time for reading even amidst a busy schedule.
6	<b>Reading Partners</b>		Even if you want to make time for reading, there are times when you cannot help but to prioritize other plans. Especially if the book you are trying to read is challenging, you may get frustrated and give up on it before you can gain any significant understanding. Therefore, search for people who are interested in similar topics as you and make opportunities to read/discuss the book together. By having other people to read/discuss the book with, it will be easier to establish and stick to a timeline to finish the book. Furthermore, having people to discuss with allows you to understand the book through multiple angles, helping to deepen your understanding and clarify any points that you find difficult to understand.
7	<b>Links Within Books</b>		When searching for the next book to read, you may find yourself not knowing where to start. Amidst the vast number of books available to read, it can be difficult to find ones that will be meaningful to you. Therefore, search for works/authors referenced in books that you have enjoyed in the past. In other words, look for the 'links within books'. Through using information referenced in books that you enjoy, you will be able to discover works that are relevant to your interest and/or expand your mind.









8	<b>Same Deep Feeling</b>		When looking for the next book to read, it can be difficult to find one that suits your taste. Therefore, find a person whose 'wavelength' is similar to yours and share book recommendations with them. This will make it easier to come across books that you can enjoy, and will allow you to encounter those you wouldn't have found on your own. Even if the topic of the book is something outside of your usual interest, you will most likely enjoy it if you and the person who recommended it share a similar deep feeling.
9	<b>Personal Bookshelf</b>		Even if you find a book that catches your interest, you may not proceed to purchase it if you feel that you will not read it right away. However, you may forget about that book over time, or may not be able to find it when you want it again. Therefore, try to purchase a book at the moment it catches your interest, and have it stashed in your bookshelf for later. Your bookshelf is not only a place to store book you have already read. It is also a place to keep books that you may read at some point in the future. By having such books stored in your bookshelf, your bookshelf will begin to resemble your interests in the past, present and future.




## A.2 Ways to Enjoy Reading

No.	Pattern Name	Pattern Illustration	Pattern
10	<b>Valuable Possession</b>		The value of books is not just about what is written inside; a book's physical qualities also contribute to how you feel towards a book. Qualities such as the texture of the pages and the weight of the book are as much part of a joyful reading experience, and may even be the very reason you pick it up in the first place. Furthermore, a book will become even more special if you 'dress it up' with your favorite book cover or bookmarks. You'll find yourself feeling cheery and happy every time you pick up such a book.
11	<b>Discovery of Detail</b>		Books are made with extreme dedication and attention to detail. For instance, an author may sneak in some clever references or even be the creator behind intricate details on the book cover design. When you are able to spot such a subtle but fascinating detail, you won't be able to help but feel impressed. Discovering traces of the authors' passion/dedication can increase your appreciation and respect of both the book and its author. Consequently, your fondness for the book will grow even bigger.
12	<b>Special Spot</b>		As you grow your book collection, there is bound to be a book or two that especially catches your heart. This could be a book that you received from a friend, a book signed by your favorite author, or simply a book that you have loved growing up. A special book deserves a special place to be displayed. For instance, you could put the book at the best place on your bookshelf, or put it somewhere in your room as interior décor. Place your favorite book at a special place, and you'll find yourself smiling every time you catch sight of it.
13	<b>Familiar Bookstore</b>		In order to enjoy reading, you must have opportunities to meet great books, and bookstores are one place where you can find them. If you're able to find nice bookstores (one that suits your taste in books or one that has interesting layout/displays) that you can visit from time to time, you'll have a better chance of meeting wonderful books. A reliable and comfortable bookstore will make searching for books a delightful experience.
14	<b>Bookstore Roaming</b>		A bookstore is not only simply a 'place for buying books'; it is also a place where you can explore. Gazing around bookshelves with many different books, each with its own character, is enjoyable in itself. By paying a visit to the bookstore, you may get the chance to see which books are in season or even look at books that are out of your usual interest. Noticing changes in the books featured on the shelves, or meeting new unexpected books, are some of the fun parts of visiting a bookstore. If you're able to spot a book that catches your heart, you'll find yourself wanting to add it to your collection.
15	<b>Today's Buddy</b>		One of the fun parts of reading is picking out which book to read. Similar to how you pick out clothes to wear every day, you can also choose books to suit your mood of the day. For instance, if you want to lift your spirits, pick up your favorite novel. If you're feeling ambitious, pick up a book that challenges your mind. The book that you choose will become your buddy for the day and keep you company throughout the day.

16	<b>Reading Race</b>		Books can be topics of conversations. There may be times when you pick up a book to be able to discuss it with a bookworm friend, knowledgeable colleague, respected teacher, etc. You're sure to feel accomplished if you're able to keep up with some of the niche conversations that you wouldn't have had before. Discussing a book with others is as much of the fun as the reading experience itself.
17	<b>Book-Driven Actions</b>		When reading a book, there may be times when you are introduced to delicious-sounding food or captivating places. By reading about them, you may feel encouraged to have a taste of a dish that shows up in the story, or visit a place from which the plot is based on. Try actually making that dish or paying a visit to the book's location; it will be an exciting experience where your world and the story's world overlap.
18	<b>Life with Reading</b>		One of the fascinating things about books is they deliver works created by those in the past to the present. Through reading, we are able to get in touch with a faraway world amidst our daily lives. This is possible because people's ideas have been captured and kept in the form of books over a long period of time. When thinking about books in this way, you may feel that having that book in your hands is a small miracle in itself. Getting to witness such a miracle is one of the joys of living a life with reading.

### A.3 Ideas for Creative Reading

No.	Pattern Name	Pattern Illustration	Pattern
19	<b>Inspiration for Creation</b>		When creating or designing something, there may be times when you feel that your output lacks originality or depth. In such a case, flipping through books or reading some related passages could help inspire new ideas. Instead, of only reading books for the sake of understanding the contents, use them as sources of inspiration that can give you ideas for projects you are working on. Considering books as 'Inspiration for Creation' is one of the key ideas of Creative Reading.
20	<b>Writing Style Abstraction</b>		When working on a piece of writing, there may be times when you have a difficult time creating a certain mood in your work. In such a case, pick up a book with the tone/mood you are trying to create, and familiarize yourself with such a writing style before you begin the writing process. By immersing yourself in the desired tone/mood beforehand, you will be able to express the feeling you want to convey in your own writing better.
21	<b>Source of Courage</b>		Undertaking creative activities often comes with obstacles and challenges; however, you may not always be in the right mindset to overcome such difficult situations. Reading can give you courage in those instances; the courageous actions of the characters within a book, or the passion that you can feel from the author's words can be turned into your own power and vitality. Books are treasure houses of knowledge on overcoming difficulties and breaking new ground and can be a 'Source of Courage' from time to time.
22	<b>Alternate Possibilities</b>		It's easy to take for granted the lives we live and the everyday situations we face. However, such things are a build-up of small daily occurrences; it is possible that your life and/or environment could have been very different. Books allow you to see a different world and stimulate your imagination of 'Alternate Possibilities'. By witnessing the stories of those with different lives/perspectives, you may be able to re-appreciate your current situation or get inspired to change your actions.
23	<b>Book Design Inspiration</b>		A book is not only about what is written inside of it. It is comprised of a combination of various other aspects such as the layout/cover design, illustrations/decorations, paper texture, etc. Therefore, apart from reading the contents, one way to enjoy a book is to gain inspiration from its various design aspects. While it might not be a good idea to judge a book by its cover, it can sometimes be a good reason to pick up a book.
24	<b>Framework for Thinking</b>		When you are trying to understand something elusive, there is no need to approach it single-handedly. Theories or frameworks from other domains that can be found in books, could be a useful 'Framework for Thinking' to help you understand your topic. For instance, you could deepen your understanding of organizational management while reading a book about an organism's immune system. By taking such an analogical approach, you will be able to perceive things from a different angle than before.

25	<b>Clues for Creative Living</b>		Even if you are told, ‘we are entering an era of creativity’, you may be clueless about what to do if that is not the way you have been living before. Indeed, the time in which every individual is encouraged to exhibit creativity has just begun; however, many before us have lived in this way. By reading books written about such creative people, you will be able to gain hints on how to shape your way of living. Reading is, in other words, a way to gain ‘Clues for Creative Living’.
26	<b>Movement of the World</b>		What sort of world do we live in? The news helps us keep up with what goes on in the world, but often times the news only shows prompt, short-term information. Books can be used to gain an understanding of a mid to long-term evolution or movement of the world. This can be done by not only reading books but also by visiting bookstores and seeing what kinds of books are being published/featured at that time. By observing the books that are in season over a period of time, you will be able to gain a sense of the ‘movement of the world’.
27	<b>Pieces of the Future</b>		What will the future bring? That is one rhetorical question, which no one can answer. However, it is also true that the future does not come out of nowhere; it is, in fact, connected to the present. Therefore, one way to utilize reading is to look for ‘Pieces of the Future’. Books can help you collect various ideas and hints, which you can use to put together to create your own future vision. Taking such an approach is the ultimate form of ‘Creative Reading’ and will be the base for you to live your life creatively.

#### REFERENCES

- Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I. and Angel, S. (1977) *A Pattern Language: Towns, Buildings, Construction*, Oxford University Press. New York.
- Iba, T. (2015) “Pattern Languages as Media for Creative Dialogue: Functional Analysis of Dialogue Workshops” in *PURPLSOC: The Workshop 2014*, eds by Peter Baumgartner, Richard Sickinger, Berlin: epubli, pp.236-255.
- Iba, T. (2016) “Sociological Perspective of the Creative Society” in Matth us P. Zylka, Hauke Fuehres, Andrea Fronzetti Colladon, Peter A. Gloor (eds.), *Designing Networks for Innovation and Improvisation*, Springer International Publishing, pp.29-42.
- Iba, T. Yoshikawa, A., Kaneko, T., Kimura, N., Kubota, T. (2016) “Pattern Objects: Making Patterns Visible in Daily Life” (Chapter 11) in Matthaus P. Zylka, Hauke Fuehres, Andrea Fronzetti Colladon, Peter A. Gloor (eds.), *Designing Networks for Innovation and Improvisation*, Springer International Publishing, pp.105-112
- Luhmann N. (1995), *Social Systems*, Stanford University Press, Stanford, CA.
- Luhmann, N. (1989) *Ecological Communication*, University of Chicago Press, Chicago, IL.
- Matsuoka, S. (2009) *Tadokujutsu* [How to Read Books A Lot], in Japanese Chikumashobo.
- Murakami, H. (2015) *Shokugyo Toshiteno Shosetsuka* [Novelist as a profession], in Japanese, Switch Publishing.
- Nitta, R., Murakami, W., Watanabe, Y., Iba, T. (2018) “Supporting Life with Reading: 9 Patterns from A Pattern Language for Creative Reading”. *HILLSIDE Proc. of Conf. on Pattern Lang. of Prog.* 25 (October 2018).