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This is the **published version** of the bachelor thesis:

Zúñiga Artigas, Júlia; Noves Alejandro, Laia, dir. Book club for young minds : program to promote reading habits through art. Bellaterra: Universitat Autònoma de Barcelona, 2023. (Grau en Educació Primària)

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PRIMARY EDUCATION DEGREE

**BOOK CLUB FOR YOUNG MINDS:  
PROGRAM**

**TO PROMOTE READING HABITS THROUGH ART**

JÚLIA ZÚÑIGA ARTIGAS

Laia Noves Alejandro, Àrea de Didàctica de l'Expressió Plàstica

June 3, 2024,  
Academic Year 2023-2024

# BOOK CLUB FOR YOUNG MINDS: PROGRAM TO PROMOTE READING HABITS THROUGH ART

Júlia Zúñiga Artigas  
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Laia Noves Alejandro, Àrea de Didàctica de l'Expressió  
Plàstica

## **ABSTRACT**

Recent evidence suggests that promoting reading habits among children is crucial. Using art as a motivator is a promising approach, as it significantly contributes to the comprehensive development of children. This document presents a ready-to-implement reading program proposal that integrates various artistic disciplines to foster reading habits. The research involves examining the current reading situation in Spain, conducting a theoretical review to determine the benefits of art for children's development, and exploring effective methods for promoting reading.

The reading program consists of six sessions, and this paper includes all the necessary didactic materials. Additionally, a survey is conducted with four professionals from the education and library sectors to evaluate the quality and viability of the project. The feedback indicates that the program is potentially an effective tool for promoting reading. The results of this study present a program that can be implemented in both educational institutions and community services. It not only fosters children's interest in reading but also introduces them to the world of art, making it a versatile tool for promoting both literacy and artistic appreciation.

Keywords: artistic disciplines, reading habits, reading promotion, reading program

## **RESUM**

Evidències recents suggereixen que promoure els hàbits de lectura entre els infants és crucial. Utilitzar l'art com a motivador és un enfocament prometedor, ja que contribueix significativament al desenvolupament integral de l'infant. Aquest document presenta una proposta de programa de lectura llest per implementar que integra diverses disciplines artístiques per fomentar els hàbits de lectura. La investigació implica examinar la situació actual de la lectura a Espanya, realitzar una revisió teòrica per determinar els beneficis de l'art en el desenvolupament dels nens i explorar mètodes efectius per promoure la lectura.

El programa de lectura consisteix en sis sessions, i en aquest paper s'inclouen tots els materials didàctics necessaris. A més, es realitza una enquesta a quatre professionals del sector educatiu i de les biblioteques per avaluar la qualitat i la viabilitat del projecte. Els comentaris indiquen que el programa és potencialment una eina efectiva per promoure la lectura. Els resultats d'aquest estudi presenten un programa implementable tant en institucions educatives com en serveis comunitaris. No només fomenta l'interès dels nens per la lectura, sinó que també els introdueix al món de l'art, convertint-lo en una eina versàtil per fomentar tant la literacitat com l'apreciació artística.

Paraules clau: disciplines artístiques, hàbits de lectura, promoció de la lectura, programa de lectura

## **RESUMEN**

Evidencias recientes sugieren que promover los hábitos de lectura entre los niños es crucial. Utilizar el arte como motivador es un enfoque prometedor, ya que contribuye significativamente al desarrollo integral de los niños. Este documento presenta una propuesta de programa de lectura listo para implementar que integra diversas disciplinas artísticas para fomentar los hábitos de lectura. La investigación implica examinar la situación actual de la lectura en España, realizar una revisión teórica para determinar los beneficios del arte para el desarrollo infantil y explorar métodos efectivos para promover la lectura.

El programa de lectura consta de seis sesiones, este documento incluye todos los materiales didácticos necesarios. Además, se realiza una encuesta con cuatro profesionales del sector educativo y de las bibliotecas para evaluar la calidad y viabilidad del proyecto. Los comentarios indican que el programa es potencialmente una herramienta efectiva para promover la lectura. Los resultados de este estudio presentan un programa que puede implementarse tanto en instituciones educativas como en servicios comunitarios. No solo fomenta el interés de los niños por la lectura, sino que también los introduce en el mundo del arte, convirtiéndolo en una herramienta versátil para promover tanto la alfabetización como la apreciación artística.

Palabras clave: disciplinas artísticas, hábitos de lectura, promoción de la lectura, programa de lectura

<b>1. APPROACH TO THE DETECTED NEED</b>	<b>4</b>
<b>2. OBJECTIVES</b>	<b>4</b>
<b>3. CONTEXTUALIZATION</b>	<b>5</b>
3.1 The Pompeu Fabra School-Institute	5
3.2 Municipal Library	5
<b>4. THEORETICAL FRAMEWORK</b>	<b>6</b>
4.1 Reading Habits 2022 of the Federation of Editors' Guilds of Spain (FGEE): Results	6
4.2 Reading habit: How to promote it	9
4.3 Art: developmental benefits for children	11
4.3.1 Cognitive-emotional development	11
4.3.2 Sociocultural development	15
<b>5. METHODOLOGICAL DESIGN</b>	<b>17</b>
5.1 Context of the proposal	17
5.2 Methodology	17
<b>6. PRESENTATION OF THE RESULTS</b>	<b>19</b>
<b>7. DISCUSSION OF RESULTS</b>	<b>22</b>
<b>8. CONCLUSIONS</b>	<b>24</b>
<b>9. REFERENCES</b>	<b>26</b>
<b>10. ANNEXES</b>	<b>28</b>
9.1 Book selection justification	28
9.2 Sessions planning	31
9.3 Materials for each session	45
9.3.1 List of questions for literary discussion	45
9.3.2 Materials "Book Club Presentation"	46
9.3.3 Materials "Hachiko, el gos que esperava"	47
9.3.4 Material "Els Willoughby"	47
9.3.4 Materials "Armstrong, l'agosatrat viatge d'un ratolí a la lluna"	48
9.3.4 Materials "La societat dels exploradors"	49
9.3.4 Materials "Closing"	52
9.4 Results of the survey to professionals	54

## **1. APPROACH TO THE DETECTED NEED**

This dissertation is based on the detected need to encourage among primary school children a reading habit that persists as they grow up to enjoy the positive repercussions it entails in terms of their development.

My concern about this situation arises from the above 2022 Spanish reading indexes developed by the Federación de Gremios de Editores de España (FGEE), with the sponsorship of Centro Español de Derechos Reprográficos (CEDRO) and in collaboration with the Ministry of Culture and Sports, which will be discussed during this document.

Among some of the data noteworthy, currently 35.2% of the population does not read books. Focusing on the age group this TFG is studying, 78.2% continue to be frequent readers of books in their free time, while between the ages of 15 and 18 the percentage drops to 67.7%.

With the aim of improving these results, this TFG will be devoted to design a program to promote reading through art for children between 10 and 12 years old. To do so, before the elaboration of it, the current situation of reading habits in Spain will be mentioned, a justification will be given as to why art is the perfect tool to address this problem and an essential pillar for the cognitive, social and emotional development of individuals, and finally, how to promote the reading habit according to professionals will be explored.

The program will be called Book Club for Young Minds, and it will consist of six of sessions. This dissertation will provide the programming of this product along with all the material needed to implement it. It will also be presented to different professionals, and they will be asked to evaluate it.

## **2. OBJECTIVES**

The general objective of this dissertation is to design a ready-to-implement program to promote reading through art. To accomplish this goal, the following specific objectives have been set:

1. To investigate the benefits of art during the infancy to substantiate and validate the integration of artistic activities into the program.
2. To research on how to promote reading habits to identify and implement the most effective strategies within the program.

### 3. CONTEXTUALIZATION

The program is based on the resources and opportunities offered by the town of El Pont de Vilomara i Rocafort. This municipality is located in Bages, in the province of Barcelona, Catalonia. It has approximately 4,119 inhabitants (2022) and the town is a part of the Geoparc de la Catalunya central and the Natural Park of Sant Llorenç del Munt i l'Obac.

The locations to be mentioned in this locality related to the interest of this dissertation are the following.

#### 3.1 The Pompeu Fabra School-Institute

Its origin is lost in the time of Franco's dictatorship. Until four years ago, the centre only served students of infant and primary education, but currently it has a new building where classes are given to high school students.

It offers the following extracurricular activities, divided into three categories:

- Musical, artistic and academic reinforcement: Singing, arts and crafts, study techniques, study rooms, programming, 3D printing and robotics, magic and chess
- English: English lessons from I3 to 4th of ESO
- Sports: Baseball, dance, table tennis, judo, swimming and "Escoleta trail"

#### 3.2 Municipal Library

It was inaugurated in 1987. It offers basic library services as well as conferences, book presentations, exhibitions, workshops, story hours, board games, and book clubs.

Regarding the book clubs, they offer two, one for adults, which has been running for several years, and one for teenagers, started last January 2024.

About 10 years ago, a book club was created for children between ten and twelve years old with the support of the school. It worked well, but it was not repeated the following year, as those interested in continuing the activity could not agree on a suitable date. Currently, the librarians say that they would very much like to offer this service again in the future.

In addition, the library is also the Tourist Information Point, which makes the library offer even more services which makes it one of the points of union and meeting of the inhabitants of all ages. Each month they offer different and personalized activities at the time of the year, also the library team invites the people of the village both to be participants of the activities. An example is the project "Lectura per l'èxit educatiu" (LECXIT). This program comes from the Bofill Foundation, and is supported by various entities, among them the Generalitat de Catalunya. The library of Pont de Vilomara was one of the first to sign up, and it has been going on for ten years now.



## 4. THEORETICAL FRAMEWORK

### 4.1 Reading Habits 2022 of the Federation of Editors' Guilds of Spain (FGEE): Results

For this dissertation it is beneficial to examine the current reality of the inhabitants of Spain regarding reading habits to have a clear idea of the starting point of the program to be designed. Special focus will be placed on the results focused on book reading.

In order to do so, the previous Spanish reading indexes of 2022 developed by the Federación de Gremios de Editores de España (FGEE), with the sponsorship of Centro Español de Derechos Reprográficos (CEDRO) and in collaboration with the Ministry of Culture and Sports will be used. The survey has a total sample of 5000 interviewees covering all the country's Autonomous Communities.

#### 4.1.1 Results for those over 14 years of age.

“The total percentage of readers aged 14 or older remains stable and stands at 96.1%” (Federación de Gremios de Editores de España [FGEE] 2022 *Informe de Resultados Con el patrocinio de: Hábitos de Lectura y Compra de Libros en España*)

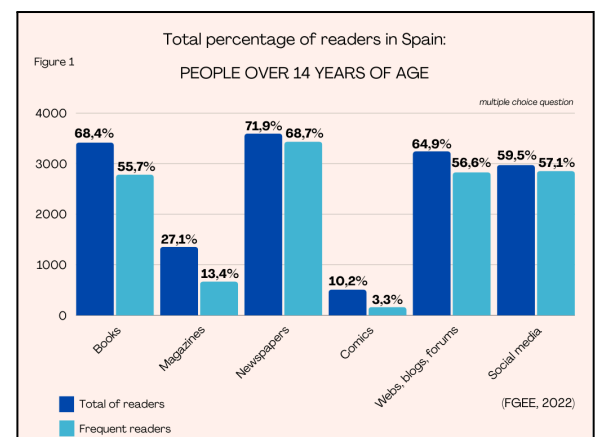
But, how is a reader defined in this study? The study classifies respondents into four categories of readers :

- Frequent readers: Those people who read at least once a week.
- Habitual readers: People who report reading at least once a month.
- Occasional readers: Those who read at least once in three months.
- Non-readers: Those who never or almost never read books.

Figure 1 shows the different reading formats observed along with the number of consumers of these formats in 2022.

According to Figure 1, the three most used formats by readers are newspapers, websites, blogs and forums, and books. However, the formats with the highest number of frequent readers are social media, newspapers and books.

(Figure 1. [Image] Adapted from: Federación de Gremios de Editores de España [FGEE] 2022 *Informe de Resultados*.)

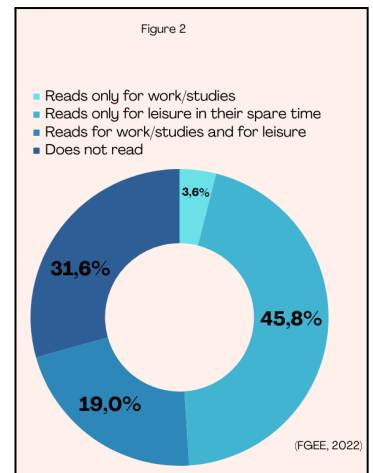


### ➤ Reading results in book and comic format in people over 14 years old

The 68.4% of book readers can be divided into three categories: those who read books for leisure, those who read books for study and/or work, and those who read books for both purposes.

In this chart, Figure 2, it can be noticed that more than half of the readers read only for pleasure, while a very small number read only for work. Only 19% use reading for both purposes, and finally, 31.6% do not read books or comics.

Furthermore, the study ended up asking "Why do they not read books or do not read them more frequently?" The study asked this question to 47.5% of participants, those who are part of the non-readers (35.2%) and occasional readers (12.3%) during their leisure time. The three most voted answers were the following: "Lack of time" (44.0%); "Spend free time on other leisure activities"; And "Lack of interest" (29.3%) (FGEE, 2022)

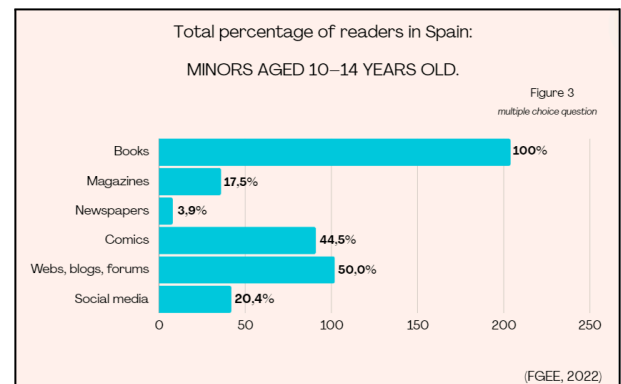


(Figure 2. [Image] Adapted from: Federación de Gremios de Editores de España [FGEE] 2022 *Informe de Resultados.*)

#### 4.1.2 Results for minors between 10 and 14 years old

Figure 6 show the number of readers for each reading format, but this time with the age group of minors between 10 and 14 years old.

If the graphic is compared with the one from the people over 14 years old it can be seen some importance differences. Firstly, book reading stands out with 100% of participants. Comic books also reach the highest number of readers. Social networks and websites have the lowest percentage. The reason behind it is probably that children that age are not that familiar with the technological world.



(Figure 3. [Image] Adapted from: Federación de Gremios de Editores de España [FGEE] 2022 *Informe de Resultados.*)

Finally, magazines and newspapers are the least favourite reading choices of minors. In fact, the number of consumers increases gradually as consumers get older.

Focusing on book consumption, if the total number of readers in this age group is the totality of it, it is not when it is specified if they read in their leisure time or if they read for studies. When differentiating, it can be seen that in 2022, only an 85.6% of readers were identified as leisure readers. (FGEE, 2022)

To conclude, the study formulated a series of statements to the survey respondents which they could answer optionally. The statements with which the children agreed most are presented below, Figure 4.

Statements on reading by minors between 10 and 14 years of age (Figure 4)			
Statement	Strongly agree	Agree	Total of participants (%)
"There are a lot of things I would like to read in the future"	70.3%	13.9%	84.2%
"Reading is an exciting and stimulating activity"	66.1%	16.1%	82.2%
"Reading helps to understand the world around us"	59.2%	18.1%	77.3%
"Reading will help me get a better job in the future"	52.1%	24.4%	76.5%
"There are many leisure activities that are more entertaining than reading"	46.0%	28.3%	74.3%
"Reading contributes to a more open and tolerant attitude"	51.7%	19.1%	70.8%
(FGEE, 2022)			

(Figure 4. [Image] Adapted from: Federación de Gremios de Editores de España [FGEE] 2022 *Informe de Resultados*.)

From these percentages It can be seen that children do have a mostly positive view of reading, as well as seeing that they are aware of certain benefits, such as learning about the world around them and acquiring a more tolerant and open attitude.

From the data collected in the study, an encouraging picture emerges regarding the frequency of reading in the population. With 55.7% of the population being frequent readers of books, a significant commitment to the practice of reading is evident.

Although 35.2% of the population continues not to read books, it is important to note that this trend is decreasing in recent years. In addition, it is observed that between the ages of 10 and 14, 85.6% are leisure readers, reflecting an interest in reading among youth.

However, it is important to address the challenges that remain. It is critical to continue to promote the importance of reading and to work on removing barriers that may hinder access to and enjoyment of books.

In summary, the results of the study indicate that, although there are areas for improvement, reading habits among the population, especially among young people, are positive. This picture suggests a promising potential for fostering an increasingly solid and widespread reading culture in society.

## 4.2 Reading habit: How to promote it

"According to Palani (2012), reading habit is an essential and important aspect for creating a literate society in this world. It shapes the personality of individuals, and it helps them to develop proper thinking methods, and creates new ideas." (Suhana & Haryudin, 2017)

The goal of this dissertation is to create a program to help develop a reading habit. A habit, according to Oxford Languages, is "a settled or regular tendency or practice, especially one that is hard to give up."

For the program design to be accurate and effective, it is important to understand which factors influence the development of the reading habit and to become familiar with methods and resources that have proven to be effective in this field. Therefore, the focus will be on relevant knowledge extracted from the study "Promoting the Reading Habit" published by UNESCO in 1975 authored by Dr. Bamberger, a researcher and one of the founders of the International Board on Books for Young People (IBBY) and former director of the International Institute for Children's Literature and Reading in Vienna. Also under consideration is the book "The Power of Reading: Insights from the Research" by Stephen D. Krashen, American professor, linguist, psychologist and writer.

### ➤ Factors which influence reading interest

**Opportunities to read and access to a wide selection of books.** It seems logical, but if infants do not have guaranteed periods of time for reading or if they do not have access to a book collection, it affects their interest in literature. Schools take this into account and offer dedicated spaces for reading, but even so, it is not enough. Both schools and other individual environments, primarily the family, must guarantee both time and access to books. However, not just any book, but a wide selection of quality literature. For this purpose, there are different sources to acquire books. "Access to books from any source, home, school, public library, will be extremely helpful and may be enough to guarantee the establishment of a reading habit." (Krashen, S. D., 2004)

**Reading models.** A child is more likely to read and show interest if they have a role model to look up to. Not only do they internalize more quickly that reading is essential and something positive, but their curiosity and interest arises sooner. Encouraging children to read is beneficial, but so is actually seeing an adult do it for pleasure. In fact, Morrow (1982) found that "nursery school and kindergarten use of library corners increased when teachers read during sustained silent reading sessions." (Krashen, S. D., 2004)

**Adequacy in the choice of books.** When discussing suitability, several aspects come into consideration. If a text is not adequate, it may be because the difficulty of the text requires reading skills that the individual does not have. In these cases, it is necessary to reevaluate and look for a proposal suitable to the needs. Other times, it is about the way in which it is presented. Font size, spacing and sentence length are aspects to take into account. There is also the use of illustrations. These are essential for first-time readers. As Bamberger (1975) said "The language of pictures is encountered by the child before that of letters." Their

function, besides facilitating the understanding of the content of the text, is to stimulate the reader's interest and create the effect that they advance faster in reading.

**The act of reading.** Reading encourages reading. The more an action is repeated, the closer it comes to becoming a pleasurable habit.

**Mass media.** "It is unwise to emphasize an opposition between books and other mass media" (Bamberger, 1975) Mass media can be a factor that can work against or in favour. While it is true that it brings us other interests and can overshadow reading, it is also a source of knowledge and learning that can encourage reading. An example is this new boom of content creators nicknamed "book tokers", referring to the social network where they operate, TikTok, who dedicate their profiles in networks to share their interest in literature and recommend books to their audience.

➤ **Tips to promote reading habit being a role model**

**Reading readiness at every level.** Reading readiness can begin as early as preschool. Storytelling and picture books are essential in this period for their cognitive development and to initiate a positive relationship with reading.

**Avoid methodological dogmatism.** When teaching to read and to have fun reading, the best option is not to focus on a single methodology. A much more flexible and varied approach should be advocated, seeking to satisfy the individual needs of the child. To do this it is necessary to discover and apply those resources and methodologies which facilitate their learning. "The approach to all pupils should be many-sided, and the methods used should be eclectic." (Bamberger, 1975)

**Encourage individual reading.** "Research reports agree that pleasure and interest in reading and development of the reading habit can be attained far better through the individualized method of teaching reading" (Bamberger, 1975). From this it can be extracted that, although one should not only confine oneself to one way of doing things, using individual reading is an effective method to develop the reading habit. It also offers the reader the opportunity to analyse and evaluate information individually, encouraging critical thinking.

**Role model as a guide, not as an instructor.** Books have a lot to say. Two people can read the same book and extract different conclusions and messages. These situations can be noticed when book discussions take place. The adult moderator of these conversations, if there is one, should act as someone who values literature and understands, as Bamberger (1975) states "what a book has to say to students about their lives, their problems, and their questions, should be their personal discovery."

**Seek time to read daily.** "It is better to read for fifteen minutes each day than half an hour every other day." (Bamberger, 1975) As previously mentioned, a habit is created by constant practice. If the infant follows a daily routine, it will be easier to find a time to add to it. A very effective option is to have the infant's models read with them, either with a joint reading or both of them reading separately. In this way, in addition to creating a bond, it motivates the reader.

## ➤ Activities

The following is a list of activities that appear in the aforementioned books "The power of reading" and "Promoting reading habits." (Bamberger, 1975; Krashen, 2004).

- Reading diary: As its name indicates, it is a diary focused on reading. Although it can be presented in different formats and contain diverse material, the most common is to keep a record of the books read and information about them, such as the author's name, the pages, how long it has taken to read it and the score it gives.

"After the pupils have become accustomed to entering every book they read and a great number have been noted, a passion for collecting and competition begins to develop. The "reading diary" incites reading." (Bamberger, 1975)

- Book discussions.
- Meetings with authors.
- Reading festivals.
- Book quiz games.
- Essay competitions.
- Borrowing books.
- Book dramatizations.
- Drawing stories/ scenes.

## 4.3 Art: developmental benefits for children

Art has always been a fundamental part of human expression, and its benefits extend far beyond just creating pieces. When it comes to children's development, engaging in artistic activities can have a profound impact on their cognitive, emotional and sociocultural development. In this section, the various benefits of incorporating arts into children's lives will be explored.

### 4.3.1 Cognitive-emotional development

"Cognition is the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses. It encompasses various aspects of high-level intellectual functions and processes such as attention, memory, knowledge, decision-making, planning, reasoning, judgment, perception comprehension, language, and visuospatial function." (Dhakal A, Bobrin BD, 2023)

That being said, it can be stated that cognitive development serves as an umbrella term for all those mental skills, knowledge and abilities that are essential for us to understand the world and to act critically in decision-making.

Some of the areas that cognitive development encompasses are the following: self-concept, critical thinking, problem-solving and language acquisition. Each of these areas are developed in a progressive and complex manner throughout childhood and adolescence, influenced by genetic, environmental and social factors. Improving proficiency in these fields require interventions using interaction with the environment, active exploration, and participation in a variety of activities and experiences.

### ➤ **Self-concept**

Shavelson (1976) defined the **self-concept** as to be a person's self-perceptions that are formed through experience with and interpretations of one's environment. Shavelson emphasizes that self concept is a hypothetical construct that is potentially useful in explaining and predicting how a person acts (J. Hutson, 1998).

The development of the self-concept involves an increasingly complex and accurate understanding of oneself. From a cognitive perspective, self-concept development involves mental processes such as self-evaluation and self-awareness. Self-concept has been discussed and studied by various psychologists and theorists, who state that among some of the aspects that make up this term are self-discovery, self-esteem and self-confidence.

"Artistic activities also favour in children a more complete knowledge of themselves, a greater confidence in their abilities and a better acceptance of others." (Iwai, K, 2002)

Beginning with **self-discovery**, works of art can be viewed as Aguirre Arriaga (2017) described them being these "human experiences where we can see the author's beliefs, values, knowledge, and sensibilities." Franz Cizek (1921) also had this idea about art and argued that the arts represented a natural aspect of human development whose absence impeded mental growth. He believed that art education helped develop in children the ability to express feelings and ideas.(Bamford, 2009)

By painting, drawing, writing poetry or creating music, among other artistic activities, people can **represent and process their feelings** in a creative way. One of many examples of people using art to express is the famous Mexican artist Frida Kahlo, whose legacy stands out for sharing her vision of the world and personal life, with paintings such as "The Two Fridas" (1939) where she portrays herself as two characters reflecting the complex duality of her personality.

"Art gives us the opportunity to work on knowing what we feel—it is not merely cathartic in the sense of allowing emotions to pour out indiscriminately. (...) For Freud, emotions are invoked by art in an experimental way: they create the opportunity to practice regulating, enjoying and being enlightened by them." (L. Jurist, 2008)

In view of this, it is necessary to highlight Art as a tool to work on **emotions and the self-regulation** of these emotions. "Searching for meaning through the art process and the art products inevitably involves the emotions." (Mac Giolla Ri, 2010) In fact, emotions and their

regulation is one of the areas covered in art therapy along with the treatment of psychological and mental health problems.

All this is not unrelated to the concept of **self-esteem**. As Joseph A. Bailey (2003) expresses "a worth-based self-esteem can be seen by looking at how self-identity, self-concept, and self-image are cultivated."

A study where an art therapy intervention was carried out to, among other objectives, see if art could serve for emotional and self-esteem improvement was "The Effects of Visual Art Making on Psychological Distress and Self-Esteem in Women Receiving Treatment for Breast Cancer" by authors Johanna Czamanski-Cohen and Karen L Weihs. This study was conducted several times with women undergoing treatment for breast cancer. It was done by dividing these women into two groups, one in the artistic intervention group and the other in a waiting list control group. Those in the intervention group did weekly art-making sessions for eight weeks. The results of the study showed that the participants in that group experienced a significant decrease in psychological distress and an improvement in self-esteem compared to those in the control group.

In emotional development empathy is also included. This can be worked on by creating or observing works that portray different social groups, cultures or contexts. By listening to and sharing stories through art, one can develop a **deeper understanding of the experiences of others and cultivate a sense of empathy and solidarity**. "It is widely thought that the capacity of artworks to arouse emotions in audiences is a perfectly natural and unproblematic fact. It just seems obvious that we can feel sadness or pity for fictional characters, fear at the sight of threatening monsters on the film screen, and joy upon listening to upbeat, happy songs." (H Naar, n.d.)

**Self-confidence** refers to "people's sense of competence and skill, their perceived capability to deal effectively with various situations" (Shrauger & Schohn, 1995, p. 256) A characteristic of the artistic disciplines is that they offer numerous opportunities to develop and strengthen self-confidence by challenging people to explore their creativity, acquire new skills and express themselves in unique and authentic ways. Some of these examples might be using dance to gain control of the body; exploring different artistic techniques and styles of some of the visual arts such as painting; learning to play a musical instrument or improving vocal skills... And as stated by Joseph A. Bailey (2003) "Achieving a creative goal can be very rewarding, bringing with it self-confidence, pride and hope."

#### ➤ **Problem-solving: critical and creative thinking**

According to Runco (2003) problem-solving is the sum of creative and critical thinking. "Critical thinking involves generating ideas that could be used to solve a problem, whereas critical thinking involves evaluating ideas that could be used to solve a problem." (E. Mayer & C.Wittrock, 2006)

Another definition of critical thinking is the following: "Critical thinking is the intellectually disciplined process of actively and skilfully conceptualizing, applying, analysing, synthesizing,



and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.” (National Council for Excellence in Critical Thinking, 1987)

Considering this, without the cognitive processes mentioned in the definition of critical thinking and creative thinking we would not be able to carry out an adequate solving of a problem.

This leads us to agree that in order to improve problem-solving, it is essential to create situations that foster creativity among children. According to Pusitaningtya, (2016) Creativity is understood “as a general ability to create something new, as the ability to provide new ideas that can be applied in problem-solving, the ability to see new relationships between pre-existing elements.”

There are several studies that support this argument that Art helps in the **development of creativity**. Corroborating results are, for example, the results of the Torrance Thinking Creatively in Action and Movement Test (TCAM) from which it was found that students who participated in a dance program scored much better on fluency, originality and imagination than those in a physical education program (Iwai, K., 2002). (Iwai, K., 2002).

Mohanty and Hejmandi (1992) also concluded this when they conducted a study in which four groups received 20 days of instruction in music and dance and scored the highest on the Torrance test of creative thinking. This led them to conclude that kinaesthetic activities fostered creativity (Iwai, K., 2002).

Art, offers opportunities to equip children with a better mastery of cognitive skills, as it forces them to think outside the box and find creative solutions to various challenges. Whether it is choosing which word is best suited to represent their speech in a poem, getting the tone needed for a painting, improving pitch in singing, or solving collaboration and communication problems in joint activities children are constantly using their problem-solving skills when they participate in art.

### ➤ **Language acquisition**

“The use of visual art, poetry, song, or dance in the language classroom can introduce a productive form of slowing down, as there is more potential to dwell within the words and meaning. The arts can create contexts for language uses that are rich.” (Fleming, M., 2023)

Language is a fundamental component of human development, as it plays a central role in communication and in understanding and interacting with the environment. As humans grow, they gradually learn how language operates and expand their repertoire. The process is complex and requires diverse experiences and stimuli for optimal development.

In this sense, art emerges as an invaluable resource in the process of language acquisition and development. Through various forms of artistic expression, such as music, theatre, literature and visual arts, individuals can experience and explore language in creative and meaningful

ways. "The value of the arts lies in being able to bring the real world with all its complexities and authentic uses of language into the classroom" (Fleming, M., 2023).

To test this theory, numerous studies have been conducted to determine whether art does indeed contribute to language acquisition. The following are a few of these.

In the paper by DuPont (1992) "The effectiveness of creative drama as an instructional strategy to enhance the reading comprehension," a study was conducted with fifth grade students in Pennsylvania. The study involved three groups from two classes from the same school. The first group, Group 1, was taught by the researcher who selected six books of age-appropriate literature and had them participate in creative dramatic activities. Group 2, had the same six stories but only read them without dramatizing them. Group 3 continued doing their classes as scheduled. Before starting all participants did an initial test, the Metropolitan Reading Comprehension Test (MAT6). The results indicated that all three groups were equivalent in reading comprehension. At the end of the period a post test was made, and it was stated that the only group that showed a significant increase in scores from pre-test to post-test was Group 1.

"In addition to language skills, reading is one of the areas in which arts activities can be beneficial. In 1980, CEMREL Inc. an educational research firm, conducted 67 case studies in California and concluded that student achievement in reading, writing, and mathematics improved when the arts were in the curriculum." (Iwai, K., 2002)

Another program dedicated to language improvement, is Learning to Read Through the Arts (L.T.R.T.A.) its main objective is to increase students' achievement in reading and writing through an interdisciplinary, thematic approach that integrates a total arts program. It has been implemented in various schools and communities. (O'Brien, B. C., 1982).

For its development, workshops were conducted by reading teachers and artist/teachers. In each class, the reading teacher uses creative, arts oriented materials related to a particular L.T.R.T.A. site's theme in the reading/writing workshop, and the artist/teacher provides arts-related thematic activities that are reading- and language-oriented. (O'Brien, B. C., 1982) Studies and evaluations have shown positive results not only in terms of improving the reading and writing skills of students participating in the program, but also these participants have stated that the program was having a positive effect on students' self-esteem.

#### **4.3.2 Sociocultural development**

"The arts convey information and stand as a powerful language for social and cultural awareness." (Bamford, 2009)

Sociocultural development involves the process by which individuals acquire skills, knowledge, values and behaviours through interaction with their social and cultural environment. This approach stems from the sociocultural theories of the renowned Russian sociologist Lev Vygotsky.

"Vygotsky emphasized the social and cultural nature of development. He claimed that psychological development happens within social interactions not through the unfolding of innate structures. Development cannot be separated from its social and cultural context." (Verenikina, I., 2003)

On this basis, what is needed to affirm that art can help sociocultural development is to prove that it promotes the development of social skills such as collaboration and communication, as well as values related to the acceptance and appreciation of social and cultural diversity.

A very interesting idea is to see art as a cultural agent. This approach views the art as an "active social agent, which reflects the influence of social science and politics on the arts community, and the idea that the arts can transmit and challenge social ideals and exemplify social constructions of the self as an artist within a cultural context." (Bamford, 2009)

Many examples of art as a tool of protest can be found in critical/protest art. Protest art goes back much earlier, but as C. Martin (2020) expresses, its peak came in the 20th century. In the first half, protest art focused on the world wars or the Russian and Mexican revolutions. In the sixties, it was centred on student protests or the civil rights movement. And in the seventies and eighties it laid the foundations for today's protest art, giving space to feminist or environmentalist demands.

Some examples of artistic protests in recent years are the following: "Say Their Names" (2020), campaign where diverse artists have participated to recognize black victims of police violence starting from the great movement of Black lives matter; And "Climate Clock" by Gan Golan and Andrew Boyd, a giant clock that counts the remaining time to take significant measures against climate change. Both of these pieces are intended to communicate a message to the audience and to raise awareness of social issues and seek a solution to them. As Bamford (2009) said "The art can communicate through non-discursive means, through a visual, musical and dramatic vocabulary that is at the same time expressive, cultural and symbolic."

"North American Indian Music Instruction: Influences Upon Attitudes, Cultural Perceptions, and Achievement" is a study that investigated the impact of using American Indian music on fourth-grade students from Arizona (United States.) It is authored by Edwards, Kay Louise. The main objective of the study was to explore how the inclusion of indigenous music in the educational curriculum can influence students' attitudes towards indigenous culture, as well as their overall academic performance. The study also explores how the teaching of indigenous music can contribute to a deeper understanding of cultural diversity and promote respect for the traditions and perspectives of indigenous peoples in North America. After the six-week study, the participants did some writing, and it was concluded that "the stereotypical attitudes of the students in the four groups who received American Indian music lessons changed, as they became more culturally aware and receptive to a minority culture". (Iwai, K., 2002)

"Data collected by the Association of Arts Administration Educators (AAAE) show that it is possible to improve children's interpersonal skills by preparing them for teamwork, instilling tolerance and appreciation for diversity of individuals and ideas, and enabling them to communicate effectively." (Iwai, K., 2002)

In conclusion, what this section intends to claim is that art does have a reflective effect and offers a space to express a variety of contexts and that this provides the opportunity to learn from them, to work collaboratively and to have a more holistic perspective of the environment through values and attitudes that promote the wellbeing of everyone.

## 5. METHODOLOGICAL DESIGN

### 5.1 Context of the proposal

The "Book Club for Young Minds" program entails the design of the sessions along with the necessary materials for these, and an evaluation of the final product by professionals related to this sector. It will consist of six sessions of one hour for children between ten and twelve years old. "Book Club for Young Minds" has been designed taking into account the situation of the population of Pont de Vilomara i Rocafort, although it is applicable in other contexts.

Basing the proposal on this population is, largely, due to the strong presence and support of the municipal library in the town. It already runs two monthly reading clubs, but for two age groups older than those covered by this program. About ten years ago, there was a reading club for children between the ages of ten and twelve that was successful, but due to management problems it was not continued. Another benefit is the close relationship between the school and the library.

### 5.2 Methodology

Book Club for Young Minds takes a holistic approach, which considers the child as an integral being with multiple dimensions of development. The main developmental aspects addressed in this program are creativity, language and expression. It is a program that operates in an interdisciplinary manner, integrating book discussions with visual arts, literature, theatre and audiovisual activities. It recognizes that learning is influenced by the social and cultural environment and seeks that participants learn from others and obtain a deeper and more complete vision of the world.

The procedures for the creation of the program has been structured in the following phases:

1ST PHASE: RESEARCH	
<ul style="list-style-type: none"><li>- Search and select academic studies/books.</li><li>- Read the selected studies/books.</li><li>- Extract relevant information for the dissertation.</li></ul>	

2ND PHASE: DESIGN	
Main traits	<ul style="list-style-type: none"><li>- Target</li><li>- Number of sessions</li><li>- Duration of sessions</li><li>- Reading formats</li></ul>
Selection of books	<ul style="list-style-type: none"><li>- Book search</li><li>- Reading the books</li><li>- Justification of the book selection</li></ul>

Elaboration of sessions	<ul style="list-style-type: none"> <li>- Planning of each session with: the objectives, description of the activities and list of the necessary materials</li> <li>- Creation of materials</li> <li>- Creation of the Reading diary</li> </ul>
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The first phase of the project focused on researching and selecting relevant academic studies and books to develop a solid theoretical framework that would provide the basis for the subsequent design of the book club. This theoretical framework was crucial in guiding the development of the book club's activities and objectives, ensuring that they were based on solid and effective practices.

Building on this foundation, the second phase involved deciding on the main traits of the book club, which included determining the target age group, the number of sessions, the duration of each session, and the reading formats.

Following this, the book selection process was undertaken with careful consideration of their appropriateness. To achieve this, as discussed in the theoretical framework, the topics covered in the books were analysed, the difficulty of the text, whether they were designed for a particular age range, and the format of the book along with its paratextual elements. In order to make sure that the books are easily accessible to the participants, it was confirmed that these titles are part of "Aladí," the Network of Municipal Libraries of Catalonia.

To elaborate the sessions, several key points were taken into account. Firstly, to avoid methodological dogmatism, the activities were designed to incorporate different artistic disciplines, diverse groupings, and varied approaches and methods. Experiential and cooperative learning were emphasized. Moreover, most of the activities designed were kinaesthetic, which have proven to be effective for the development of creativity. Kinaesthetic activities, defined by Begel et al. (2004) as "any activity which physically engages students in the learning process," are crucial in this context. According to Gilakjani and Ahmadi (2011) "kinaesthetic learners benefit significantly from a hands-on approach, as it enables better understanding through doing."

All materials for the sessions will be created in Catalan, the official language of Catalonia. This decision is based on the objective of the program, which is not to improve proficiency in English but to encourage children to read, ultimately aiming to be a product that reaches a wider audience. One of the key materials designed for the sessions is the "Reading Diary," which will be distributed in the first session. This tool is intended to encourage participants to read daily beyond the book club. It features a calendar where participants can mark the days they have read, among other functionalities. Endorsed by Bamford as an effective tool for fostering good reading habits, the creator of this project, who personally uses this tool, believes it can yield positive results.

3RD PHASE: EVALUATION	
Evaluation material	- Create surveys
Analysis	- Extract information from the results obtained and write the conclusions

In the third phase, "Evaluation," a survey was created to assess both the book club program and its materials. This survey was conducted among four professionals familiar with the Pont de Vilomara. These professionals were chosen for their expertise in literature and their connection to the target age group of this project. To ensure diverse perspectives, experts from various professions were selected, including librarians, school principals, and teachers. This diverse panel provides a comprehensive evaluation, ensuring that the program is well-rounded and suitable for its intended audience.

## 6. PRESENTATION OF THE RESULTS

The reading club is designed for children aged 10 to 12 years and serves as the primary product to achieve the general objective of this dissertation, which is to design a ready-to-implement program to promote reading through art. This club comprises six sessions, each carefully structured to engage participants and promote a love for reading through various artistic disciplines.

The first session is dedicated to introductions, allowing participants to get to know each other and understand how the club will function. The subsequent four sessions each focus on a different book that the participants are expected to have read beforehand. These sessions delve deeper into the themes and narratives of the books through creative and engaging activities. The final session is reserved for feedback, showcasing the products created during the previous sessions, and bidding farewell.

All six sessions are detailed in the annexes, where the objectives of each session, the activities planned, the necessary materials, and the time allocated for each activity are outlined. Each session is designed to last one hour.

The reading club comes with all the necessary materials, which have been created exclusively by the author of this dissertation. These materials are also included in the annexes. In some cases, external sources were used to gather necessary information, and these sources are appropriately cited in the relevant sections.

The books selected for this program are:

1. The Pathfinders Society: The Mystery of the Tower of the Moon by Francesco Sedita & Prescott Seraydarian
2. Hachiko. The Dog Who Waited (Hachiko. The Dog Who Waited) by Lluís Prats Martínez
3. The Willoughbys (The Willoughbys) by Lois Lowry

4. Armstrong. Armstrong: The Adventurous Journey of a Mouse to the Moon by Torben Kuhlmann

In the annexes, there is a table providing brief summaries and highlighting the strengths of each book to justify their selection. The chosen books include novels, graphic novels, and illustrated books.

The activities incorporated into the sessions span various artistic disciplines, including:

- Visual Arts: Drawing, painting, and sculpting activities.
- Film and Social Media: Activities involving recording and viewing videos.
- Theatre: Dramatic activities and performances.
- Literature: Writing texts and reading texts.

The achievement of the general objective is justified through meticulous planning and execution outlined in the description of the reading club. By structuring engaging sessions that incorporate various artistic disciplines, the program ensures a holistic approach. Furthermore, the selection of diverse books and the inclusion of detailed summaries and justifications in the annexes underscore the thoughtful consideration given to enriching the reading experience. Through this comprehensive program, participants not only engage with literature but also explore their creativity and expressiveness through art, thereby achieving the overarching goal of promoting reading through art in a tangible and accessible manner.

However, to ensure whether this objective has truly been achieved, a survey has been created. This survey aims to assess the functionality and viability of the proposed reading promotion program through art. The survey panel consists of four professionals deeply rooted in Pont de Vilomara's education and library sectors. With a wealth of experience and expertise, they are well-equipped to evaluate the proposed reading promotion program through art.

Each one has a different background, providing a more pluralistic view. The profiles of these experts are as follows: One is a former kindergarten and primary school teacher who has been in charge of the school library for more than twenty years and is currently the coordinator of the LECXIT program in Pont de Vilomara. Another is the director of the village library; the third also works as a librarian in this library; and finally, the last expert is the current director of the local school.

The survey is structured into four sections: Objective, Features and Book Selection, Session Programming, and Project Viability. The questions that make up each section are presented below.

### **Section I: Objective**

**Q1.** Do you consider that the program provides all the resources and information necessary for its **implementation**?

**Q1.5.** If not, what essential elements for implementation do you feel have not been provided?

**Q2.** On a scale of 1 to 5, how useful do you think this initiative could be in **promoting reading** among the target audience?

**Q2.5.** What is the reason behind this rating?

**Q3.** Do you think that **art** has a consistent and significant role in the program's proposal to promote reading?

## **Section II: Features and Book Selection**

**Q4.** Do you think the duration of 1 hour for each session of the program is appropriate?

**Q5.** Do you think the selection of books is suitable for the target group?

## **Section III: Session Programming**

**Q6.** On a scale of 1 to 5, how would you rate the feasibility and coherence of the **objectives** of each session with the proposed activities?

**Q7.** On a scale of 1 to 5, to what extent do you think the proposed **activities** are related to the readings of the session to which they belong?

**Q8.** How significant and appropriate do you consider the proposed **activities**?

**Q9.** Do you find that the descriptions of the **activities** are clear and provide complete guidance on how to carry them out?

**Q10.** On a scale of 1 to 5, how satisfied are you with the quality of the **materials** provided?

**Q10.5.** What is the reason behind this rating?

**Q11.** Is there any **material** that you consider unnecessary or that could be improved?

**Q.12** Is there any additional **material** you think would be helpful to include?

## **Section IV: Project Viability**

**Q13.** Do you think it is feasible to implement the project in a school? How complex do you think it would be to adjust it to this context?

**Q14.** Do you think it is feasible to implement the project in a library? How complex do you think it would be to adjust it to this context?

**Q15.** Do you think that some kind of additional training would be needed for book club facilitators or coordinators?



**Q16.** Do you think it would be easy to start this book club in terms of the resources needed to carry it out?

**Q17.** What potential benefits do you think this book club could have for the school or local community?

To successfully develop the book club, it was essential to address the two specific objectives of this research. The first objective was "To research the benefits of art during infancy," and the second was "To research on how to promote reading habits." To achieve both objectives, extensive information was gathered from various academic articles and studies.

The research to answer the first objective provided insights into why art is a valuable tool for cognitive, emotional, and sociocultural development. Additionally, it drew ideas from studies on activities and methods that had successfully implemented art programs yielding positive results. In summary, the most notable benefits of art for cognitive-emotional development include its proven effectiveness in enhancing self-concept, a positive impact on problem-solving abilities, addressing creative thinking, and terms of language acquisition, various studies have shown that art significantly aids in this area. In exploring sociocultural development, the research highlights the transformative power of art as a cultural agent. Various initiatives were examined, revealing art's role in activism, cultural education, and attitude change towards social and cultural issues.

Then, while addressing the second objective, the research examined the factors influencing reading habits and sought methods and resources that have proven effective in this field. Key findings include the following: role models play a decisive role in shaping children's engagement with reading. Establishing consistent reading times is essential for creating a reading habit. Access to a comprehensive and appropriate catalogue of books is crucial. Additionally, the study found that individual reading practices are effective, and post-reading activities not only motivate continued reading but also enhance the overall reading experience.

## **7. DISCUSSION OF RESULTS**

In this section, the reading program will be evaluated based on the most relevant results obtained from the survey carried out among professionals in the educational and library sectors.

Firstly, regarding the program's readiness for implementation, its ability to promote reading, and its integration with art, the following results were obtained: all four professionals unanimously agreed that the program provides all the necessary resources and information required for its implementation. On a scale of 1 to 5, all professionals rated the initiative a "4" in terms of its potential usefulness in promoting reading among the target audience. Finally, all four professionals confirmed that art plays a consistent and significant role in the program's proposal to promote reading.

These responses indicate that the program is well-prepared and comprehensive, ensuring that facilitators have everything they need to execute the sessions effectively. It reflects the program's strong potential to engage children and foster reading habits, and underscores the program's innovative approach of integrating artistic disciplines to enhance the reading

experience and make it more engaging for children.

Regarding the design of the sessions, the experts indicated that they are well-designed, clearly written, and align well with the program's goals. This is evident from their numerical ratings, which did not fall below four out of five, reflecting the viability and coherence of the objectives and the appropriateness of the activities.

Additionally, they considered the proposed activities to be fully connected with their readings, with comments noting that the relationship between the plot of the reading and the activity is creative and consequential, and that the activities are both meaningful and appropriate, designed to enhance the post-reading experience of the book.

Another aspect of the session design that received high praise was the quality of the didactic materials. The materials were described as detailed, well-thought-out, economical, and creative, providing clear instructions for carrying out the activities.

One aspect that received diverse responses was the duration of each session, with 50% of the respondents finding the one-hour sessions appropriate and the other 50% considering them too short. This suggests a need to either extend the duration of the sessions or streamline the activities to fit within the allotted time.

Regarding the feasibility of implementing the program, the professionals found it feasible to implement in both schools and libraries. In schools, they suggested working with smaller groups. Additionally, the principal emphasized that although it is feasible, it would require careful consideration to fit it into their schedule, as they currently only dedicate thirty-minute periods to daily reading. A solution to this situation could be to execute this program as an extracurricular activity, similar to other activities they already offer. Regarding libraries, they saw no major impediments but emphasized the need to carefully consider the space and materials related to art.

Moreover, opinions on the need for additional training for book club facilitators were varied. While some felt that teachers and librarians already have sufficient training, others suggested that facilitators with less experience in the arts might benefit from additional training to better motivate and engage children. Two experts highlighted this, referencing the sculpture activity, and stating they would not feel capable. I consider this a valid point and agree that its implementation could be complex. To address this potential issue, this proposal is ultimately flexible and can be adapted to the facilitator's abilities and the group's interest. For example, instead of sculpting, a photo collage could be created.

Finally, the feedback on the ease of starting the book club was mixed. Half of the experts believed it would be easy to obtain the necessary resources, others pointed out that certain aspects might be more challenging to achieve.

The professionals mentioned several potential benefits of the book club, including expanding the number of readers, bringing visual arts closer to young audiences, and connecting reading with creativity. They emphasized that the program could encourage a love for reading in a playful and engaging manner.

Overall, the feedback suggests that the reading program is well-designed and has strong potential to promote reading and artistic appreciation among children. With some adjustments to session duration and consideration of additional training for facilitators, the program can be effectively implemented in various settings.

## 8. CONCLUSIONS

The dissertation has successfully developed an artistic program ready for effective implementation to promote reading habits among children, integrating artistic disciplines in a meaningful manner, thus achieving the overall objective of this document.

In reference to the initial project objectives, which included researching the benefits of art and promoting reading, they have been successfully attained. This is evidenced in the theoretical framework constructed based on findings from prior studies conducted by industry professionals. The research indicates that art significantly impacts children's cognitive, emotional, and socio-cultural development. Moreover, it suggests that the reading habit, influenced by various factors, is adaptable, and with suitable methods and activities, children can cultivate a penchant for reading.

Despite the overall success of the program according to the results obtained, some limitations were identified. The program does not consider group size; all activities have been created without taking this into account to be as universal as possible, although some professionals emphasized that working with large groups could hinder program effectiveness. Another aspect that the program has not addressed is creating a space to work with a greater variety of artistic and literary disciplines. For example, regarding art, neither dance nor music is considered. It also missed using a greater variety of literature such as poetry or theatre books. Expanding the program and dedicating sessions to address these concepts would be very interesting, although it would require prior research.

Finally, another limitation is the evaluation of the long-term impact of the program. While short-term results have been positive, there is insufficient data to determine the sustained effect of the program on students' reading habits and artistic appreciation over time.

Given the aforementioned, one possible line of continuity for this proposal could involve modifying the product to mitigate the identified limitations. Furthermore, extending the implementation of the program to various educational contexts would allow for the ongoing monitoring of its long-term effects on students' reading habits and artistic development. This expanded implementation would provide valuable insights into the program's efficacy across diverse settings, informing future adaptations and improvements.

Furthermore, based on the needs identified by the evaluating professionals, creating training programs for club facilitators focused on artistic methodologies and motivation strategies would ensure that those responsible for implementing the program are always updated and equipped to face new challenges.

As a final consideration, an additional strategy to enhance the program's reach involves extending its implementation to encompass a broader spectrum of educational levels. By extending the program's coverage beyond its current scope, we open doors to cater to a more diverse array of students with varying needs and preferences. This extension not only widens the program's accessibility but also presents an opportunity to tailor its content and activities to suit the developmental stages and academic requirements of different age groups.

Moreover, by integrating the program into various educational tiers with this holistic approach educators can create a seamless continuum of literacy promotion and artistic exploration.

In closing, I would like to reflect on the significance of this dissertation to my development as an educator. Throughout this project, I have acquired and honed numerous key competencies that have greatly contributed to both my professional and personal growth. Among these competencies are those highlighted by the project itself, particularly in fostering creative aptitude.

This work has offered me the opportunity to deepen my understanding of art and literary, knowledge that I am eager to impart within the classroom. Moreover, it has inspired me to further refine my skills in creating didactic materials, ensuring an engaging and enriching learning experience for my students. Additionally, I have had the privilege of learning from the experiences of four remarkable women, two of whom are seasoned educators with invaluable insights garnered from years of teaching experience.

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## 10. ANNEXES

### 9.1 Book selection justification

No.	Title of the book	Author(s)	Justification for the selection
1	<p>La societat dels exploradors: El misteri de la Torre de la Lluna</p> <p><i>(The Pathfinders Society: The Mystery of the Tower of the Moon)</i></p>	Francesco Sedita & Prescott Seraydarian	<p>Graphic novel / 176 pages</p> <p><u>Brief synopsis:</u> The adventures of a group of five friends who would not have met if it were not for a summer camp, all of them very different from each other. They discover about a very particular character in the city and from there they will work together to find Rosavent's hidden treasure and save the camp.</p> <p><u>Strengths:</u></p> <ul style="list-style-type: none"> <li>- Characters of similar ages to the target group who are very different from each other, allowing the participants to see themselves reflected and empathize.</li> <li>- The village is the backbone of the story. It gives us the opportunity to focus on the target group's village, a context close to them. Space to learn about the town through meaningful activities.</li> <li>- The story emphasizes the importance of collaboration and building strong friendships, valuable lessons for children at this age.</li> <li>- The mysterious elements and the quest to uncover secrets stimulate curiosity and imaginative thinking.</li> <li>- Very smooth reading with a pace of the story that is not slow at all. A graphic novel with lots of illustration.</li> </ul>
2	<p>Hachiko. El gos que esperava</p> <p><i>(Hachiko. The dog who waited)</i></p>	Lluís Prats Martínez	<p>Novel / 152 pages</p> <p><u>Brief synopsis:</u> A story based on the true tale of Hachiko, an Akita dog in Japan. The book narrates the incredible loyalty and dedication of Hachiko, who waits every day at Shibuya train station for his owner, Professor Ueno, even after the professor's sudden death.</p>

			<p><u>Strengths:</u></p> <ul style="list-style-type: none"> <li>- The book addresses complex emotions such as love, loss, and perseverance.</li> <li>- The story provides insights into Japanese culture and customs, broadening the children's cultural awareness and understanding.</li> <li>- Knowing that the story is based on real events can make the narrative more impactful and relatable for the children.</li> <li>- It opens up conversations about the bonds between humans and their pets, and the responsibilities of pet ownership.</li> </ul>
3	Els Willoughby <i>(The Willoughby)</i>	Lois Lowry	<p>Novel / 158 pages</p> <p><u>Brief synopsis:</u> A satirical, darkly humorous story about the four Willoughby children (Tim, Barnaby A, Barnaby B and Jane) who long for their neglectful parents to disappear. The parents, equally disinterested in their children, plan to abandon them while the children simultaneously devise a plan to become orphans. The narrative intertwines with the arrival of an abandoned baby, a peculiar nanny and a lonely millionaire leading to a series of absurd situations and whimsical adventures.</p> <p><u>Strengths:</u></p> <ul style="list-style-type: none"> <li>- The playful nods to classic children's literature provide an opportunity to introduce and discuss those classics, enhancing literary awareness.</li> <li>- Each of the Willoughby children and other characters have distinct personalities, allowing discussions about character traits and growth.</li> <li>- The story explores unconventional family dynamics, prompting discussions on what makes a family and the different forms of love.</li> <li>- The satirical nature encourages readers to question societal norms and think about the deeper meanings behind the humour.</li> <li>- Themes of neglect, independence, and self-discovery are presented in a way that is relatable to children.</li> </ul>



			<ul style="list-style-type: none"> <li>- The adventurous and unpredictable plot keeps children engaged and eager to see what happens next.</li> <li>- Despite its dark humour, the story ultimately conveys positive messages about resilience, kindness, and the importance of chosen family.</li> </ul>
4	<p>Armstrong, l'agosarat viatge d'un ratolí a la Lluna</p> <p>(Armstrong, <i>The Adventurous Journey of a Mouse to the Moon</i>)</p>	Torben Kuhlmann	<p>Picture book / 128 pages</p> <p><u>Brief synopsis:</u> The story of a small mouse named Armstrong who dreams of reaching the moon. With his scientific curiosity and ingenuity, Armstrong embarks on a daring journey, facing numerous challenges and obstacles along the way.</p> <p><u>Strengths:</u></p> <ul style="list-style-type: none"> <li>- Through Armstrong's journey, readers learn about science, space exploration, and the importance of curiosity and innovation.</li> <li>- Stunning illustrations bring Armstrong's adventure to life, captivating readers and immersing them in the story.</li> <li>- Armstrong's inventor skills and the numerous blueprints in this book can encourage readers to develop their own innovative ideas and express them through different artistic mediums.</li> <li>- The book explores universal themes such as friendship, ambition, and the pursuit of knowledge.</li> </ul>

## 9.2 Sessions planning

SESSION: BOOK CLUB PRESENTATION			
<b>Goals</b>	<ul style="list-style-type: none"> <li>- Establish an atmosphere of trust and collaboration among the members of the book club promoting active participation and interaction among the participants.</li> <li>- Foster active participation and interaction among club members.</li> <li>- Gather information about participants' interests and reading history.</li> <li>- Clearly define the rules and norms of the book club to ensure a respectful and collaborative atmosphere.</li> <li>- Introduce participants to proposed titles for their selection, piquing their curiosity and anticipation for future readings.</li> <li>- Explain the purpose of the Reading Journal as a tool for reflecting on their reading process and enriching the club's discussions.</li> </ul>		
Section	Activity	Materials	Time
Icebreaker	<p><b>Reception of the participants:</b> the participants are welcomed and invited to the space designated by the Reading Club. Once they are comfortable, they are reminded of the days and duration of these meetings, as well as other information considered relevant.</p> <p>Tip: Post the calendar on social networks or provide the information on a sheet of paper.</p>	-	5'
Icebreaker	<p><b>Individual presentations:</b> each person, including the moderator, explains what he/she wants to say about him/herself.</p>	-	10'
Icebreaker	<p><b>Preferences Survey:</b> the moderator, or a designated member, will ask multiple-choice questions, such as: "Do you prefer novels or comics?" Participants will have to express their preferences, for example, by moving to one side or the other of the space according to each option. A sample list of possible questions is included in the annexes.</p>	- <a href="#">Preferences Survey list</a>	5'

Group consolidation	<p><b>Rules writing:</b> the participants will have to communicate with each other to write the rules of the Club. The idea is to ensure a good coexistence. This list can be written in different formats. For example, write them on a poster board that can be brought to each meeting.</p> <p>“Perquè alguna cosa funcioni correctament quan hi ha un grup de persones, el més sa és establir normes mínimes.”(Perea, R. G., Manual del club de lectura, 2018,p.59).</p>	<ul style="list-style-type: none"> <li>- Cardboard</li> <li>- Writing utensils (pencils, markers...)</li> <li>-</li> </ul>	10'
Group consolidation	<p><b>Book presentation:</b> they will be shown pictures of the covers of several books, not only the chosen ones. Then they will be given a card for each book with a series of clues so that by looking at the covers they will have to discover which ones they will read.</p> <p>Once they have managed to guess the five books, the moderator will leave them a copy of each one so that they can look at them. Finally, they will have to choose the order in which they want to read the books.</p>	<ul style="list-style-type: none"> <li>- <a href="#">Clues from the chosen books</a></li> <li>- Book covers</li> <li>- A copy of the chosen books</li> </ul>	15'
Group consolidation	<p><b>Reading diary:</b> a diary is given to each member. It is explained that the purpose of the journal is for them to keep a record of their readings, not just those of the club, as well as to enhance their reading experience with activities and challenges. It is a gift to them; they should not be forced to use it or do everything in it if they don't want to. Even so, for the book club sessions they are invited to do the review page on the book of the month to comment on it in the corresponding session. Together, the pages are reviewed and doubts are resolved.</p> <p>Finally, if there is any time left, the cover of the journal, or the covers of each month, are decorated. These have been designed in such a way that the participants have to be the ones to do the decorating.</p>	<ul style="list-style-type: none"> <li>- <a href="#">Reading diary</a></li> <li>- Writing utensils (pencils, markers...)</li> <li>- Elements to decorate (stickers, coloured ribbons, cardboard...)</li> </ul>	15'

SESSION: HACHIKO, EL GOS QUE ESPERAVA			
Goals	<ul style="list-style-type: none"><li>- Enable participants to share their progress with the reading journal, enhancing their ability to articulate their reading experiences and reflections.</li><li>- Facilitate a literary conversation in which participants analyse and share their opinions about the book, encouraging critical thinking and collaborative dialogue.</li><li>- Encourage creativity and personal expression using sculpture, allowing participants to connect more deeply with the story through artistic representation.</li></ul>		
Artistic disciplines	<ul style="list-style-type: none"><li>- Visual arts: sculpture</li><li>- Film and audiovisual media</li></ul>		
Section	Activity	Materials	Time
Reading diary	<b>Monthly update:</b> space for participants to explain how their month has been in terms of reading. For example, explain if they have read any other book and what they thought of it or completed any of the challenges in the diary.	<ul style="list-style-type: none"><li>- <a href="#">Reading diary</a></li></ul>	5'
Icebreaker	<b>Vídeo sobre Hachiko:</b> veure un breu vídeo que expliqui la història real de Hachiko per introduir el llibre. En aquesta proposta es recomana algun dels següents vídeos que es troben a YouTube. <ul style="list-style-type: none"><li>- TikTak Draw. (2020). <i>HACHIKO, EL PERRO FIEL   Draw my life</i> [<a href="#">Vídeo</a>]. YouTube.</li><li>- ExpertoAnimal. (2020). <i>La EMOTIVA historia de HACHIKO, el perro fiel</i> [<a href="#">Vídeo</a>]. YouTube.</li></ul>	<ul style="list-style-type: none"><li>- Computer</li><li>- Speakers</li><li>- Hachiko's video</li></ul>	5'
Book discussion	<b>Literary discussion:</b> the book of the month is discussed. The idea is for participants to analyse the book and share their opinion. It may be a good idea for the moderator to briefly introduce the author's biography before starting.	<ul style="list-style-type: none"><li>- <a href="#">List of questions for the book discussion</a></li><li>- <a href="#">List of "Hachiko" questions</a></li></ul>	20'

	<p>Conversations cannot be foreseen since they are subject to the interests of the participants, but it is advisable for the moderator to have a few questions prepared in order to guide the discussion and make it enriching. In the annexes you will find a list of questions that can be asked during all the discussions, as well as some questions designed for this book in particular. It is an extensive list of options; it is not recommended to ask all of them, only those that are most pertinent to the situation.</p>		
Sculpture	<p><b>Let's create our statue:</b> several commemorative statues were erected to Hachiko, it's time to do it ourselves. This activity consists of sculpting a figure. You can propose that it be about an animal to be more in line with the book, for example to make a tribute to a pet or to Hachiko himself, or make a free theme.</p> <p><i>Tip: There is a wide variety of options for making the sculpture. In this proposal we recommend natural clay or air-drying polymer clay. The reasons are that they ensure a durability that other materials do not, that no oven is necessary, and that they allow working with fine details and sculpting with precision.</i></p>	<ul style="list-style-type: none"> <li>- Clay/other sculpting material.</li> <li>- Sculpting tools</li> </ul>	30'

SESSION: ELS WILLOUGHBY			
Goals	<ul style="list-style-type: none"><li>- Enable participants to share their progress with the reading journal, enhancing their ability to articulate their reading experiences and reflections.</li><li>- Facilitate a literary conversation in which participants analyse and share their opinions about the book, encouraging critical thinking and collaborative dialogue.</li><li>- To invite appreciation and reflection on art and literature, through the comparison of the portraits created by the participants, thus enriching their understanding of how literature can inspire artistic creation.</li><li>- To familiarize participants with some emblematic characters from classic works.</li></ul>		
Artistic disciplines	<ul style="list-style-type: none"><li>- Theatre</li><li>- Visual arts: drawing and painting</li></ul>		
Section	Activity	Materials	Time
Reading diary	<b>Monthly update:</b> space for participants to explain how their month has been in terms of reading. For example, explain if they have read any other book and what they thought of it or completed any of the challenges in the diary.	<ul style="list-style-type: none"><li>- <a href="#">Reading diary</a></li></ul>	5'
Icebreaker	<b>Guess the scene:</b> participants will be divided into groups and will have to choose a scene from the book to act it out. Afterwards, the other participants will try to guess which scene it is. As additional support, a list of some significant and humorous scenes from the book is provided in the annexes.	<ul style="list-style-type: none"><li>- <a href="#">List of scenes</a></li></ul>	10'
Book discussion	<p><b>Literary discussion:</b> the book of the month is discussed. The idea is for participants to analyse the book and share their opinion. It may be a good idea for the moderator to briefly introduce the author's biography before starting.</p> <p>Conversations cannot be foreseen since they are subject to the interests of the participants, but it is advisable for the moderator to have a few questions prepared in order to guide the discussion and make it enriching. In the annexes you will find a list of questions that can be asked during all the discussions, as well as some</p>	<ul style="list-style-type: none"><li>- <a href="#">List of questions for the book discussion</a></li><li>- <a href="#">List of “Els Willoughby” questions</a></li></ul>	20'

	questions designed for this book in particular. It is an extensive list of options; it is not recommended to ask all of them, only those that are most pertinent to the situation.		
Portraits	<p><b>Blind Portraits:</b> throughout the book there are constant references to classic works of literature, especially to orphan characters. Some of them are mentioned in the last pages of the book. This activity will consist of participants drawing and painting a portrait of one of the characters mentioned in the book based on written descriptions. Once this has been done, each individual presents his or her work and then searches for reference images of other artists and compares whether they resemble each other.</p> <p>Examples of descriptions can be found in the annexes. It has been decided to create descriptions where the physical aspect is not specified in detail in order to allow the participants to decide for themselves and be able to transmit with greater freedom.</p> <p>It is an activity that invites the participants to reflect on the reasons behind the way they have been created once the works are finished. It can be very enriching to ask the artist about his or her motives. For example, why did he associate brown hair with the description of a naughty child?</p> <p><i>Optional: Once the artwork is completed, it can be displayed for a period of time for people using the space to view.</i></p>	<ul style="list-style-type: none"> <li>- Sheets</li> <li>- Drawing and painting utensils</li> <li>- Electronic device (to visualize the images)</li> <li>- <a href="#">Descriptions of emblematic orphans</a></li> </ul>	25'

SESSION: ARMSTRONG, L'AGOSARAT VIATGE D'UN RATOLÍ A LA LLUNA			
Goals	<ul style="list-style-type: none"><li>- Enable participants to share their progress with the reading journal, enhancing their ability to articulate their reading experiences and reflections.</li><li>- Facilitate a literary conversation in which participants analyze and share their opinions about the book, encouraging critical thinking and collaborative dialogue.</li><li>- Combine knowledge of history, science and art to provide a rich and varied learning experience.</li><li>- Encourage participants to express themselves in original and personal ways through the design and description of their own inventions.</li><li>- Provide opportunities for participants to present their ideas and projects in front of their peers, improving their confidence and communication skills.</li></ul>		
Artistic disciplines	<ul style="list-style-type: none"><li>- Visual arts: drawing</li><li>- Literature</li></ul>		
Section	Activity	Materials	Time
Reading diary	<b>Monthly update:</b> space for participants to explain how their month has been in terms of reading. For example, explain if they have read any other book and what they thought of it or completed any of the challenges in the diary.	<ul style="list-style-type: none"><li>- <a href="#">Reading diary</a></li></ul>	5'
Icebreaker	<b>"Timeline":</b> participants will play a few games in "Timeline". This is a board game in which players try to correctly place historical events in a timeline. There are several instalments with different themes, it would be interesting for this session to play on the "Invents", but any other version will do.	<ul style="list-style-type: none"><li>- "Timeline"</li></ul>	10'
Book discussion	<p><b>Literary discussion:</b> the book of the month is discussed. The idea is for participants to analyze the book and share their opinion. It may be a good idea for the moderator to briefly introduce the author's biography before starting.</p> <p>Conversations cannot be foreseen since they are subject to the interests of the participants, but it is advisable for the moderator to have a few questions prepared in order to guide the discussion and make it enriching. In</p>	<ul style="list-style-type: none"><li>- <a href="#">List of questions for the book discussion</a></li></ul>	20'



	<p>the annexes you will find a list of questions that can be asked during all the discussions, as well as some questions designed for this book in particular. It is an extensive list of options; it is not recommended to ask all of them, only those that are most pertinent to the situation.</p>	<ul style="list-style-type: none"> <li>- <a href="#">List of Armstrong questions</a></li> </ul>	
<p>We are inventors</p>	<p><b>We invent too:</b> in this book the little mouse Armstrong creates several spaceships from a watch, a skateboard, and even a space suit with a glass jar and aluminium foil.</p> <p>This activity consists of the participants putting themselves in the protagonist's shoes. They will have to think about what they want to do, whether to design an existing artifact from unusual elements, as Armstrong does, or to design their own invention. The groupings are free choice.</p> <p>To complete this activity they will have to fill in the "Invention sheet" and design a plan of the invention, in the same book they have examples. Once the time is up, the inventions are presented among the members of the club.</p> <p><i>Tip: Bring some objects that day that they can manipulate to inspire them. They can be everyday items such as: cans, bottles, boxes, absorbent cotton, string, egg cups, old records, cork stoppers, cardboard, paper clips, rubber bands, coffee capsules...</i></p> <p><i>Optional: Display the plans and invention cards for a period of time so that people using the space can see them and interact by leaving written comments.</i></p>	<ul style="list-style-type: none"> <li>- <a href="#">Invention sheet</a></li> <li>- Flat sheets</li> <li>- Writing utensils (pencils, markers...)</li> <li>- Rulers and compasses</li> <li>- Objects (optional)</li> </ul>	<p>25'</p>

SESSION: LA SOCIETAT DELS EXPLORADORS			
Goals	<ul style="list-style-type: none"><li>- Enable participants to share their progress with the reading journal, enhancing their ability to articulate their reading experiences and reflections.</li><li>- Facilitate a literary conversation in which participants analyse and share their opinions about the book, encouraging critical thinking and collaborative dialogue.</li><li>- Relate the gymkhana activities to the events and characters in the book, deepening their understanding and enjoyment of the narrative.</li><li>- Practice map reading and problem-solving by using maps and clues to find specific locations in their town.</li><li>- Visit different locations in their town, increasing knowledge and appreciation of the local community.</li><li>- Explore basic recording concepts to narrate their experience, encouraging creativity and personal expression by using cameras to document their adventure.</li></ul>		
Artistic disciplines	<ul style="list-style-type: none"><li>- Film and audiovisual</li><li>- Literature</li></ul>		
Section	Activity	Materials	Time
Gymkhana	<p><b>Gymkhana:</b> the main characters in this story spend the entire book going from one place to another in the town of Windrose to find the town's treasure. During this session, club members will become explorers of their own town in search of the hidden treasure.</p> <p>Thanks to a map and the location questions they will encounter, they will have to go through five locations to get to the treasure. In each location marked on the map there is an envelope, but not all of them contain a question, some are wrong answers. To understand it better, it is necessary to read the instructions provided in “Location I” where the functioning of this adventure is explained.</p> <p>Since this activity is complex, it will be divided into different sections to facilitate its explanation.</p> <ul style="list-style-type: none"><li>- <u>Pre-activity instructions:</u> the facilitator should hide the questions and the “incorrect” sheets in the locations before the session.</li></ul>		40'

	<p>In each question the place where it should be placed is already marked. The locations where the “incorrect” questions should be placed are the following: school, town hall, main square, municipal swimming pool and library (if it is not the meeting point of the book club).</p> <ul style="list-style-type: none"><li>- <u>Post-activity instructions</u>: this proposal includes a camera for the members to record their adventure and be in contact with the artistic discipline of film and audiovisual media. For this reason, it is recommended that the person in charge of the activity, at the end of the activity, collect these recorded fragments, put them together in a single video and send them to the participants through their family so that they can keep the memory of that day in addition to having more of their joint creation.</li></ul>		
Gymkhana	<p><b>Beginning of the gymkhana:</b></p> <ul style="list-style-type: none"><li>- <b>Location:</b> meeting place of the book club.</li><li>- <b>Description:</b> the participants arrive at the meeting place and the moderator explains to them that upon arrival he has found an envelope for them. This envelope contains the following materials.<ul style="list-style-type: none"><li>- <b>A letter:</b> The life of an invented explorer is explained through a narration and the challenge of finding the hidden treasure is presented.</li><li>- <b>Instruction sheet and first clue:</b> Half a page is dedicated to explaining how the activity works. The other half is the first clue to find the first location. As already specified, to find the solution you must use the newspaper page and the map.</li><li>- <b>Newspaper page:</b> Simulation of an old newspaper where we talk about an event of Antoni Clavé.</li><li>- <b>Map of the Pont de Vilomara</b> (the specific one created for this activity): In this one are marked the only possible places where they can go.</li></ul></li></ul> <p>The first thing they must do is read the letter; then the instructions; then take the camera to start recording their treasure hunt; and finally read the first clue and using the specified materials find out where they must go.</p> <ul style="list-style-type: none"><li>- <b>Clue:</b> “Isn't there a familiar word in some of the news in the newspaper?”</li><li>- <b>Solution:</b> go to Plaça Clavé (one of the news items talks about Antoni Clavé).</li></ul>	<ul style="list-style-type: none"><li>- <a href="#">Letter</a></li><li>- <a href="#">Instruction sheet and first clue</a></li><li>- <a href="#">Newspaper page</a></li><li>- <a href="#">Map of Pont de Vilomara</a></li><li>- Camera</li></ul>	-

Gymkhana	<p><b>Location 1</b></p> <ul style="list-style-type: none"> <li>- <b>Location:</b> plaça Clavé</li> <li>- <b>Description:</b> Participants must find the hidden envelope marked "Question 1". When they open it they will see the first question. Once they have chosen one of the options they go to the location. Remember that there is only one correct answer, the others lead to wrong locations. If they go to one of the wrong ones when they find the envelope they will know it and will have to choose another option.</li> <li>- <b>Question 1:</b> "What is the name of the town in the book?"</li> <li>- <b>Answers:</b> A) Windrose (go to a plaça Margarida) / B) Windbridge (go to the town hall) / C) Windville (go to Pompeu Fabra school)</li> </ul>	<ul style="list-style-type: none"> <li>- Camera</li> <li>- <a href="#">Map of Pont de Vilomara</a></li> <li>- <a href="#">Question 1</a></li> </ul>	-
Gymkhana	<p><b>Location 2</b></p> <ul style="list-style-type: none"> <li>- <b>Location:</b> plaça Margarida</li> <li>- <b>Description:</b> Participants must find the hidden envelope marked "Question 2". Once they have chosen one of the options they head to the site.</li> <li>- <b>Question 2:</b> "What is the name of the explorer, the inventor and the founder of the Explorers' Camp?"</li> <li>- <b>Answers:</b> A) Henry Whitaker (go to plaça Major) / B) Henry Merryweather (go to Bridge of the Pont de Vilomara) / C) Henry Merrywind (go to municipal swimming pool)</li> </ul>	<ul style="list-style-type: none"> <li>- Camera</li> <li>- <a href="#">Map of Pont de Vilomara</a></li> <li>- <a href="#">Question 2</a></li> </ul>	-
Gymkhana	<p><b>Location 3</b></p> <ul style="list-style-type: none"> <li>- <b>Location:</b> Bridge of the Pont de Vilomara</li> <li>- <b>Description:</b> the participants must find the hidden envelope marked "Question 3". The next is the last location as the envelope contains, in addition to the question, an additional message explaining that they will not have to look for another envelope but for the treasure hidden in that space. Once they have chosen one of the options they go to the site.</li> <li>- <b>Question 3:</b> "What did it say on the sign on the door inside the Gibraltar room of Henry Merryweather's house?"</li> <li>- <b>Answers :</b> A) Només els valents poden entrar (go to the library) / B) Passareu d'un en un o no passareu (go to Pont de Vilomara canal) / C) El coneixement és la clau (go to the town hall)</li> </ul>	<ul style="list-style-type: none"> <li>- Camera</li> <li>- <a href="#">Map of Pont de Vilomara</a></li> <li>- <a href="#">Question 3</a></li> </ul>	-

Gymkhana	<b>Location 4</b> <ul style="list-style-type: none"> <li>- <b>Location:</b> Pont de Vilomara canal</li> <li>- <b>Description:</b> participants must find the treasure. This treasure is the choice of whoever implements the gymkhana. One option is a box with snacks to eat while the literary gathering takes place in the canal. Finally, in the box containing the treasure there will be a final letter to conclude the story.</li> </ul>	<ul style="list-style-type: none"> <li>- Camera</li> <li>- <a href="#">Map of Pont de Vilomara</a></li> <li>- Treasure</li> <li>- <a href="#">Final letter</a></li> </ul>	-
Reading diary	<b>Monthly update:</b> space for participants to explain how their month has been in terms of reading. For example, explain if they have read any other book and what they thought of it or completed any of the challenges in the diary.	<ul style="list-style-type: none"> <li>- <a href="#">Reading diary</a></li> </ul>	5'
Book discussion	<p><b>Literary discussion:</b> the book of the month is discussed. The idea is for participants to analyse the book and share their opinion. It may be a good idea for the moderator to briefly introduce the author's biography before starting.</p> <p>Conversations cannot be foreseen since they are subject to the interests of the participants, but it is advisable for the moderator to have a few questions prepared in order to guide the discussion and make it enriching. In the annexes you will find a list of questions that can be asked during all the discussions, as well as some questions designed for this book in particular. It is an extensive list of options; it is not recommended to ask all of them, only those that are most pertinent to the situation.</p>	<ul style="list-style-type: none"> <li>- <a href="#">List of questions for the book discussion</a></li> <li>- <a href="#">List of “La Societat dels Exploradors”</a></li> </ul>	15'

SESSION: CLOSING			
Goals	<ul style="list-style-type: none"><li>- Promote dialogue and exchange of opinions among club members about the books read, and the activities carried out, valuing personal and collective growth.</li><li>- Collect opinions and suggestions from participants about the books read, the activities carried out and the overall organization of the book club to improve future editions of the program, ensuring that the expectations and needs of the participants are met.</li><li>- Exhibit and recognize participants' creations, allowing family and friends to see and appreciate the work done.</li><li>- Bid farewell to participants in a warm and meaningful way, reinforcing the value of reading and the experiences shared during the book club.</li></ul>		
Section	Activity	Materials	Time
Closing	<p><b>Book Club for Young Minds Evaluation:</b> in this activity, participants will have the opportunity to express their opinions about the reading program, sharing what they liked the most, what activities were their favourites, and suggestions for improvement. This moment will also serve to recall the good times spent together, talking about the books read. The activity will help gather valuable feedback to improve future book club implementations.</p> <p>A list of questions that can be addressed during this activity has been included to support the annexes.</p>	<ul style="list-style-type: none"><li>- <a href="#">Closing questions</a></li></ul>	10'
Closing	<p><b>Final Book Club Exhibition:</b> In this final session of the book club will host an exhibition to showcase all that the participants have created during the sessions. Families are invited to come and see the sculptures, portraits of orphans, plans of inventions and photographs taken during the process of the program. In addition, the video of the gymkhana that the children recorded will be shown. This exhibition not only celebrates their artistic and literary creations, but also serves as a moment of reflection and farewell to the club, valuing all that has been learned and shared together.</p> <p>The participants will come before the families and will be in charge of organizing the space where they will be exhibited.</p>	<ul style="list-style-type: none"><li>- Works created by the participants.</li><li>- Tables.</li><li>- Printed</li></ul>	30'

		<p>photographs during the program</p> <ul style="list-style-type: none"> <li>- Computer/video player</li> <li>- Speakers</li> </ul>	
Closing	<p><b>Farewell snack:</b> To conclude, participants and their families are invited to enjoy a farewell snack. This will be an opportunity to socialize, share experiences and celebrate all that has been learned and created during the book club program. It is a moment to say goodbye and strengthen the bonds between the children, their parents and organizers.</p>	<ul style="list-style-type: none"> <li>- Drinks</li> <li>- Appetizers</li> <li>- Tables</li> <li>- Chairs</li> </ul>	20'

## 9.3 Materials for each session

### 9.3.1 List of questions for literary discussion

The questions have been elaborated using information and proposed questions from the following sources:

- Fitzgerald, K. (2014). *25 Questions to Spark Book Discussions with Young Readers*. The Library Adventure.  
<https://www.libraryadventure.com/25-questions-to-spark-book-discussions-with-young-readers/>
- Centerboard Book Discussion Group. (2008). A manual to help your library celebrate. *Centerboardbookclub*.  
[http://www.centerboardbookclub.com/pdf/National\\_Reading\\_Group\\_Manual.pdf](http://www.centerboardbookclub.com/pdf/National_Reading_Group_Manual.pdf)

#### Generals

1. Heu viscut mai alguna cosa semblant a l'acció d'aquesta novel·la?
2. T'ha agradat el llibre? Per què?
3. Quina és una cosa que t'ha agradat molt d'aquest llibre?
4. Quina és una cosa que realment no t'ha agradat d'aquest llibre?
5. El recomanaries a un amic?
6. Llegiries un altre llibre d'aquest autor? Per què?
7. El llibre va ser una lectura memorable per a tu? Per què?
8. Creus que has après alguna cosa del llibre?
9. Aquest llibre t'ha recordat a algun altre que hagi llegit? Quins? Per què?

#### Personatges

1. Els personatges semblaven reals?
2. T'has identificat amb algun d'ells?
3. Quin dels personatges d'aquest llibre s'assembla menys a tu?
4. Si poguessis ser amic d'algun personatge d'aquest llibre, a qui escolliries i per què?
5. Què admires o no t'agrada de \_\_\_\_\_?
6. Què fa que un personatge sigui memorable?
7. Eren comprensibles els motius i/o les accions dels personatges?
8. Com et vas sentir quan \_\_\_\_\_ va \_\_\_\_\_?
9. Com creus que s'ha sentit el personatge quan \_\_\_\_\_?

#### Llenguatge i estil literari

1. Com descriu l'autor els llocs on transcorre la història? Semblaven fàcils d'imaginar?
2. El to del llibre és seriós, divertit, misteriós o una barreja d'aquests? Quines parts del llibre et fan sentir així?
3. Hi ha alguna cosa de la manera com l'autor escriu que destaquï? T'agrada el seu estil d'escriptura? Si haguessis escrit el llibre, l'hauries escrit igual?
4. Creus que el llenguatge utilitzat per l'autor fa que la història sigui més fàcil o més difícil d'entendre?

#### Trama

1. Quina és la trama?
2. Quines van ser les escenes més reveladores?
3. Què va ser el més sorprenent d'aquest llibre?



4. Si poguessis canviar alguna cosa del llibre, què seria i per què?

#### Ambientació

1. Quin és el període de temps en què transcorre la història?
2. Per què creus que el llibre es va ambientar en aquest període de temps concret?

#### Temes

1. Quins són els temes més dominants/importants del llibre?
2. Què creus que l'autor intenta explicar al lector en aquesta història?

#### Resolució





1. El final va satisfer la teva satisfacció? Per què?
2. Hauries acabat el llibre d'una altra manera? Va acabar com pensaves?

### 9.3.2 Materials "Book Club Presentation"

#### - Preferences Survey list

- A. L'estiu o l'hivern?
- B. Gossos o de gats?
- C. Jugar a l'aire lliure o a casa?
- D. Videojocs o els jocs de taula?
- E. Pel·lícules d'acció o de comèdies?
- F. Obres de teatre o pel·lícules?
- G. Dies assolellats o els dies plujosos?
- H. Muntanyes russes o les atraccions més tranquil·les?
- I. T'agrada més dibuixar o escriure?
- J. Llegir novel·les o còmics?
- K. Llibres amb finals feliços o amb finals sorprenents?
- L. Llibres llargs o curts?
- M. Llibres amb personatges realistes o amb personatges fantàstics?
- N. Llibres prefereixes amb múltiples punts de vista o narrats des d'una sola perspectiva?

#### - Clues from the chosen books

 <p><b>LLIBRE 1</b></p> <ul style="list-style-type: none"> <li>• AKITA INU</li> <li>• ESTACIÓ</li> <li>• PACIÈNCIA</li> </ul>	 <p><b>LLIBRE 2</b></p> <ul style="list-style-type: none"> <li>• FAMÍLIA</li> <li>• ART</li> <li>• SUÏSSA</li> </ul>
 <p><b>LLIBRE 3</b></p> <ul style="list-style-type: none"> <li>• APOLLO</li> <li>• ESTATS UNITS</li> <li>• DIMINUT</li> </ul>	 <p><b>LLIBRE 4</b></p> <ul style="list-style-type: none"> <li>• NATURA</li> <li>• AMISTAT</li> <li>• MAPA</li> </ul>

### 9.3.3 Materials "Hachiko, el gos que esperava"

#### - List of "Hachiko" questions

1. Com et vas sentir en llegir sobre la relació entre Hachiko i el professor Ueno?
2. Què creus que motivava Hachiko a continuar esperant a l'estació de tren cada dia?
3. Com creus que la vida de les persones de l'estació de tren canvia per la presència de Hachiko?
4. Quines característiques de Hachiko et van semblar més destacables?
5. Què opines sobre la manera com la comunitat tracta Hachiko després de la mort del professor Ueno?
6. Has tingut mai una mascota o coneixes algú que tingui una relació similar a la de Hachiko i el professor Ueno?
7. Què li preguntaries a Hachiko si poguessis parlar amb ell?
8. Creus que la història de Hachiko seria diferent si hagués passat en un altre país o cultura?
9. Si poguessis canviar alguna cosa del llibre, què seria i per què?
10. Com creus que es representa la cultura japonesa al llibre? Has après alguna cosa sobre el Japó llegint aquest llibre?

### 4.2.4 Material "Els Willoughby"

#### - List of "Els Willoughby" questions

1. Com vas canviar la teva opinió sobre els pares al llarg de la història?
2. Com descriuries els pares dels Willoughby? Què creus que els fa actuar de la manera com ho fan?
3. Quin missatge creus que intenta transmetre Lois Lowry sobre la família?
4. Què faries si et trobessis en una situació similar a la dels nens Willoughby?
5. Què creus que van aprendre els nens Willoughby al final del llibre?
6. Si fossis un dels personatges, quin pla idearies per millorar la situació dels nens?
7. Coneixies algun dels personatges orfes d'obres literàries clàssiques que s'esmentaven? Quina?
8. Alguna vegada has desitjat tenir més independència com els Willoughby? Per què?
9. Quins consells donaries als Willoughby si poguessis parlar amb ells?
10. Quin missatge creus que intenta transmetre Lois Lowry?

#### - List of scenes

**Escena 1:** Els Willoughby quan van obrir la porta de casa i van trobar-se a la Ruth a la cistella de vímet abandonada.

**Escena 2:** En Tim traient punts als seus germans i germanes per les coses més absurdes.

**Escena 3:** La mainadera preparant farinetes.

**Escena 4:** La mare i el pare Willoughby agafant-se a les pales del rotor d'un helicòpter a punt d'estavellar-se contra un volcà.

**Escena 5:** La mare i el pare Willoughby pujant un cim dels Alps.

**Escena 6:** Els Willoughby camuflant-se (La Jane fent-se passar per una llum; En Barnaby A fent-se passar per un cactus; En Barnaby B fent-se passar per un penja-robes; En Tim fent-se passar per una catifa; La mainadera fent-se passar per una estàtua de l'Afrodita.)

**Escena 7:** El casament de la parella von Schlusseldorf.

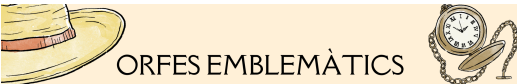
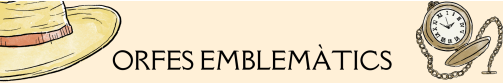
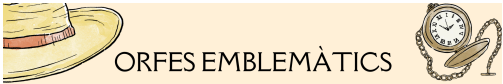
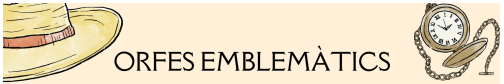
**Escena 8:** Melanoff al laboratori creant llaminadures.

**Escena 9:** Els bessons confeccionant roba per la seva botiga.

#### - Descriptions of emblematic orphans

The writing of these descriptions has been developed thanks to the information extracted from the following sources:

- The Editors of Encyclopaedia Britannica. (2024, 17 abril). *Huckleberry Finn* | *Adventures, Mississippi River, Satire*. Encyclopedia Britannica. <https://www.britannica.com/topic/Huckleberry-Finn-fictional-character>
- *Anne of Green Gables: Character List* | SparkNotes. (n.d.). SparkNotes. <https://www.sparknotes.com/lit/anneofgreengables/characters/>
- *Heidi Characters* | Course Hero. (n.d.). <https://www.coursehero.com/lit/Heidi/characters/>
- *James in James and the Giant Peach* | *Character Role & Traits - Lesson* | Study.com. (n.d.). study.com. <https://study.com/academy/lesson/james-in-james-the-giant-peach.html>

 <p><b>ORFES EMBLEMÀTICS</b></p> <ul style="list-style-type: none"><li>• <b>HUCKLEBERRY FINN</b></li></ul> <p>Huckleberry Finn és un noi sense educació i supersticiós, fill del borratxo del poble. Huck és un personatge astut. Té un temperament alegre i un sentit de la moral ben desenvolupat, encara que una mica ingenu. Té entre 12 i 13 anys.</p>	 <p><b>ORFES EMBLEMÀTICS</b></p> <ul style="list-style-type: none"><li>• <b>ANNE SHIRLEY</b></li></ul> <p>Anne Shirley creix a la granja de Green Gables. L'Anne és tossuda, apassionada, lleial i intel·ligent. Li encanta la bellesa i la fantasia, i vol ser una bona persona. Té 11 anys al començament del llibre. Està descontenta amb el seu nom, la seva pell i, especialment, amb els seus cabells.</p>
 <p><b>ORFES EMBLEMÀTICS</b></p> <ul style="list-style-type: none"><li>• <b>HEIDI</b></li></ul> <p>La Heidi té cinc anys quan la seva tieta la porta a viure amb l'avi. La Heidi és una nena molt positiva. És una noia alegre que estima la bellesa i l'aire fresc de les muntanyes.</p>	 <p><b>ORFES EMBLEMÀTICS</b></p> <ul style="list-style-type: none"><li>• <b>JAMES TROTTER</b></li></ul> <p>En James és descrit com un nen trist i solitari després de la pèrdua dels seus pares i ser enviat a viure amb les seves dues ties malvades. Però, a mesura que avança la història, se'l descriu com a creatiu, enginyós, intel·ligent, dolç, amable i curiós. Té set anys.</p>

### 9.3.4 Materials "Armstrong, l'agosarat viatge d'un ratolí a la lluna"

- **List of Armstrong questions**

1. Què opineu sobre la creativitat d'Armstrong per construir les naus espacials amb objectes quotidians?
2. Quin paper tenen la imaginació i la creativitat a la història d'Armstrong?
3. Com creuen que es va sentir Armstrong en enfrontar-se als desafiaments en el viatge?
4. Si vosaltres fóssiu el ratolí Armstrong, creieu que hauríeu aconseguit superar tots els obstacles? Per què?
5. Quin invent dels que crea Armstrong és el vostre favorit? Per què?
6. L'incendi a la casa d'Armstrong és un esdeveniment molt important al llibre, com creus que es va sentir? Creieu que abandonaria?
7. Quines ensenyances creieu que deixa el llibre sobre la importància de perseguir els somnis?
8. Com definiríeu el ratolí Armstrong? Quines característiques de la seva personalitat creieu que destaquen més?
9. Teníeu coneixements previs sobre la història de la navegació espacial?
10. Coneixíeu la veritable història de Neil Armstrong i l'Apol·lo 11?

- **Invention sheet**


<p><b>FITXA D'INVENT</b></p>
<p><b>MATERIALS</b></p>
<p><b>DESCRIPCIÓ</b> (per què serveix, com funciona...)</p>
<p><b>INVENTOR / A:</b></p>

### 9.3.4 Materials "La societat dels exploradors"

#### - List of "La Societat dels Exploradors"

1. Com descriuríeu la personalitat de cadascun dels membres de la societat d'exploradors?
2. Si haguéssiu d'assignar un dels exploradors a cadascun de vosaltres qui seria qui? Per què?
3. Què us va semblar l'escenari del Campament dels Exploradors?
4. T'agradaria assistir a un campament semblant?
5. Com creieu que la història fomenta la curiositat i el desig d'explorar?
6. Quins elements fantàstics o màgics us van cridar més l'atenció?
7. Hi ha algun dels elements màgics que t'encantaria que existís? Quin?

#### - Beginning of the gymkhana materials

<p>Estimats exploradors i exploradores,</p> <p>Espero que aquesta carta us trobi plens d'energia per embarcar-vos en una emocionant aventura. M'excuso per no presentar-me, però prefereixo mantenir-me en l'anonimat. He vingut a compartir amb vosaltres una història que ha captivat el nostre poble durant generacions.</p> <p>Us parlaré d'una dona extraordinària anomenada <b>Clara Montserrat</b>, una exploradora intrèpida i passionada de la natura. Des de la seva joventut, Clara va sentir una connexió especial amb el món que l'envoltava, passant hores explorant els racons més remots del nostre poble i dels seus voltants. Tot i això, mai no va ser presa seriosament, tothom la veia com una simple semiadora.</p> <p>Però Clara no es va deixar desanimar per les opinions dels altres. Va decidir emprendre aventures en terres llunyanes, on va descobrir tresors ocults i relíquies d'antigues civilitzacions. No obstant això, malgrat els seus èxits, sempre va sentir que li faltava alguna cosa.</p> <p>Va ser només en els seus últims anys, quan va tornar al Pont de Vilomara, que Clara va descobrir quin era el seu veritable propòsit: <b>trobar el tresor perdut del nostre poble</b>.</p> <p>Abans de la seva partida, Clara va deixar per escrit la ubicació del tresor, llegint-lo a la seva família. Aquí és on entra en joc la part emocionant de la nostra història. En el seu testament, Clara va expressar el seu desig que els veritables exploradors i exploradores del nostre poble fossin els qui trobessin el tresor. Però <b>per revelar-ne la ubicació, hauran de demostrar la seva valentia i astúcia superant una sèrie de preguntes</b>.</p> <p>Espero que estigueu preparats i preparades per a aquesta emocionant cerca i que, amb sort, pugueu descobrir el tresor perdut del Pont de Vilomara.</p> <p>Amb els millors desitjos,</p> <p>Un amic de la família Clara Montserrat</p> <p>P.D. Us he portat un mapa que us serà d'utilitat.</p> <div data-bbox="571 1464 772 1675"></div> <p style="text-align: right;"><b>1</b></p> <p style="text-align: center;"><u><a href="#">Carta</a></u></p>	<h3 style="text-align: center;">INSTRUCCIONS</h3> <ul style="list-style-type: none"><li>• Per trobar el tresor amagat haureu de passar per <b>alguns</b> dels llocs marcats amb una  al mapa. A cada localització hi ha un sobre.</li><li>• Dintre el sobre hi pot haver dues coses.<ul style="list-style-type: none"><li><u>Si heu encertat:</u> Una pregunta relacionada amb el llibre "La Societat dels Exploradors" tipus test. Cada resposta (A, B i C) us enviarà a una localització diferent, només <b>una</b> és correcta.</li><li><u>Si heu fallat:</u> Un paper on posarà "INCORRECTE". Haureu de tornar a llegir la pregunta i escollir una de les altres opcions i anar allà.</li></ul></li><li>• Per fer aquesta aventura més memorable, tindreu a la vostra disposició una <b>càmera per anar enregistrant la vostra experiència</b>. Poseu-vos en la pell dels exploradors i exploradores, i immortalitzeu les ubicacions més boniques, les vostres sensacions, teories i vivències.</li></ul> <p style="text-align: center;">Que comenci l'aventura!</p> <h3 style="text-align: center;">PRIMERA LOCALITZACIÓ</h3> <p>Per trobar el primer sobre heu de fer ús de la <b>Pàgina de diari</b> i del <b>Mapa del Pont de Vilomara</b>.</p> <p>No hi ha alguna paraula familiar en alguna de les notícies del diari?</p> <p>Un cop sapigueu on s'ha d'anar poseu-vos en marxa!</p> <p><b>Si aneu a una localització i per fora del sobre no diu "Pregunta 1" deixeu-lo on està i torneu a intentar-ho.</b></p> <div data-bbox="1273 1608 1353 1682"></div> <p style="text-align: right;"><b>2</b></p> <p style="text-align: center;"><u><a href="#">Instruccions + primera pista</a></u></p>
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EL TEMPS  
Temperatura màxima ahir 39°  
mínima 14°; humitat a.m. 22%  
p.m. 14%

# Diari Pont de Vilumara

Pont de Vilumara · Dissabte, 17 d'agost de 1953

Vol. 93 n°185

## ANTONI CLAVÉ, CANDIDAT A L'ÒSCAR PEL SEU TREBALL A "HANS CHRISTIAN ANDERSEN"

Barcelona, agost de 1952 — L'artista Antoni Clavé, conegut per la seva brillant participació en la pel·lícula "Hans Christian Andersen" (El fabulós Andersen) del director Charles Vidor, ha rebut una nominació als Premis de l'Acadèmia en la categoria de Millor Direcció Artística - Color

Clavé, nascut a Barcelona el 1913, va col·laborar amb Richard Day i Howard Bristol en els decorats d'aquesta producció cinematogràfica, estrenada aquest mateix any. El seu treball en la creació d'escenaris captivadors i detallats ha estat reconegut per la seva originalitat i creativitat.

La nominació als premis Òscar és un testimoni del talent i la dedicació d'Antoni Clavé a l'expressió artística en el cinema

### EL NAIXEMENT DEL PREMI PLANETA: FORJANT EL FUTUR DE LA LITERATURA ESPANYOLA

S'institueix el prestigiós Premi Planeta. Aquest guardó emergeix com a far de l'excel·lència literària, convocant el millor del talent espanyol. S'obre un nou horitzó per als escriptors, promocionant la creació i la innovació en la literatura.

POTENCIA LA TEVA ESCRITURA AMB L'EINA INDISPENSABLE DEL MOMENT! MÀQUINA D'ESCRIBRE: EL SECRET DARRER DE CADA GRAN HISTÒRIA.



3

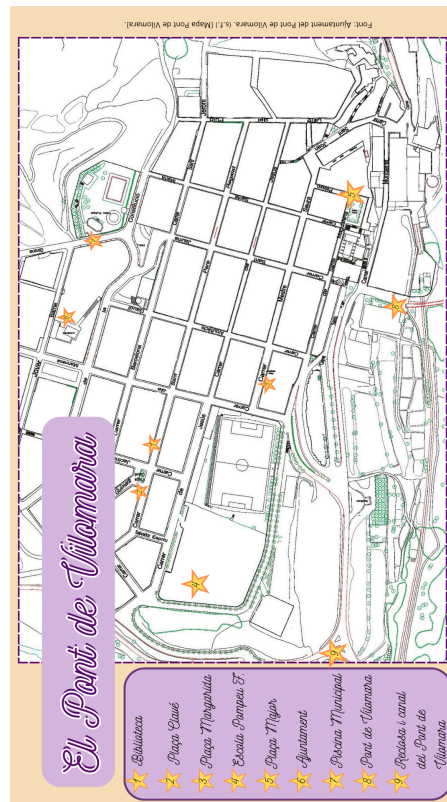
Diari

The 25th Academy Awards | 1953. (2014, October 5). Oscars.org | Academy of Motion Picture Arts and Sciences.

<https://www.oscars.org/oscars/ceremonies/1953>

Wikipedia. (2023, December 26). Antoni Clavé. Wikipedia, La Enciclopedia Libre.

[https://es.wikipedia.org/wiki/Antoni\\_Clav%C3%A9](https://es.wikipedia.org/wiki/Antoni_Clav%C3%A9)



Mapa

Font mapa: Ajuntament del Pont de Vilumara. (s.f.) [Mapa Pont de Vilumara].

## - Gymkhana questions

### PREGUNTA 1

Ubicació d'aquesta pregunta: Plaça Clavé

COM ES DIU EL POBLE DEL LLIBRE?

- A) Windrose (anar a la plaça Margarida)
- B) Windbridge (anar a l'ajuntament)
- C) Windville (anar a l'escola Pompeu Fabra)



Treu la resposta correcta i dirigeix-vos cap allà o la recerca del sobre amb la Pregunta 2.

### PREGUNTA 2

Ubicació d'aquesta pregunta: Plaça Margarida

COM ES DIU L'EXPLORADOR, L'INVENTOR I EL FUNDADOR DEL CAMPAMENT DELS EXPLORADORS?

- A) Henry Whitaker (anar a la plaça Major)
- B) Henry Merryweather (anar al pont de Vilumara)
- C) Henry Merrywind (anar a la piscina municipal)



Treu la resposta correcta i dirigeix-vos cap allà o la recerca del sobre amb la Pregunta 3.

### PREGUNTA 3

Ubicació d'aquesta pregunta: pont de Vilumara

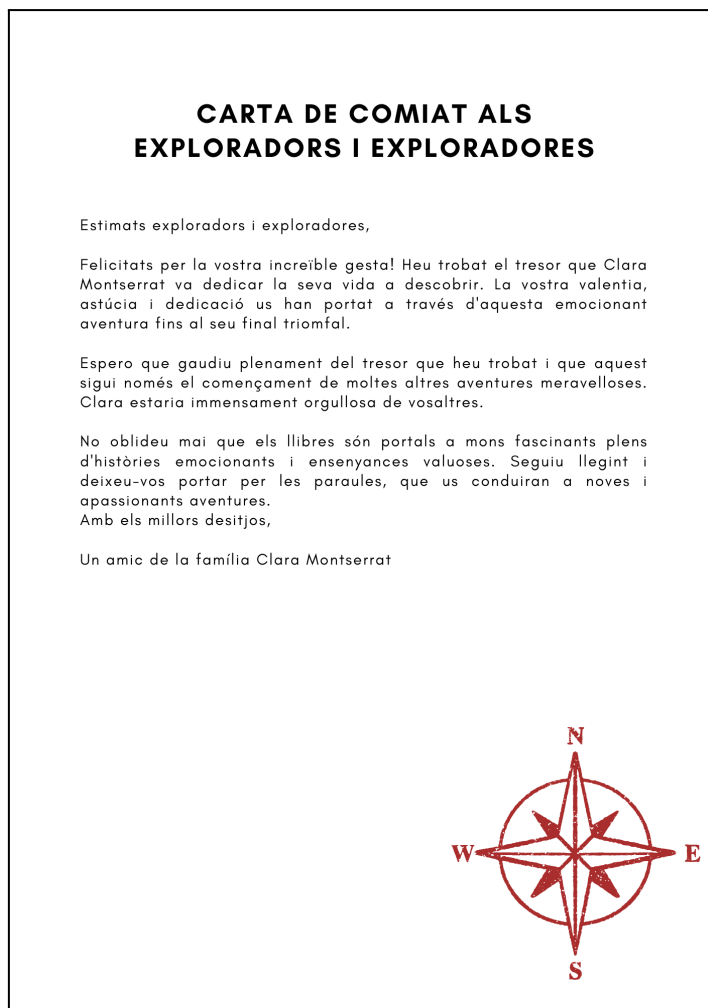
QUÈ HI DEIA AL RÈTOL DE LA PORTA DINS L'HABITACIÓ "GIBRALTAR" DE LA CASA DE HENRY MERRYWEATHER

- A) Només els valents poden entrar (anar a la biblioteca)
- B) Passareu d'un en un o no passareu (anar a la reclusa i canal del Pont de Vilumara)
- C) El coneixement és la clau (anar a l'ajuntament)



**Ja esteu a la resta final. No hi ha més preguntes. Dirigiu-vos a la localització final i trobeu el tresor, està per allà amagat.**

- Gymkhana final letter



### 9.3.4 Materials "Closing"

- Closing questions

#### Generals

1. En general, què penses sobre el funcionament del club de lectura? Hi ha alguna cosa que canviaries o que creus que hem fet molt bé?
2. T'agradaria afegir alguna activitat o dinàmica nova per a futures sessions del club?
3. Hi ha algun moment o esdeveniment durant el club de lectura que t'hagi agradat especialment o que vulguis compartir amb els altres?
4. Què és el més important que has après o experimentat durant aquest programa?
5. Hi ha algun comentari final que t'agradaria fer sobre la teva experiència al club de lectura?

### **Llibres**

1. Quin ha estat el teu llibre preferit de tots els que hem llegit durant el club? Per què?
2. Hi ha algun llibre que no t'hagi agradat tant? Per què?
3. Quins altres llibres o gèneres t'agradaria llegir en el futur?
4. Consideres que els llibres que s'han llegit eren força diferents entre ells?
5. Hi ha alguna història o tema dels llibres que hem llegit que t'hagi marcat especialment?
6. Hi ha algun llibre o sèrie de llibres que t'agradaria suggerir per a una futura edició de club de lectura?
7. Has quedat satisfet/a amb la selecció de llibres del club? Faries algun canvi?

### **Activitats**

1. Quina ha estat la teva activitat preferida del club de lectura? Què és el que més t'ha agradat d'aquesta activitat?
2. Hi ha alguna activitat que t'ha sorprès o que no esperaves que fos tan divertida?
3. Quina de les arts visuals que hem explorat t'ha cridat més l'atenció: pintura, escultura, literatura o dibuix? Per què?
4. T'has sentit més còmode/a expressant-te a través d'una d'aquestes arts visuals?
5. Creus que les activitats artístiques ens han ajudat a comprendre millor els llibres? Com?
6. Com creus que les activitats artístiques han millorat la teva experiència de lectura dels llibres?
7. Tens alguna idea per a una activitat artística futura que creguis que podria enriquir la nostra experiència de lectura?
8. Hi ha alguna disciplina artística que t'agradaria explorar més en les pròximes sessions del club de lectura? Per què?

### **Experiència personal**

1. Com t'has sentit participant en el club de lectura? Hi ha alguna cosa que hagi descobert sobre tu mateix/a gràcies a aquesta experiència?
2. Com t'ha ajudat el club de lectura a millorar com a lector/a i com a persona?

### **Continuïtat i Futur**

1. T'agradaria continuar participant en activitats similars en el futur? Què t'agradaria veure en les pròximes edicions del club de lectura?



## 9.4 Results of the survey to professionals

Q1. Do you consider that the program provides all the resources and information necessary for its implementation?	
Former kindergarten and primary school teacher	Yes.
Municipal library director	Yes.
Librarian	Yes.
School's director	Yes.

Q1.5. If not, what essential elements for implementation do you feel have not been provided?	
Former kindergarten and primary school teacher	(no answer)
Municipal library director	(no answer)
Librarian	(no answer)
School's director	(no answer)

Q2. On a scale of 1 to 5, how useful do you think this initiative could be in promoting reading among the target audience?	
Former kindergarten and primary school teacher	4
Municipal library director	4
Librarian	4
School's director	4

Q2.5. What is the reason behind this rating?	
Former kindergarten and primary school teacher	The sessions are well accompanied by the visual and plastic part.
Municipal library director	It is a very comprehensive initiative that could easily be used in any library or area for the promotion of reading.
Librarian	It is a coherent program, with clear objectives and a creative methodology.
School's director	The activities are varied and include different literary and artistic styles, although I find some a bit complicated, such as sculpture.

Q3. Do you think that art has a consistent and significant role in the program's proposal to promote reading?	
Former kindergarten and primary school teacher	Yes.
Municipal library director	Yes.
Librarian	Yes.
School's director	Yes.

Q4. Do you think the duration of 1 hour for each session of the program is appropriate?	
Former kindergarten and primary school teacher	No, I think it's too short.
Municipal library director	Yes, it seems appropriate to me.
Librarian	Yes, it seems appropriate to me.
School's director	No, I think it's too short.

Q5. Do you think the selection of books is suitable for the target group?	
Former kindergarten and primary school teacher	Yes, the book selection is adequate.
Municipal library director	Yes, the book selection is adequate.
Librarian	Yes, the book selection is adequate.
School's director	Yes, the book selection is adequate.

Q6. On a scale of 1 to 5, how would you rate the feasibility and coherence of the objectives of each session with the proposed activities?	
Former kindergarten and primary school teacher	4
Municipal library director	4
Librarian	5
School's director	4

Q7. On a scale of 1 to 5, to what extent do you think the proposed activities are related to the readings of the session to which they belong?	
Former kindergarten and primary school teacher	5
Municipal library director	4
Librarian	4
School's director	4

Q8. How significant and appropriate do you consider the proposed activities?	
Former kindergarten and primary school teacher	All the activities have their origin in the story they have read.
Municipal library director	They are playful, creative proposals, designed to enjoy the post-reading of the book.
Librarian	The relationship between the plot of the reading and the activity is creative and consequential.
School's director	They are meaningful and appropriate activities, but I think that by including the artistic part the sessions should last a little longer or reduce the number of activities.

Q9. Do you find that the descriptions of the activities are clear and provide complete guidance on how to carry them out?	
Former kindergarten and primary school teacher	The descriptions are very clear and provide a complete guide.
Municipal library director	The descriptions are quite clear and provide sufficient guidance.
Librarian	The descriptions are quite clear and provide sufficient guidance.
School's director	The descriptions are quite clear and provide sufficient guidance.

Q10. On a scale of 1 to 5, how satisfied are you with the quality of the materials provided?	
Former kindergarten and primary school teacher	5
Municipal library director	4
Librarian	4
School's director	4

Q10.5. What is the reason behind this rating?	
Former kindergarten and primary school teacher	They are all very detailed.
Municipal library director	Everything is very well-thought-out, and each activity has a very clear script to follow.
Librarian	They are consistent, economical and creative materials with the proposed activity
School's director	The materials allow you to do the activities just by following the directions.

Q11. Is there any material that you consider unnecessary or that could be improved?	
Former kindergarten and primary school teacher	None.
Municipal library director	Each book has an activity linked to a different artistic expression, perhaps the most extensive is the gymkana which can take a lot of time to prepare for the facilitator.
Librarian	Only in cases where the person carrying the club did not know or was not qualified to do the activity. For example: that he had never worked with polymer clay.
School's director	None.

Q.12 Is there any additional material you think would be helpful to include?	
Former kindergarten and primary school teacher	(no answer)
Municipal library director	(no answer)
Librarian	(no answer)
School's director	(no answer)

Q13. Do you think it is feasible to implement the project in a school? How complex do you think it would be to adjust it to this context?	
Former kindergarten and primary school teacher	It is feasible with half a class group and extending the time of each session or dedicating more than one session to each book.
Municipal library director	Yes, if it is done in small groups of 10–12 people.
Librarian	I think it would be easily adaptable.
School's director	Yes, although you should think very carefully about how to fit it into the timetable, since in our centre we only have half an hour each day for reading.

Q14. Do you think it is feasible to implement the project in a library? How complex do you think it would be to adjust it to this context?	
Former kindergarten and primary school teacher	No problem at all.
Municipal library director	Yes, if it is done in small groups of 10–12 people.
Librarian	I don't see any impediment to it being adapted to a library, in fact I think it's a very interesting idea.

School's director	It could be implemented in a library, but the space would have to be thought out very well in terms of the materials to be used related to art.
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**Q15. Do you think that some kind of additional training would be needed for book club facilitators or coordinators?**

Former kindergarten and primary school teacher	If they are teachers or librarians, they have sufficient training.
Municipal library director	It depends on the facilitator's training. I, for example, am not very good at plastic arts, and it would be difficult for me to motivate them, but it would be a matter of putting in.
Librarian	I think it should be a person with pedagogical concerns, a great reader, empathetic and sensitized to the proposed objectives.
School's director	I think it would be very positive, as this would help predict a lot of things.

**Q16. Do you think it would be easy to start this book club in terms of the resources needed to carry it out?**

Former kindergarten and primary school teacher	Yes, I think it would be easy to get the necessary resources.
Municipal library director	Yes, I think it would be easy to get the necessary resources.
Librarian	Some aspects might be easy to achieve, but others might be more complicated.
School's director	Some aspects might be easy to achieve, but others might be more complicated.

**Q17. What potential benefits do you think this book club could have for the school or local community?**

Former kindergarten and primary school teacher	Expand the number of readers
Municipal library director	Above all, bringing visual arts closer to young audiences and connecting reading with their most creative side.
Librarian	The creation and participation in a book club is one of the objectives that should be contemplated in different cultural areas, be it a youth center, a library, in the school... Encourage reading in children in a creative way and playfulness, the love and passion for books, is crucial to making men and women free, with values and emotionally healthy.
School's director	No answer.