

Degree	Type	Year
School Library and Reading Promotion	OB	1

## Contact

Name: Maria Neus Real Mercadal

Email: neus.real@uab.cat

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

None.

## Objectives and Contextualisation

This module relates the pedagogical objectives of school libraries and the activities to enhance reading with the social forms of accessing culture. It particularly aims at training participants to become cultural mediators by encouraging them to take place in cultural activities (reading clubs, cinema forums, artistic exhibitions, theatre plays, concerts, literary tours, etc.). The course also presents strategies to design and disseminate, digitally or in print, the activities carried out in the school libraries or promoted through the community reading plans.

## Learning Outcomes

1. CA07 (Competence) Create proposals for the dissemination of cultural and reading activities organised by libraries or cultural programmes using expressive tools and dissemination channels that are appropriate for the audience to whom the activity is addressed.
2. CA08 (Competence) Plan activities for the social promotion of reading, while taking the context into account, as well as theoretical references and previous experiences, any necessary planning, and the evaluation strategy in specific school and social environments, including new reading promotion environments, such as literary networks or museums, in addition to traditional ones.
3. KA09 (Knowledge) Recognise the functions and tasks of literary and cultural mediation that are essential in the profession of the librarian, linked to the design of activities and the management of interaction in literary and cultural events.
4. KA10 (Knowledge) Identify needs in relation to reading in school and social contexts as a step prior to the conceptualisation and design of literary and cultural mediation activities.
5. KA11 (Knowledge) Identify the socio-cultural, linguistic, interpretative, ideological, and artistic elements in the reading practices and habits of current societies, as well as in school learning processes, to take them into account in the planning and design of mediation activities.
6. SA11 (Skill) Propose books and fiction resources that are suitable for different types of target audience and consistent with the uses, objectives, resources, and context of the reading promotion activity.

7. SA12 (Skill) Guarantee social responsibilities in terms of inclusion in the design and implementation of reading promotion and mediation activities to ensure that participation is as broad and universal as possible.
8. SA13 (Skill) Develop strategies for innovation, creativity, and entrepreneurship in the field of literary mediation, both in school and social contexts, while taking an artistic, intertextual, and multi-sensory vision of literature into account.

## Content

1. Participation in social and cultural activities thanks to the community reading plans or the activities carried out in the school libraries. Literature and music. Literature and cinema. Theatre: texts and representations. Artistic and literary exhibitions. Literature and territory: literary tours and literary promotion in museums. Current news and key past events.
2. Oral narratives and other linguistic, plastic and multimodal communicative resources. Programming activities.
3. Strategies to disseminate reading activities: print and digital instruments. School library blogs.

These contents are treated by taking into account the gender perspective.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Face-to-face lectures	18	0.72	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13, CA07
Type: Supervised			
Tasks and course readings	82	3.28	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13, CA07
Type: Autonomous			
Individual assignment.	50	2	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13, CA07

- Theoretical explanations and classroom practical exercises.
- Cultural outings to live cultural experiences.\*
- Active participation in cultural events in and outside the classroom.
- Critical and reflexive analysis of cultural events in and outside the classroom.
- Elaboration and viva of creative activities and proposals to disseminate cultural activities, using ICT tools if necessary.
- Online tutorials.

\* Cultural outings are mandatory. To attend these cultural outings, the university demands students to follow a very short course and to sign a responsibility document.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Programming work of a school library activity that promotes reading in relation to one or some cultural manifestatons	45%	0	0	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13
Attendance and quality of the individual participation in class activities	30%	0	0	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13
Written individual interventions, submitted in class or in virtual forums, about literary works and reading promotion activities	25%	0	0	CA07, CA08, KA09, KA10, KA11, SA11, SA12, SA13

Attendance is compulsory. 80% of attendance is required to pass this course. Students who cannot attend an outing due to justified reasons (illness, public transport incidences, serious family problems, etc.), will be offered the chance to deliver a written essay on an equivalent cultural experience lived by themselves. In case of not being able to attend a session that is not an outing due to serious reasons, when this means lower the 80% attendance students will be able to recover this session by means of a written essay equivalent to the work done during that whole session.

If the attendance criterion is met, participants should obtain a minimum score in 5 out of 10 in all the assignments to have a pass mark in this course. The final mark is the result of adding the scores obtained in all the assignments.

Oral comments in and outside the classroom and written interventions submitted in class or in virtual forums will be carried out during the development of the module and are not recoverable, while the programming work will be delivered at the end of classes, the previous week, and is recoverable.

Students who do not deliver the assessment activities or whose delivery percentage does not exceed 20% will be listed as NOT assessed

The teacher will give feedback on the activities in a period not exceeding 20 working days of the academic calendar.

In case of a fail, recovery would take place in June by means of another programming work and a personal interview aimed at evaluating the knowledge and skills acquired. In case of plagiarism, the student will get a 0 of the course.

#### Use of Artificial Intelligence (AI)

The use of Artificial Intelligence technologies (AI) as an integral part of course activities is allowed, as far as final results provide a significant contribution of the student to the analysis and personal reflection. Alumni must clearly identify which parts are generated by these technologies, specify which ones have been used and

include a critical reflection on their influence in the process and final result of the activity. Lack of transparency in the use of AI will be considered academic dishonesty and may result in a penalty for the activity, or significant sanctions in serious cases.

#### One-off assessment

In the case of opting for the one-off assessment, the same assessment and recovery system will be applied as for the continuous assessment, but the written submissions and oral presentations will be made in a singleday (which will not be on Wednesday or Thursday hours and the student can be requested to travel to the Bellaterra UAB Campus). None of these deliveries will receive formative assessment because opting for the single assessment implies a waiver of continuous assessment. In the case of the one-off assessment, an assessment interview is added to the set of activities that are assessed. Therefore, the evidences to be evaluated will be the following:

Attendance and quality of individual class participation (includes oral presentation): 10%

Individual interventions submitted in class or in virtual forums: 20%

Individual programming work: 45%

Assessment interview: 25%

## Bibliography

### REFERENCES

#### BIBLIOGRAPHY

Aliagas, Cristina, Fèrriz, Teresa, Albareda, Mariona, Oltra, Adrià (2022). Poesia: una proposta per interpretar poemes en clau artística i audiovisual. *Articles. De Didàctica de la Llengua i de la Literatura*, 96(1): 40-44.

Allis, M. (2012). *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century*. Woodbridge, UK: The Boydell Press

Alvermann, D. (ed.) (2002). *Adolescents and Literacies in a Digital World*. New York: Peter Lang

Arizpe, E.; Cliff-Hodges, G. (eds.) (2018). *Young People Reading. Empirical Research Across International Contexts*. Abingdon, Oxon; New York: Routledge

Ballard, P.J.; Anderson G.; Moore, D.P. & Daniel, S. S. (2023). Youth experiences in authoring action: The impact of an arts-based youth program on youth development, *Journal of Adolescent Research*, 38(1), 178-210

Balló, J.; Pérez, X. (1995). *La llavor immortal*. Barcelona: Empúries

Barenboim, D. (2009). *Everything is Connected: The Power of Music*. London: W&N

Barricelli, J.-P.; Gibaldi, J. (eds.) (1982). *Interrelations of Literature*. New York: Modern Language Association of America

Bataller Català, A. (2020). Llegendes i paisatges com a elements de mediació literària Encantades i pedagogia de l'imaginari. *Cultura, Lenguaje y Representación*, Vol. XXIII, 7-23

Bonilla, E.; Goldin, D. & Salaberria, R. (coords.) (2008). *Bibliotecas y escuelas. Retos y posibilidades en la sociedad del conocimiento*. México DF: Océano

Bluestone, G. (1957). *Novels into Film: The Metamorphosis of Fiction into Cinema*

- Borràs, L. (2011). *Per què llegirels clàssics avui?* Badalona: Ara Llibres
- Calvino, I. (1993). *Por qué leer los clásicos*. Barcelona: Tusquets
- Calvino, I.; Creagh, P. (transl.) (1986). Why Read the Classics?, *The New York Review of Books*, 33 (15 (October 9). Web (15<sup>th</sup> May 2019) (<https://whumspring2010.files.wordpress.com/2010/03/calvino.pdf>).
- Carreño, Ò. (2015). *Eleco de las lecturas*. Santiago de Chile: Dirección de Bibliotecas, Archivos y Museos
- Cartmell, D. (ed.) (2012). *A Companion to Literature, Film, and Adaptation*. Wiley-Blackwell
- Cartmell, D.; Whelehan, I. (eds.) (2007). *The Cambridge Companion to Literature on Screen*. Cambridge University Press
- Centelles, J. (2005). *La biblioteca, el cor de l'escola*. En línia: <http://www.xtec.cat/sgfp/licencias/200304/memories/823m.pdf>
- Chance, R. Lesesne, T. (2012). Rethinking Reading Promotion: Old School Meets Technology, *Teacher Librarian*, 39:5 (June), pp. 26-28. Web (14<sup>th</sup> May 2019) (<https://search.proquest.com/docview/1024434634/fulltextPDF/1FA89FBDF0B44D07PQ/1?accountid=15292>)
- Clark, C.; Foster, A. (2005). *Children's and young people's reading habits and preferences: the who, what, why, where and when*. National Literacy Trust
- Clark, C.; Rumbold, K. (2006). *Reading for pleasure: A research overview*. National Literacy Trust
- Clark, C.; Hawkins, M. (2009) *Public Libraries and Literacy*. National Literacy Trust
- Clark, C. (2010). *Linking School Libraries and Literacy*. National Literacy Trust
- Clark, C. (2012). *Children's Reading Today*. National Literacy Trust
- Clark, C.; Teravainen, A. (2017). *Book ownership and reading Outcomes*. National Literacy Trust
- Corrigan, T. (ed.) (2011). *Film and Literature: An Introduction and Reader*, 2nd Ed. London: Routledge
- Craggs S. R. (1998). *Soundtracks: an international dictionary of composers for film*. Aldershot, Hants, England: Ashgate
- Cueto. R. (1996). *Cien bandas sonoras en la historia del cine*. Madrid: Nuer
- Dayan, P. (2006). *Music Writing Literature, from Sand via Debussy to Derrida*. Aldershot, UK: Ashgate
- DDAA (2005). "Cine y literatura", *Textos de Didáctica de la Lengua y de la Literatura* 40, 9-80
- DDAA (2017). Reading Music through Literature, *Journal of Musicological Research*, 36. Web (15<sup>th</sup> May 2019) (<https://www.tandfonline.com/toc/gmur20/36/1>)
- Elliott, J. (2007). Academic Libraries and Extracurricular Reading Promotion. *Reference & User Services Quarterly*, Vol. 46, No. 3 (Spring), pp. 34-43
- Even-Zohar, I. (1990). *Polysistem Studies*. Web (14<sup>th</sup> May 2019) ([https://m.tau.ac.il/~itamarez/works/books/Even-Zohar\\_1990--Polysystem%20studies.pdf](https://m.tau.ac.il/~itamarez/works/books/Even-Zohar_1990--Polysystem%20studies.pdf))
- Fontich, X. (2013). "Cine y literatura en secundaria para trabajar la interpretación literaria conjuntamente", *Textos de Didáctica de la Lengua y de la Literatura* 37, 121-131
- Frodeman, R.; Thompson Klein, J.; Mitcham, C. (eds.) (2010). *The Oxford Handbook of Interdisciplinarity*. Oxford: Oxford University Press

Hall, C.; Coles, M. (1999). *Children's reading choices*. London: Routledge.

[Horellou-Lafarge, C.; Segré, M. \(2016\). \*Sociologie de la lecture\*. La Découverte](#)

Huerta Ramón; Ricard; Pardón Giner, Paula (2025). Museos para educar en creatividad, *Aula* 325 (mayo).

ICESEM (2017). *Proceedings of the 2017 International Conference on Education Science and Economic Management*. Web (14th May 2019) (<https://www.atlantis-press.com/proceedings/icesem-17/25884809>)

Kirchberg, V.; Tröndle, M. (2012) Experiencing Exhibitions: A Review of Studies on Visitor Experiences in Museums, *Curator. The Museum Journal*, 55 (4): 435-452

Kramer, L. (1984). *Music and Poetry: The Nineteenth Century and After*. Berkeley: University of California Press

Kramer, L. (2010). *Interpreting Music*. University of California Press

Lluch, G. & Sánchez García, S. (2017). La promoción de la lectura: Un análisis crítico de los artículos de investigación, *Revista Española de Documentación Científica*, 40 (4)

Marill, A. H. (1998). *Keeping score: film and television music, 1988-1997*. Lanham, Md.: Scarecrow Press

Mason, R. (2006). "Cultural Theory and Museum Studies". In: Macdonald, S. (ed.). *A Companion to Museum Studies*, pp. 17-32. Wiley-Blackwell. Web (15th May 2019) (<https://books.google.es/books?hl=ca&lr=&id=oQ8c6kRgH1IC&oi=fnd&pg=PA17&dq=exhibitions+and+literature+;>  
)

McGee, M.; Jefferson, N. C. (2001). *Encyclopedia of motion picture sound*. London: McFarland

Munita, F. (2016). Prácticas didácticas, creencias y hábitos lectores del profesor en una escuela exitosa en la promoción lectora, *Ocnos*, 15 (2), 77-97

Munita, F. (2022). *Yo, mediador*. Madrid: Octaedro

Negus, K. (2012). "Narrative, Interpretation, and the Popular Song", *The Musical Quarterly* 95/2-3 (Summer-Fall), 368-95

Pagès, V. (1998). *Un tramvia anomenat text*. Barcelona: Empúries

Pennac, D. (2008). *Com una novel·la*. Barcelona: Empúries / Pennac, D. (1994). *Readslike a Novel*. Quartet Books

Proust, M. (1996). *Sobre la lectura*. Barcelona: Quaderns Crema / Proust, M.; Ruskin, J. (2011) *On Reading*. Hesperus Press LTD

Real, N. (2021). Mercè Rodoreda, the most translated author in Catalan Fiction, *Catalan Historical Review*, 14 (2021), 89-104

Reverdy, C. (2016). La lecture, entre famille et école: comment se développe le goût de lire. Lyon: Institut Français de l'Éducation. Web (14th May 2019) ([https://f-origin.hypotheses.org/wp-content/blogs.dir/464/files/2016/04/CC-Lecture\\_2016\\_Reverdy\\_Famille-et-e%C](https://f-origin.hypotheses.org/wp-content/blogs.dir/464/files/2016/04/CC-Lecture_2016_Reverdy_Famille-et-e%C)  
)

Sangkaeo, S. (1999). Reading Habit Promotion in ASEAN Libraries. In: *IFLA Council and General Conference. Conference Programme and Proceedings* (65th, Bangkok, Thailand, August 20-28, 1999). Web (14<sup>th</sup> May 2019) (<https://files.eric.ed.gov/fulltext/ED441496.pdf>)

Smith, H. (2016). *The Contemporary Literature-Music Relationship: Intermedia, Voice, Technology, Cross-Cultural Exchange*. New York: Routledge

- Stam, R.; Raengo, A. (eds.) (2004). *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Wiley-Blackwell
- Steiner, G. (2019). *Necesidad de música*. Madrid: Grano de sal
- Teixidor, E. (2007). *La lectura i la vida*. Barcelona: Columna
- Todorov, T. (2007). *La literatura en perill*. Barcelona: Galàxia Gutemberg / *La littérature en péril*. Flammarion
- Weaver, A. H. (2014). Towards a Narratological Analysis of the Romantic Lied: Events, Voice, and Focalization in Nineteenth-Century German Poetry and Music, *Music & Letters* 95/3 (August), 374-403
- Wolf, W. (1999). *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*. Amsterdam: Rodopi
- Xiaoli An, Y. D. (2017). Discussion on Classic Reading Promotion in the University Library in the Internet Plus Era. Web (14th May 2019) (<https://doi.org/10.2991/icesem-17.2017.72>)
- Zang, X. (2020). Library Reading Promotion in Arts Colleges, *Journal of Library and Information Sciences in Agriculture*, 8(32)  
(<https://www.proquest.com/docview/2861342909/fulltextPDF/69DCA843D7B7471APQ/1?accountid=15292&sourceid=15292&sourceid=15292&sourceid=15292>)
- Zakir, H. (2016). Towards a lifelong learning society through reading promotion: Opportunities and challenges for libraries and community learning centres in Viet Nam, *International Review of Education*, 62 (2) (April): 205-219. Web (14th May 2019) (<https://link.springer.com/article/10.1007/s11159-016-9552-y>)

#### LINKS

- <http://www.epdlp.com/> <http://letra.uoc.edu/ca/tema/cinema-i-literatura-catalana>
- <http://www.espaisescrits.cat/home.php?op=43&module=rutes>  
<http://www.agendacentrosobrasociallacaixa.es/ca> <http://www.mapaliterari.cat/ca/>
- <http://www.contacontes.cat> <http://www.espectaclesinfantils.cat/conatcontes.asp> <http://tantagora.net>  
<http://cosdelletra.blogspot.com.es/> <http://jaumecentelles.cat> <http://www.traces.uab.es/tracesbd>  
<http://www.butxaca.com>
- <http://www20.gencat.cat/portal/site/CulturaDepartament/menuitem.a698cbe5a26e56a65a2a63a7b0c0e1a0/?vgn>
- <http://casalector.fundaciongsr.com/>
- <http://www.filmoteca.cat/web/>
- <http://www.museudelcinema.cat/cat/index.php>
- <http://recursos.cnice.mec.es/media/cine/bloque1/>
- [www.mundobso.com](http://www.mundobso.com)
- <http://www.xtec.cat/~xripoll/cine0.htm>
- <http://www.tnc.cat>
- <http://www.teatre victoria.com/ca/espectacles-amb-classe/>
- <http://www.viuelteatre.com/>
- <http://www.teatrelliure.com/>
- <http://www.jtregina.com/>
- <http://www.jovespectacle.cat/>

More specific bibliography and links will be provided out of the particular selection of theoretical and literary texts, visits and activities of the course.

## Software

During the course we will use Meet or Teams, Spotify, Moodle and Office Package.

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	annual	afternoon