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Pathways to MoRe Reading for Pleasure



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Graphics and illustrations by Canva.com unless stated otherwise.

Published by: Založba Univerze v Ljubljani (University of Ljubljana Press)

Issued by: Znanstvena založba Filozofske fakultete Univerze v Ljubljani (University of Ljubljana Press, Faculty of Arts)

For the publisher: Gregor Majdič, rector of the University of Ljubljana

For the issuer: Mojca Schlamberger Brezar, Dean of the Faculty of Arts, University of Ljubljana

Ljubljana, 2025

Publication is free of charge.

This booklet was produced as part of an Erasmus+ project Setting Up a Reading Motivator in the Digital Age: Introducing New Approaches of Reading for Pleasure Pedagogy in Primary Schools (MORE), Erasmus + KA2 SCH cooperation partnership (2023 – 2025)

The MORE project logo created by Serena Viola

First e-edition. Digital copy of the book is available on: <https://ebooks.uni-lj.si/zalozbaul/>

DOI: 10.4312/9789612977542

Katalogni zapis o publikaciji (CIP) pripravili v Narodni in univerzitetni knjižnici v Ljubljani

COBISS.SI-ID [264092163](#)

ISBN 978-961-297-754-2 (PDF)

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Chapter One: **The ID of the Project**

The title:

Setting Up a Reading Motivator in the Digital Age:

Introducing New Approaches of Reading for Pleasure Pedagogy in Primary Schools (MORE)

Erasmus + KA2 SCH cooperation partnership (2023 – 2025)



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Chapter Two:

The Aim and the Specifics of the Project

KEY IDEA

The main aim of the project was to develop, test and evaluate differentiated and personalized strategies for fostering reading for pleasure for children aged 9 to 12 that would be based on the previously conceived typology (i.e. the reading profiles) of these young students, and carried out by trained reading motivators – public librarians. The project was set up as a collaboration of academic/research institutions, public libraries and primary schools. The core project team consisted of an interdisciplinary group of experts, coming from the fields of sociology, library and book studies, psychology, methodology, pedagogy, children’s literature and literacy.



GOALS AND OBJECTIVES

To improve the state of reading culture in general

The general motive for the project itself lies in the global decline in reading motivation among young readers. Studies conducted in different countries and cultural contexts consistently report a marked decrease in reading for pleasure occurring during the transition from childhood to adolescence, alongside a decline in positive attitudes toward reading in general.

To target a specific age group

Since the results of numerous surveys specifically demonstrate that the decline in children’s reading motivation happens at the end of the first decade, we wanted to ‘catch’ the students before they began to

lose interest, which is why we decided to involve 9- to 12-year-old children. In an ideal scenario, we hoped that our intervention would help to keep them reading and interested in books, i.e. not falling entirely for other types of leisure.

To set up a concept of a reading motivator (RM) as somebody, coming from non-school context

According to findings, reading for pleasure is rarely associated with school and is rather defined precisely by its non-school context. We decided to address this challenge by introducing a reading motivator, a public librarian, as somebody who would on the one hand possess the necessary skills and knowledge for this task, but would on the other not be part of

the school staff and would therefore not represent a classic school authority. We believed that as an outsider, uninvolved with any sort of formal assessment and grading and also unburdened with any previous knowledge of the students, s/he could initiate a more informal, relaxed relationship with them, and at the same time provide support to the teachers, initiating a collaboration between primary schools and public libraries.

To incorporate and strengthen reading for pleasure (RfP) in the inclusive school environment

We wanted to prepare a sequence of activities that would be carried out by reading motivators as part of the obligatory school program, with the specific attention to address and include all the students, because when offered as an additional optional content, reading-related practices as a rule preach to the converted, whereas for us it was crucial to change minds and involve all reluctant readers or even non-readers alike.

MAIN PROJECT GUIDELINES

The project was tailored according to reading for pleasure pedagogy guidelines, understanding reading material in a very broad way and welcoming different kinds of readings. The main idea of the project was to develop differentiated and personalized approaches of reading encouragement, the so-called reading paths or reading pathways, that would be based on and tailored for different reading profiles, i.e. different types of young readers.



Chapter Three:

The Structure of the Project



Year 2024

4. Course for the reading motivators

(10 x 3h in all 3 countries, separately)

– see Chapter 4 for more details

5. Implementation of the **short questionnaire** in participating schools (for detecting readers' profiles) and **workshops with students** (N=561): one reading motivator per school, seven schools, five workshops in each classroom.



Year 2023

1. Theoretical framework.

2. Getting to know the target group:

an extensive online questionnaire on reading attitudes, habits and leisure interests in all three countries (N=725)

3. Design of students' reading profiles

(on the basis of the e-questionnaire responses) + creation of the **short (print) questionnaire with the key** for quick profiling of the students

Year 2025

6. Evaluation (qualitative and quantitative):

- evaluation of the course for the reading motivators
- evaluation of the intervention with repeated short questionnaire
- evaluation of each individual workshop

based on

- interviews with the reading motivators
- focus groups with students
- interview with teachers

7. Guidelines and manuals + dissemination

Chapter Four:

Course for the Reading Motivators

This basic framework enables anyone to implement MORE-training for their desired group or to study independently. The training consists of several modules, which can be scheduled according to the needs and skills of the participants. Some useful training materials are included in the next chapters.

FIRST MODULE: UNDERSTAND THE CONTEXT

Familiarize yourself with the literacy proficiency and general attitudes toward reading in your country. This will help you understand what kind of activities you should focus on as a literacy motivator.

Among others, you can use the websites of international literacy assessments (PISA, PIRLS) as valuable resources.

PISA: <https://www.oecd.org/en/about/programmes/pisa.html>

PIRLS: <https://pirls2021.org/results/>

MORE-theory: <https://www.ff.uni-lj.si/en/setting-reading-motivator-digital-age-introducing-new-approaches-reading-pleasure-pedagogy-primary>

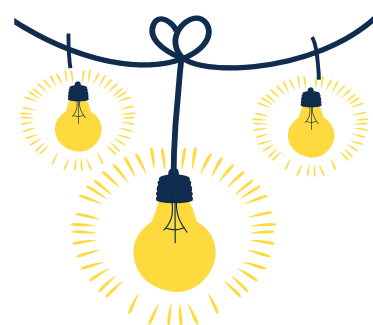
SECOND MODULE: GETTING TO KNOW READING FOR PLEASURE

The MORE model is based on reading for pleasure pedagogy, and therefore it is beneficial to get acquainted with the basics and theoretical principles of reading for pleasure pedagogy.

You can use the webpages of Open University and the MORE-theoretical framework as a resource.

The Open University: <https://ourfp.org/>

MORE-theory: <https://www.ff.uni-lj.si/en/setting-reading-motivator-digital-age-introducing-new-approaches-reading-pleasure-pedagogy-primary>



THIRD MODULE: MORE-MODEL AND THE PERSONALIZED READING PATHWAYS

It is beneficial to familiarize oneself with the Project MORE model in its entirety. The reading for pleasure pillars of the MORE model and their related dimensions are particularly important to

know and understand. In this module, it is also a good idea to familiarize yourself with the MORE tool, i.e. the questionnaire, which can be used to gather information about the motivation levels of students participating in future workshops.

MORE-pillars:

chapter 5, pages 11–15

MORE tool:

Chapter 6, pages 17–20

Personalisation tips:

Chapter 7, page 21

FOURTH MODULE: PLANNING THE WORKSHOPS

The MORE manual contains ready-made templates for implementing MORE workshops; at this stage of the training, read the manual carefully. The workshop descriptions can be implemented as they are, or they can be freely modified to suit your own needs. If training in a group, discuss the thoughts and ideas that the workshop descriptions inspire. Based on your shared insights, draw up a plan for the next five modules and the workshops.

FIFTH – NINTH MODULE: WORKSHOPS 1 – 5

During these modules, detailed plans for the workshops to be used with students are made. For example, the following issues should be considered:

1. COLLECTING DETAILED INFORMATION FROM PARTICIPANTS

How and when will the MORE tool, i.e. the questionnaire, be delivered to participants?

How long will it take to analyse the data collected with the tool? How will the information obtained be used in the workshops? Is any other information needed?

2. DETAILS OF THE WORKSHOP ACTIVITIES

How many participants will attend individual workshops? How many and what kind of books are needed? What other materials need to be prepared in advance? What kind of learning environment would be most suitable for the workshop and how

should the space be arranged? Are any technical aids needed?

3. INVITING THE GROUP TO THE WORKSHOP AND OTHER PRACTICAL MATTERS

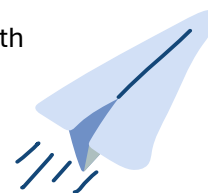
How will the participants be invited to the workshop? How long will the workshop last? Will there be a pre-assignment for the workshop? Is a backup plan needed?

It is a good idea to make detailed plans for workshops so that it is easy to organize them multiple times. In addition, it is a good idea to include small details in the plans regarding the functionality of the workshop for the next time.



TENTH MODULE: FEEDBACK AFTER THE WORKSHOPS

It is important to reflect on the workshops held and the ideas they have sparked. If you are conducting the training independently, you can ask for a discussion session with one of the adults who participated in the workshop (a teacher, for example). If you are conducting the training as a group, it is easy to collect feedback and reflect on it.



In your feedback, it is worth considering the following questions, for example:

1. MORE PILLARS

Which pillar was emphasized in the activity?
How was this evident? Would it have been worthwhile to emphasize other pillars?

2. MORE TOOL – THE QUESTIONNAIRE

How was the information produced by the MORE tool visible in the workshop? Could it have been utilized more?

3. BOOK SELECTIONS

Were the book selections suitable for the participants? What kind of literature could there have been more of?

4. ENVIRONMENT

Was the learning environment designed to be functional?



5. ACTIVITIES

How successful were the activities? How did the promoters feel about their implementation? What observations did they make about the participants? Was the use of time effective? What could have been done differently? Why? What should be retained?

6. PERSONALISATION

Were all the individuals successfully accommodated? How? Where did you notice the results of personalised approaches? What could be done differently?

7. SELF-REFLECTION

What was your overall experience of running the workshop? Was it the kind of workshop you would like to continue running? What did you learn about the participants and their reading habits? What workshop to test next?

Chapter Five:

Reading for Pleasure Pedagogy and Its Key Pillars

READING FOR PLEASURE

Reading for pleasure refers to volitional, choice-led reading of any kind of text for personal satisfaction. It is often used interchangeably with terms like recreational reading, independent reading, or free voluntary reading, all of which emphasise the reader's free will and enjoyment. Drawing on the systematic review of academic literature that we conducted within the framework of the MORE project (Vogrinčič Čepič, Mascia, & Aerila, 2024), the term 'reading for pleasure' appears to be employed without a precise definition and emerging instead through diverse practices intended to embed the experiential and motivational dimensions of reading into school curricula. Unlike academic reading done for assignments or tests, reading for pleasure is self-motivated and not strictly goal oriented. Such findings have prompted educators and policymakers to re-evaluate traditional approaches to literacy.



REFRAMING THE EDUCATIONAL PARADIGM

There is a growing consensus that schools must move beyond a narrow focus on decoding and comprehension skills and reframe the educational paradigm to also nurture students' identities as engaged readers. A major convergence across the literature concerns the limited curricular space dedicated to autonomous reading and the scarcity of opportunities for students to exercise genuine choice regarding texts. This lack reflects a broader imbalance between the skill to read and the will to read, whereby decoding and comprehension occupy central positions at the expense of motivation, pleasure and personal meaning-making. Although reading for pleasure is repeatedly shown to support literacy development, its purpose should not be reduced to instrumental gains. Instead, scholars argue for a renewed equilibrium between performance-oriented objectives and the aesthetic, affective and relational aspects of reading.

READING FOR PLEASURE PEDAGOGY

Reading for Pleasure Pedagogy (RfPP) refers to a research-informed educational approach that intentionally cultivates students' voluntary, intrinsically motivated and personally meaningful engagement with texts. Within the contemporary European landscape, RfPP is increasingly recognised as a critical field of inquiry that challenges traditional conceptions of reading as a primarily technical and measurable skill. Reading for pleasure pedagogy reframes the educational paradigm, explores the role of pleasure as a foundational pedagogical principle, discusses structural challenges to its implementation, and highlights effective practices to cultivate a love of reading. An effective RfPP must embrace an expansive definition of reading that includes digital texts, multimodal materials and participatory media practices aligned with the twenty-first-century textual cultures. Personalisation emerges as a fundamental principle. Students' interests, prior experiences and interpretive identities should be acknowledged and used to shape reading pathways that foster authentic engagement. Teacher involvement as reader, mentor and conversational partner is another key condition for success. This relational dimension positions the teacher as a co-reader who models curiosity, enthusiasm and openness, contributing to the creation of a shared reading culture. This pedagogy is grounded in the everyday realities of classrooms and dependent on teachers' expertise and willingness to experiment with new approaches.

STRUCTURAL CURRICULAR CHALLENGES AND THE CENTRALITY OF TEACHERS

Despite its potential, the implementation of RfPP is often hindered by curricular pressures, limited instructional time and the absence of a coherent, widely recognised pedagogical framework. Research indicates that the presence or absence of reading for pleasure practices depends largely on individual teachers' beliefs and professional identities. This responsibility highlights the need for systemic support, professional development, and time for teachers to observe readers, build relationships and construct tailored reading trajectories. Within this broader landscape, the potential of personalised approaches becomes particularly significant, especially when working with reluctant readers, who remain underrepresented in the literature despite their centrality for equity and inclusion.

Developing tools for reader profiling may support teachers in capturing students' identities, interests and reading behaviours, allowing the design of pathways that resonate with individual



dispositions. Collaboration with trained external figures, such as reading motivators (e. g. public librarians) may further alleviate teachers' workload, enrich reading environments and introduce less formal and more engaging forms of mediation with texts.

PILLARS OF READING FOR PLEASURE PEDAGOGY

The afore mentioned insights suggest that Reading for Pleasure Pedagogy (RfPP) requires a shift from functional to ecological perspectives on reading, foregrounding time, attention, personalisation and relationality. Only by recognising reading as an aesthetic, social and situated experience can educators cultivate readers who perceive literature as a meaningful part of their intellectual and emotional life.

While text-analytic routines and similar assessment approaches emphasise structure, purpose and measurable outcomes, they frequently marginalise personal connection, emotional resonance and the voluntary dimension of reading. RfPP stands in deliberate contrast to these tendencies, promoting reading as an intrinsically meaningful activity capable of cultivating identity, belonging and human understanding. Within this framework, the four interrelated dimensions, emotional, behavioural, social and cognitive, constitute the core pillars of RfPP. These dimensions operate synergistically and offer both conceptual grounding and practical guidance for educators.

1. THE EMOTIONAL DIMENSION

The emotional dimension derives from a transactional view of reading, foregrounding the affective connections that readers form with texts. It recognises the diversity of emotional responses and emphasises intrinsic motivation as the primary driver of voluntary reading. Whereas extrinsic motivations, grades, recognition, competition, may prompt compliance, intrinsic incentives such as curiosity, pleasure and identification with characters are stronger predictors of sustained engagement and comprehension. Understanding the readers' identities and interests therefore becomes essential: reader profiling represents a valuable tool for designing experiences capable of eliciting genuine emotional involvement.



2. THE BEHAVIOURAL DIMENSION

The behavioural dimension emphasises reading as a cultural habit and identity practice.

Becoming an independent reader involves more than mastering decoding strategies; it implies developing routines, preferences and behaviours anchored in everyday life. Regular reading, exposure to diverse genres, authentic engagement with texts, and the presence of reading models, peers, families, teachers, shape the behavioural ecology within which readers grow. A pedagogy attentive to these aspects supports students in constructing durable reading habits.

3. THE SOCIAL DIMENSION

Although often perceived as solitary, reading is inherently social. The social dimension highlights the interpretive, dialogic and communal aspects of reading for pleasure. Informal conversations about books, spontaneous reflections, read-aloud sessions, and peer recommendations create shared interpretive spaces that enrich



understanding and foster belonging. These exchanges transform reading into a collective endeavour, reinforcing engagement and opening pathways for collaborative meaning-making.

4. THE COGNITIVE DIMENSION

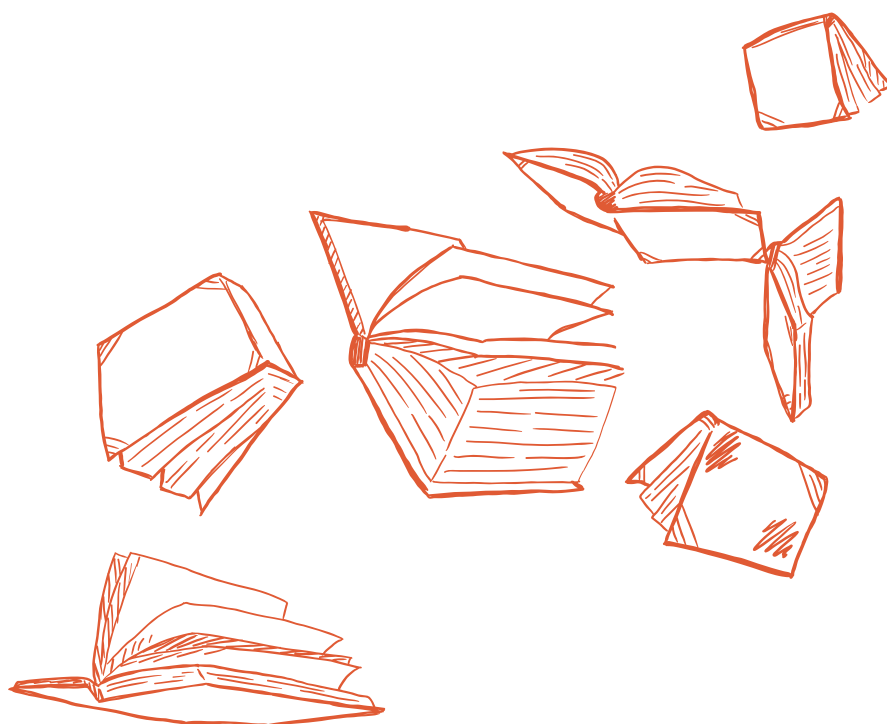
The cognitive dimension focuses on the intellectual processes underlying deep reading.

Metacognitive strategies, reflective thinking and the ability to draw connections between texts, personal experiences and wider socio-cultural contexts constitute essential components of this dimension. In an increasingly digital world, exposure to multiple perspectives enhances students' critical capacities, enabling them to evaluate, interpret and appreciate diverse viewpoints. When integrated within RfPP, such strategies make reading not only pleasurable but intellectually expansive.

Considered collectively, these four pillars illustrate how Reading for Pleasure Pedagogy proposes an integrated framework that values the full spectrum of readers' experiences. By foregrounding emotion, behaviour, sociality and cognition, the pedagogy provides a robust structure through which educators can cultivate environments that support voluntary, meaningful and joyful engagement with texts.

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6. Profilisation Tool
– the Questionnaire

7. Personalisation Tips

8. Descriptions of Workshops

9. The BooKards

10. General Guidelines



Chapter Six:

Profilisation Tool – the Questionnaire

With the questionnaire below and the key (i. e. the scoring system) for interpreting the results (accessible via link – see below) you can quickly learn about reading habits and motivation for reading of your students.

READING FOR PLEASURE QUESTIONNAIRE (RFPQ)

1. Name: _____

2. Gender (*circle*)

1 Female

2 Male

3 Other

3. How old are you? (*circle*) 8 9 10 11 12 13

4. What language do you speak at home? (*circle*)

1 English

2 English and other language

3 Other language

5. How often do you speak English at home? (*circle*)

1 Always

2 Sometimes

3 Never

6. What do you think about reading (in general)?

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a. I would be happy if someone gave me a book as a present.	5	4	3	2	1
b. I think reading is boring.	5	4	3	2	1
c. I would like to have more time for reading.	5	4	3	2	1
d. I enjoy reading.	5	4	3	2	1

7. How well do you read?

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a. I usually do well in reading.	5	4	3	2	1



b.	Reading is easy for me.	5	4	3	2	1
c.	Reading is harder for me than for the majority of my classmates.	5	4	3	2	1
d.	I am just not good at reading.	5	4	3	2	1

8. How important is reading in your spare time to you?

		Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a.	Reading in my spare time is very important to me.	5	4	3	2	1
b.	I don't want to read in my spare time.	5	4	3	2	1
c.	Reading when I am free is a waste of time.	5	4	3	2	1
d.	I find reading in my spare time useful.	5	4	3	2	1

9. How do you feel about reading in general?

		Very good	Good	Neutral	Bad	Very bad
a.	How do you feel about reading in your free time?	5	4	3	2	1
b.	How do you feel about getting a book or a magazine for a present?	5	4	3	2	1
c.	How do you feel about chatting online with your friends in your free time?	5	4	3	2	1
d.	How do you feel about reading for fun on a rainy Saturday?	5	4	3	2	1
e.	How do you feel about reading anything printed (book, magazine, newspapers, comic books, etc.) in your free time?	5	4	3	2	1
f.	How do you feel about using social media in your free time?	5	4	3	2	1

10. How often do you spend your time on reading (in general)?

5	4	3	2	1
Every day or almost every day	Once or twice a week	Once or twice a month	Less than once a month	Never or almost never

11. How much time per day do you usually spend on reading (in general)?

- | | | | | |
|------------------|----------------------|--------------|-------------------|--------------|
| 1 | 2 | 3 | 4 | 0 |
| Up to 30 minutes | 30 minutes to 1 hour | 1 to 2 hours | More than 2 hours | I don't read |

12. How often do you read for enjoyment (outside of school)?

- | | | | | |
|-------------------------------|----------------------|-----------------------|------------------------|-----------------------|
| 5 | 4 | 3 | 2 | 1 |
| Every day or almost every day | Once or twice a week | Once or twice a month | Less than once a month | Never or almost never |

13. How long do you usually read for pleasure in one piece?

- | | | | | |
|----------------|-----------------|------------------|------------------|---------------------------|
| 1 | 2 | 3 | 4 | 0 |
| 1 to 5 minutes | 6 to 15 minutes | 16 to 30 minutes | 31 to 60 minutes | I don't read for pleasure |

14. How many books did you read in last month?

15. How often do you read on a digital device (like a tablet, computer, or smartphone)?

(Remember, texting and reading the latest news on your phone counts as well.)

- | | | | | |
|-------------------------------|----------------------|-----------------------|------------------------|-----------------------|
| 5 | 4 | 3 | 2 | 1 |
| Every day or almost every day | Once or twice a week | Once or twice a month | Less than once a month | Never or almost never |

16. Do you have a school library?

- 1 Yes 2 No

If you do, continue to Question 17; if you don't, continue to Question 18.



17. How often do you visit the school library ...?

	At least once a week	At least once a month	Every two or three months	Twice or three times a year	Never or almost never
a. to borrow books	5	4	3	2	1
b. to attend an event	5	4	3	2	1
c. for schoolwork	5	4	3	2	1
d. in your spare time	5	4	3	2	1

18. How often do you visit a public library ...?

	At least once a week	At least once a month	Every two or three months	Twice or three times a year	Never or almost never
a. to borrow books	5	4	3	2	1
b. to attend an event	5	4	3	2	1
c. for schoolwork	5	4	3	2	1
d. in your spare time	5	4	3	2	1

For the interpretation of the results use the key (i.e. the scoring system), available on the project web page: <https://www.ff.uni-lj.si/en/setting-reading-motivator-digital-age-introducing-new-approaches-reading-pleasure-pedagogy-primary>

Chapter Seven:

Personalisation tips

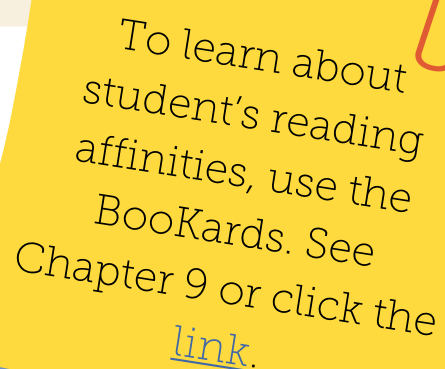
To get more information about the students and to be able to offer better and more confident advice about suitable books, the results from the Reading for Pleasure questionnaire (see Chapter 6) can be complemented with the answers from a more personal questionnaire.

Use the questions below* and/or add new ones to get to know the students better.

Student's name /age / class

1. What do you like to do in your spare time?
2. What kinds of movies do you like? Why?
3. What are your favourite sports? Why?
4. If you had three wishes, what would they be?
5. What kind of books do you own?
6. If you had a surprise day off from school, how would you spend it?
7. If you could transport yourself to any time or place in the past, where would you go?
8. If you had the chance to meet any famous person, living or dead, who would it be? Why?
9. If you could pick any three books from a bookshop for free, what would they be about?
10. If you could go on a trip to any place in the world today, where would you go?

*The questions are taken from Kenny Pieper's "Interest Inventory questionnaire" – see *How to Teach Reading for Pleasure*, 2016, pp. 25 – 26 (Independent Thinking Press).



To learn about student's reading affinities, use the BookKards. See Chapter 9 or click the [link](#).



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Chapter Eight:

Descriptions of Workshops

Workshop 1:

TITANIC - WORKSHOP FOR HISTORICAL, NON-FICTIONAL AND FICTIONAL TEXTS



Age of the participants: 9 and above



Number of participants: 5–40



Duration: 3 hours



Short description

The workshop focuses on texts describing the greatest maritime disaster of peacetime and encourages participants to explore a wide range of both fictional and non-fictional literature. In addition, the workshop features a wealth of experiential, art-based working methods, such as storytelling, drawing, and drama.



Materials: A wide variety of texts about the Titanic disaster. The texts can be picture books, non-fiction books, fictional and historical novels, biographies, media texts, and multimodal texts such as documentaries or film clips. It is a good idea to include literature at different levels, including adult literature and easy-to-read texts. The language of the texts can correspond to the language of the group. In addition, you will need some props for the workshop leader's costume, coloured pencils, a bag or box to place the passengers' belongings in, and printable materials from the guide (photo frames and, if necessary, pictures of the passengers and their belongings).



The setting: The space should provide opportunities for joint presentations and discussions as well as for individual work on activities. You can liven up the space with lights and music that fits the theme.

Tips

In the workshop, the librarians particularly enjoyed playing the role of Titanic passengers. It required some commitment, but it was worth it!

The workshop can easily be continued in class with various writing and reading assignments.



GUIDELINES

1

STEP ONE

The workshop leader is dressed as a Titanic passenger (any old-fashioned-looking outfit will do) and welcomes the workshop participants aboard the ship. Sound effects that evoke a sea voyage might be heard. Once the participants have taken their seats, the leader tells them about herself as a passenger on the Titanic (having previously studied the topic and learnt some facts about a real passenger). This is usually followed by a discussion about the Titanic and possibly similar accidents, the participants are encouraged to share. At the end, the leader of the workshop presents reading materials related to the theme.

2

STEP TWO

The workshop leader has a bag or box (it can be old-fashioned and reminiscent of the Titanic era) containing objects or pictures that might have been onboard on Titanic. The participants take turns picking up an object or picture, and tell a short imaginary story based on the item: who the picture is about, who the object belonged to, or why it has been preserved.

3

STEP THREE

Each student receives a copy of the photo frame found in the material. Their task is to draw a picture of a possible Titanic passenger inside the frame. They can use the Titanic-related texts found in the workshop to help them create their picture. They can also write a description of the character. When the pictures are ready, they can

be presented to others either in small groups or to all participants. Finally, the drawings can be displayed in an exhibition.

4

STEP FOUR

Finally, students get to choose a book about the Titanic that interests them from the selection awaiting them, and give feedback on the workshop. They can give feedback on whether they found anything interesting to read in the workshop and how they liked the workshop in general. The facilitator can have two glass jars, into which each participant can drop colour-coded feedback.

Feedback on the books:

green paper = I found something interesting to read

yellow paper = the books were interesting, but I'm not going to read anything this time

red = the books didn't interest me.

Feedback on the activities:

green paper = the activities were inspiring

yellow paper = the activities were nice, but not particularly inspiring

red = the activities were boring or did not suit me.

Acknowledgements: This workshop is planned based on a training organized by CELIA.

More detailed illustration of the workshop and materials for third phase: <https://sites.utu.fi/iki-taru/>



Workshop 2:

GENRES



Age of the participants: 9 – 12



Number of participants: up to 30 students



Duration: 2 hours



Objectives

The aim of this workshop is to teach the students about different genres and the typical features thereof: their main characteristics, the 'rules' they operate by, the plot, the ending, the typical characters and settings, recognisable codes of the visual language (the language of design) etc. Students understand the concept of a genre, get acquainted with various genres and examples thereof, and are eventually able to categorize a selection of books into groups according to genre typology.



Materials: books belonging to a variety of genres, stickers with genres, potentially also labels with pictograms



The setting: classroom with desks organized as islands, each with a pile of books

GUIDELINES

1

STEP ONE

Prepare short and simple definitions of different fiction genres and show representative examples.

2

STEP TWO – OPTIONAL:

Use a quiz to check the students understand and remember the key characteristics and main differences between genres.



3

STEP THREE – OPTIONAL

Show and explain the pictograms used for labelling fiction genres.

4

STEP FOUR

Bring fiction books of various genres and place them on the five desk islands to create 'book islands' (5-10 items per one desk).

5

STEP FIVE

Organize the students in five groups, sit them around each book island, provide them with genre labels (and optionally also pictograms) and ask them to group the books according to genres.

6

STEP SIX

Ask each group to explain their decisions. You can ask the other groups their opinion and provide feedback.

Possible post-workshop activity:

You can talk about the books that the students have found difficult to classify, and introduce the topic of hybrid/mixed genres.

Possible alternatives:

Instead of putting books of different genres on each book island, organize the book island according to genres in advance (one genre per island). Ask the students to determine which genre each of the book islands represents. For younger students, fewer genre categories can be used, while with the older ones, genre subcategories and even non-fiction can also be included.

Tips

For younger students, bring the books they can judge by their covers (with typical illustrations, revealing book titles etc.)



Workshop 3:

YOUNG EXPLORERS: CREATING FICTIONAL ADVENTURES FROM REAL PLACES



Age of the participants: 9 – 12



Number of participants: 10 – 25



Duration: 3 hours



Short description and objectives:

Students transform factual geographical information into short narrative texts. Working in groups, students fictionalise a real place described in a printed informational sheet by constructing a short adventure involving two protagonists previously selected by the entire class. The activity integrates disciplinary content with creative narration, encouraging students to interpret geographical and cultural details through an imaginative lens while maintaining an awareness of factual accuracy. Within this framework, the workshop promotes collaboration, logical organisation of ideas and the ability to anchor storytelling in real-world contexts.



Materials: Printed sheets describing selected geographical locations; notebooks for individual notes and group planning; pens, pencils and erasers.



The setting: A classroom should be arranged to facilitate collaborative work, with desks allowing each group to read, annotate and draft comfortably. The session begins with the collective reading of Gianni Rodari's poem *Le favole dove stanno?* (*Where Do Fairy Tales Live?*), which symbolically introduces the idea of uncovering latent stories within real facts.

Possible alternatives

The activity may focus solely on writing or develop into an audio recording and podcast in a subsequent workshop. Teachers may replace geographical locations with historical events, cultural artefacts or scientific anomalies, depending on curricular objectives. Younger students might be scaffolded through carefully guided teacher-led prompts.



Tips

The preliminary choice of the two protagonists, shared across all stories written by each group, helps create a unified narrative universe and increases students' engagement.



GUIDELINES

1

STEP ONE: GROUP FORMATION AND CREATION OF SHARED PROTAGONISTS

First, as a whole-class activity, the students decide on the two protagonists (of the same age as the students) who will appear in all stories. These characters serve as a common thread linking each group's narrative into a larger collective project (that might be also an instant book). Students may propose traits or background elements, which need not be perfectly consistent across stories. Later, students work in small groups.

2

STEP TWO: ASSIGNMENT AND READING OF GEOGRAPHICAL LOCATIONS

Each group receives an informational sheet describing an unusual or noteworthy place. A student reads the text aloud. The group identifies key factual elements, geographical features, cultural details, surprising or curious information, that can act as narrative triggers.

3

STEP THREE: FROM A FACTUAL DESCRIPTION TO A NARRATIVE IDEA

Groups discuss how their protagonists might encounter or explore this real place. Apart from the shared protagonists and the chosen setting derived from the printed sheet, they also choose an obstacle or challenge that the characters must overcome. This phase encourages creative association between factual reality and fictionalised action.

4

STEP FOUR: DEVELOPING THE ADVENTURE

Students transform their ideas into a coherent narrative episode. They outline the opening situation, describe how the protagonists arrive at or interpret the real

location, introduce the chosen obstacle and shape an adventure that integrates factual aspects with their imaginative expansion. Teachers assist the groups by prompting clarity, logical sequence and balance between realism and creativity.

5

STEP FIVE: WRITING THE SHORT STORY (30 MINUTES OR CONTINUED IN CLASS)

Groups draft a short narrative, approximately 3000 characters, using descriptive passages to situate the reader, and dialogues or reflections to give depth to the protagonists. The revision focuses on maintaining coherence, highlighting the real place and ensuring that the obstacle and its resolution remain clear and meaningful (as in a fairytale).

6

STEP SIX: DOCUMENTATION AND EVALUATION

Teachers should document the process, taking pictures of any materials created and collecting the stories. All these can later either be edited and presented as a collective book or used to create a podcast, reinforcing continuity across the narratives and showcasing students' interdisciplinary literacy skills.





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Digital activities

Workshop 4:

ME AND MY IDOL – WORKSHOP FOR BIOGRAPHIES



Age of the participants: 12 and above



Number of participants: 3–30



Duration: 3 hours



Image: Lotta Hasani

Short description and objectives:

The workshop introduces participants to different types of biographies, and to a variety of formats: audiobooks, print books, hybrid books, and digital books. Some of the texts may belong to non-fiction, while others may be autobiographies or more fictional biographies. In addition to the traditional concepts of literature, media texts and videos can be included, or artificial intelligence can be utilized, for example, to interview an interesting person. Also, students get acquainted with selected digital apps.



Materials: The workshop requires various biographical texts of interesting people from all walks of life: search in the field of sports, entertainment, history etc. Some of the material brought to the workshop should be books with people featured on the cover. In addition, the workshop requires either iPads or students' own smartphones. Pens and paper are also needed.



The setting: The environment should provide sufficient space for displaying books and for students to engage in free group activities.

Possible alternatives:

The workshop is structured so that you can do just part of it or complete all the steps. The workshop concept can be applied to any similar theme. For example, the animals or humorous characters might be a good idea.

Tips

Bookface is a popular activity in libraries, and many libraries have introduced 'Bookface Friday'. If you need more help with organizing such a workshop, you can find ideas and practical examples of Bookface by simply googling Bookface.



GUIDELINES

1

STEP ONE

Students bring their phones or tablets to the workshop. The workshop could start with an AnswerGarden activity. AnswerGarden is a minimalistic feedback tool online. Students can write to AnswerGarden about their idols and interests in the area. After the AnswerGarden activity, the workshop leader presents their selection of biographies while discussing the participants' interests with them. Link to AnswerGarden: <https://answergarden.ch/>

2

STEP TWO

Start the Bookface-activity by organizing the participants into groups of three (one person to take the photo, one to hold the book and one to act as the model). Every participant can choose an appealing book cover for the activity and in each group, every participant will have their own Bookface. For the Bookface-activity choose book covers with faces, body parts, or strong visual elements that can align with real people or objects.

In the activity, the book cover should be aligned with the real-life subject (e.g. face size). Therefore, a member of the group should hold the book in front of the model in such a way that the transition from the book cover to the actual person looks natural and the book cover blends smoothly with the real subject. The photographer should guide the model and the person holding the book, and the model should pay attention to the body posture for realistic integration. If wanted, props or clothing that match the book's theme for extra realism can be implemented. Students usually understand the idea of the exercise when you show them a few examples.



3

STEP THREE

At this stage, the task is to write a creative text that tells something about the character chosen for Bookface. The text can be factual, it can be written in the first person, with the person sharing his/her own story; or it can be something imaginative that fits the Bookface image.

4

STEP FOUR

Once the text is ready, students can start using the ChatterPix application.

ChatterPixKids is a free mobile app to create animated talking pictures. Just take a BookFace-photo, draw a line to make a mouth, and record your voice to make it talk. You can also add stickers, frames and filters to create fun and creative messages or cards. The application can only store 30 seconds of speech, so it is advisable to keep the text to a few sentences.

If the application cannot be used, the images can be presented to the students as they are, and the students can read the text, or the images can be transferred to a PowerPoint template and the text can be saved behind the image. When all the students' images and audio recordings of the texts are compiled into a timed PowerPoint presentation, the presentation becomes quite impressive.

5

STEP FIVE

Finally, students get to choose a book that interests them from the selection and give feedback on the workshop by marking a significant moment: they choose the place in the classroom where they have experienced something meaningful, or got a special insight, and share this experience with others.

More detailed illustration of the workshop: <https://utu.fi/iki-taru/>

Workshop 5:

QR CODES



Age of the participants: 11 years and above



Number of participants: n/a



Duration: Depends on the number and types of tasks included



Short description and objectives:

QR codes (Quick Response Codes) can be useful and convenient – people scan them to get important information instantly or to learn more about a product or service. While talking about books and/or their reading habits, students learn to use QR codes, and consider where QR codes can be effectively used. They work on their information literacy skills such as digital literacy and critical thinking.



Equipment & Materials: QR code generator (free, available online), tablet (or mobile phone if applicable)

GUIDELINES

1

STEP ONE:

The motivator sets tasks (e.g. questions about books and reading, or about a recently discussed text) and converts the texts into QR codes.

2

STEP TWO:

Students can either work individually, in pairs or in groups. To read the text and complete the task, they have to use tablets or smartphones: with the appropriate application, they simply scan the code. They can either submit their answers in written form, or discuss the questions in pairs/groups and report orally.



3

STEP THREE:

Having completed the tasks, the class can discuss where they might encounter QR-codes and what kind of texts are usually converted: menus in some restaurants, information about artists and artefacts in galleries, survey texts etc. They use QR codes to send or receive mobile payments. Can students think of any other examples?

Additional ideas

‘Gallery Walk’: If more tasks are designed, they can be pinned on the blackboard and/or onto the walls of the classroom. Students have to approach them to scan and read them; walking around the classroom and mingling with their mates enables the kinaesthetic learners to be even more actively engaged.

A task, converted to a QR code, can be set for homework. Older students can be asked to convert their answers to a QR code and send it to their teacher or post it to their e-classroom.



Here's an example of a free
QR code generator website!

Workshop 6:

PODCASTELLING: A WORKSHOP IN DIALOGIC AUDIO STORYTELLING



Age of the participants: 9 – 12



Number of participants: 10 – 25



Duration: 3 hours



Short description and objectives

This workshop guides students through the transformation of the stories they have previously written into a collaboratively produced podcast. Rather than simply reading their texts aloud, students retell their narratives orally, reconstructing them through dialogue, shared narration and conversational turn-taking. This shift from written to spoken language fosters dialogic literacy, enabling students to negotiate meaning, co-construct narrative voice and experiment with the expressive affordances of orality. Through the conventions of audio storytelling—intonation, pacing, interaction between voices and co-narration—students discover how digital tools reshape the reception of a story and enhance its expressive potential. By assembling their collaboratively told episodes into a single podcast, the students engage in multimodal literacy, bringing together oral narration and digital production in a unified class artefact.



Materials: Printed copies of the students' written stories; notebooks with notes to be used for oral adaptation; one or more microphones; headphones for monitoring; a computer with audio-editing software (Audacity, GarageBand or similar); optional royalty-free sound effects; a quiet, dedicated recording area.

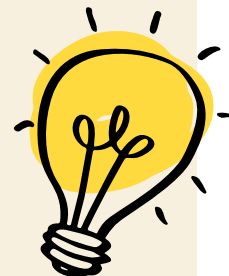


The setting: The classroom is arranged to facilitate both dialogic rehearsal and digital recording. One area supports the collaborative oral redesign of the stories; students sit in small groups, facing one another, reconstructing the text through shared narration and dialogue. Another area serves as the recording corner, equipped with microphones, headphones and a computer. A central desk is designated for observing and participating in the editing process. This spatial organisation makes the progression from the initial idea negotiation

to oral performance and digital assembly visible and clear, helping students understand podcasting as a multimodal sequence of interconnected phases.

Tips

Encourage students to rehearse dialogically, to ask each other clarifying questions, negotiate roles (Who starts? Who explains the place? Who voices the protagonist?) and explore expressive possibilities (whispers, excitement, pauses). Allowing them to listen to short playback segments fosters awareness of voice, clarity and interaction. Small sound effects can heighten immersion and help students understand the evocative power of audio storytelling.



Possible alternatives

Schools with limited equipment can record with tablets or smartphones. The workshop can also be expanded to include peer interviews, student-led introductions or reflective meta-narration on the story-making process.

GUIDELINES

1

STEP ONE: FROM A WRITTEN TEXT TO THE ORAL, DIALOGIC NARRATION

Although the stories have already been written, the workshop begins by shifting the mode from text to voice. Students reread their story in small groups and discuss how to recount it orally. Groups reimagine their written narratives as co-told stories, in which the two or three students share narrative responsibility. This adaptation transforms the structure: what was written as exposition may become a conversational exchange; what appeared as a description may be rendered through alternating voices; what functioned as a key moment may be dramatized through short dialogic enactments. In this way, students learn how oral storytelling requires condensation, interaction and a more flexible relationship between the narrator and characters.

2

STEP TWO: PREPARING FOR AUDIO PERFORMANCE

Before recording, students rehearse aloud, experimenting with tone, rhythm and dialogue. They practice taking turns smoothly, ensuring continuity of meaning as

voices shift. Reading motivator supports this process by modelling orality strategies, such as adjusting volume, using pauses to create anticipation and emphasising key details. This phase develops a sense of voice as a narrative tool, central to podcast production.

3

STEP THREE: INTRODUCING DIGITAL TOOLS AND RECORDING THE CO-TOLD STORIES

Students are introduced to the microphone, headphones and software. Each group then records their co-told story. Rather than reading, students narrate together, alternating voices, adding brief dialogues and maintaining interaction throughout the episode. This shared vocal performance brings the story to life in a way that highlights the dialogic nature of literacy and fosters collaborative oral competence.

4

STEP FOUR: DEVELOPING THE ADVENTURE

After all recordings are completed, students contribute to building the podcast as a unified digital artefact. They participate in importing audio files and arranging them into episodes; cleaning recordings, adjusting volume and removing unwanted noise; ordering the episodes; recording a class introduction that presents the protagonists, the theme and the genesis of the project; and adding subtle sound effects that enrich the listening experience.

5

STEP FIVE: LISTENING, REFLECTING AND SHARING

The workshop concludes with a collective listening session. Students hear how their dialogic narration, combined with digital shaping, has transformed their stories into immersive audio episodes. They reflect on how digital tools allowed them to enhance atmosphere and rhythm, and how the assembled podcast now embodies a collective narrative expressed through sound. The final podcast can be shared within the school or uploaded to the school website, enabling students to reach a broader audience and recognise the multimodal value of their work.

For a more detailed workshop description go to <https://www.ff.uni-lj.si/en/setting-reading-motivator-digital-age-introducing-new-approaches-reading-pleasure-pedagogy-primary>



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Chapter Nine: The BookCards

BookCards are cards that encourage and support conversations about books and reading: a selection of sets of card prompts that will help the students share and get involved in conversations that dig a little deeper and enable the facilitators and the students to find out about their reading habits – or to simply indulge in sharing, listening, story-telling and games that focus on books, story-telling and reading.

More information and guidelines: BookCards on <https://www.ff.uni-lj.si/en/setting-reading-motivator-digital-age-introducing-new-approaches-reading-pleasure-pedagogy-primary>



Chapter Ten:

General guidelines

Here you can find a list of general guidelines for conducting reading-related activities that proved important throughout our project.

- Provide the students with a wide selection of print books and allow them to browse through.
- Make sure you offer them (also) newly published titles.
- Make room for relaxed, informal conversations about books and reading.
- Enable silent, independent reading.
- Include reading aloud – listening sessions.
- Among others, allow time for creative, hands-on activities.
- Pay attention to the inclusion of the social and emotional dimension of the activities.
- Curate the reading environment.
- Whenever possible and reasonable, include meaningful digital activities that develop skills needed in everyday life. Use the profiling and personalisation questionnaires to ensure the most appropriate reading pathways for individual students.
- Maintain a dialogue with the participants and use their suggestions.
- Encourage peer recommendations.
- Integrate the popular culture into reading themes.
- Foster autonomy, especially for older students, by allowing them to choose books and reading methods.
- Dare to recommend ‘wilder’ books—students are often drawn to exciting and unconventional topics.
- Organise group activities with mixed-reading profiles.
- Support multilingual learners by offering books in multiple languages.
- Organise author visits.
- Conclude every workshop with the students’ feedback on what they liked and disliked.
- If possible, ensure a continuation of reading workshops throughout the school year (ideally one per 2 weeks).
- If possible, incorporate the workshops into the obligatory school programme in order to ensure participation of all students.
- Enable and encourage collaboration between the school and public librarians.





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