



Book Island

Methodological materials for librarians and educators



Book Island

The publication was created as part of the Book Island - North Direction project organized by the Tadeusz Różewicz Municipal Public Library in Wrocław in cooperation with the Czas Dzieci Foundation, Stord Kulturhus in Norway and the Go'N'Act Foundation.

The program of events included:

- job shadowing of librarians and educators during a literature festival in Norway,
- an on-line workshop with experts using the design-thinking method and developing solutions for Poland and Norway in the areas of: strategies for reaching children and parents who do not read, modern effective methods of communication, and building an audience among groups at risk of exclusion,
- an international seminar took place on April 21-22, 2022 at the Fama Library and Cultural Center (a branch of the Wrocław Public Library),
- an Intergenerational Children's Literature Festival in Wrocław,
- a Polish Day at a Festival in Norway and a Norwegian Day at a Festival in Poland.

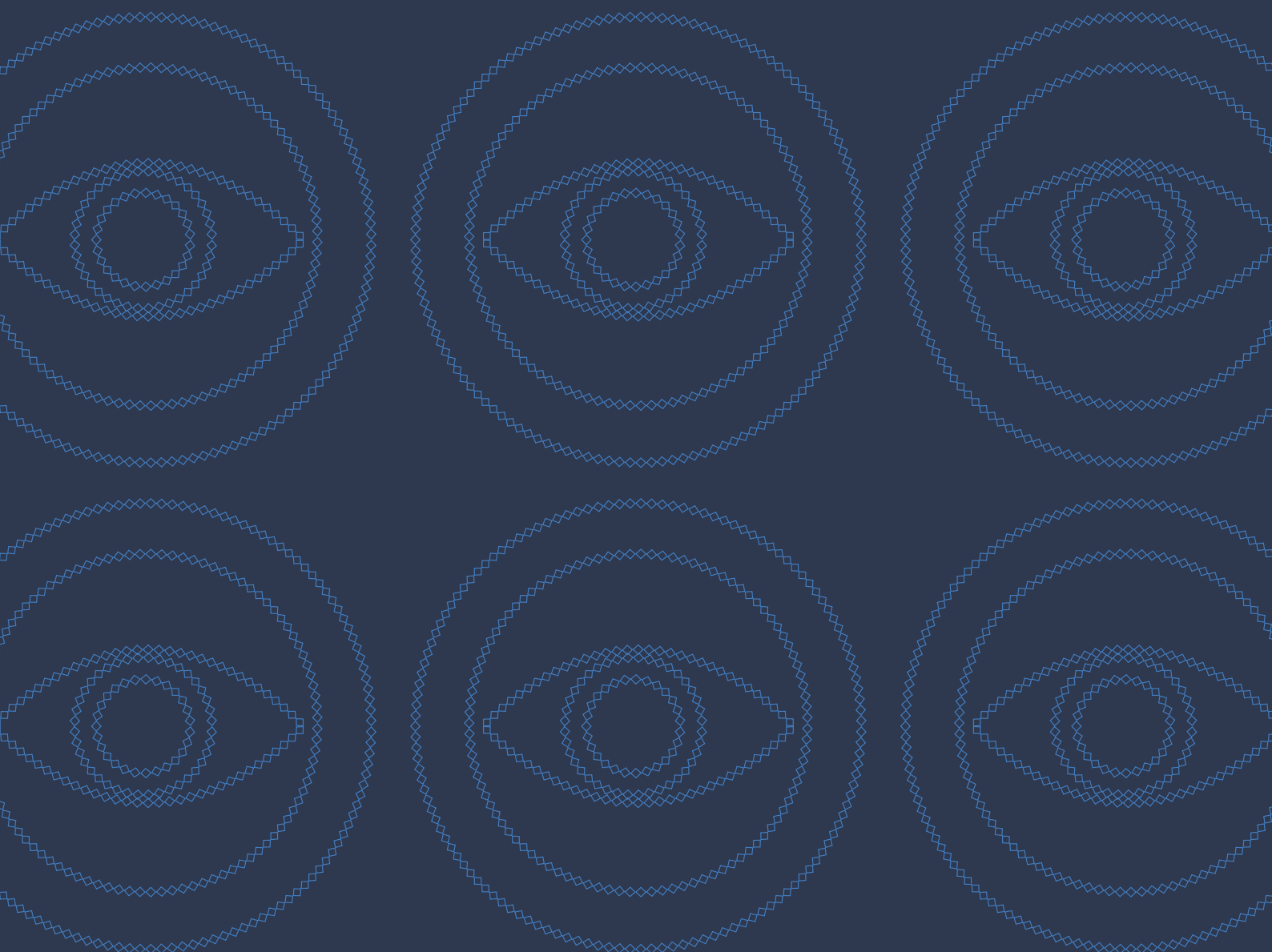
The project was co-financed under Action 2 - Access to culture and art improved of the „Culture” Program financed by the EEA Financial Mechanism and the state budget. We are working together for a green, competitive, and inclusive Europe.

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About the project



Book Island is a publication for librarians and educators who work or want to work with a book in a workshop mode. In April 2022, the Tadeusz Różewicz Municipal Public Library at the Fama Library and Cultural Center in Wrocław organized class scenarios for an international seminar for librarians and educators. We shared good practices on literacy education and ways to reach new audiences. For the first time in Poland, we presented current trends in working with children, and learned from each other.

We also included new participants. During the seminar, we got to learn about the experiences of librarians and educators from Norway, Great Britain, Slovakia and Ukraine. The seminar was opened by Martin Widmark, an author involved in the development of reading competences in Sweden. We compared the international character of the event with the locality, thus 108 children from nearby schools and kindergartens, thanks to their participation in the event, were able to learn about the space and the services provided by the Fama Library and Cultural Center.

The idea for implementing the Seminar in this way was taken from our friend **Knižnica pre mládež mesta Košice**. This Slovakian library has been organizing seminars for many years with the goal of creating a space for a professional meeting, especially for librarians working with children and teaching staff to enable them to acquire new knowledge and the skills to work with young readers¹.

We provide you with 11 workshop scenarios along with a commentary by Dr. Grażyna Walczewska-Klimczak, who shared her methodology during the Seminar, discussing the topics, methods used and adapting individual classes to the age group. The workshop, as a methodology, triggers activity, promotes the acquisition of knowledge through experience, and, finally, shapes the ability to work in a group, which is so needed today. The author, story, illustration, important topics, and emotions inspire the participants to play together, discover and explore the various layers of the book. The proposed

¹ You can read more about the seminar program at Knížnica pre mládež mesta Košice website

workshops open the imagination of the young recipient and try to intrigue them with the richness of what the book offers.

Scenarios can be treated as inspiration or used as ready-made material to be implemented in work with readers. Additional support comes from the opportunity to watch recordings of the workshops that were conducted during the seminar. We can see the workshop leaders in action, how the participants/members reacted to improve their workshop, raise their competences and inspire satisfaction when new readers come for books.

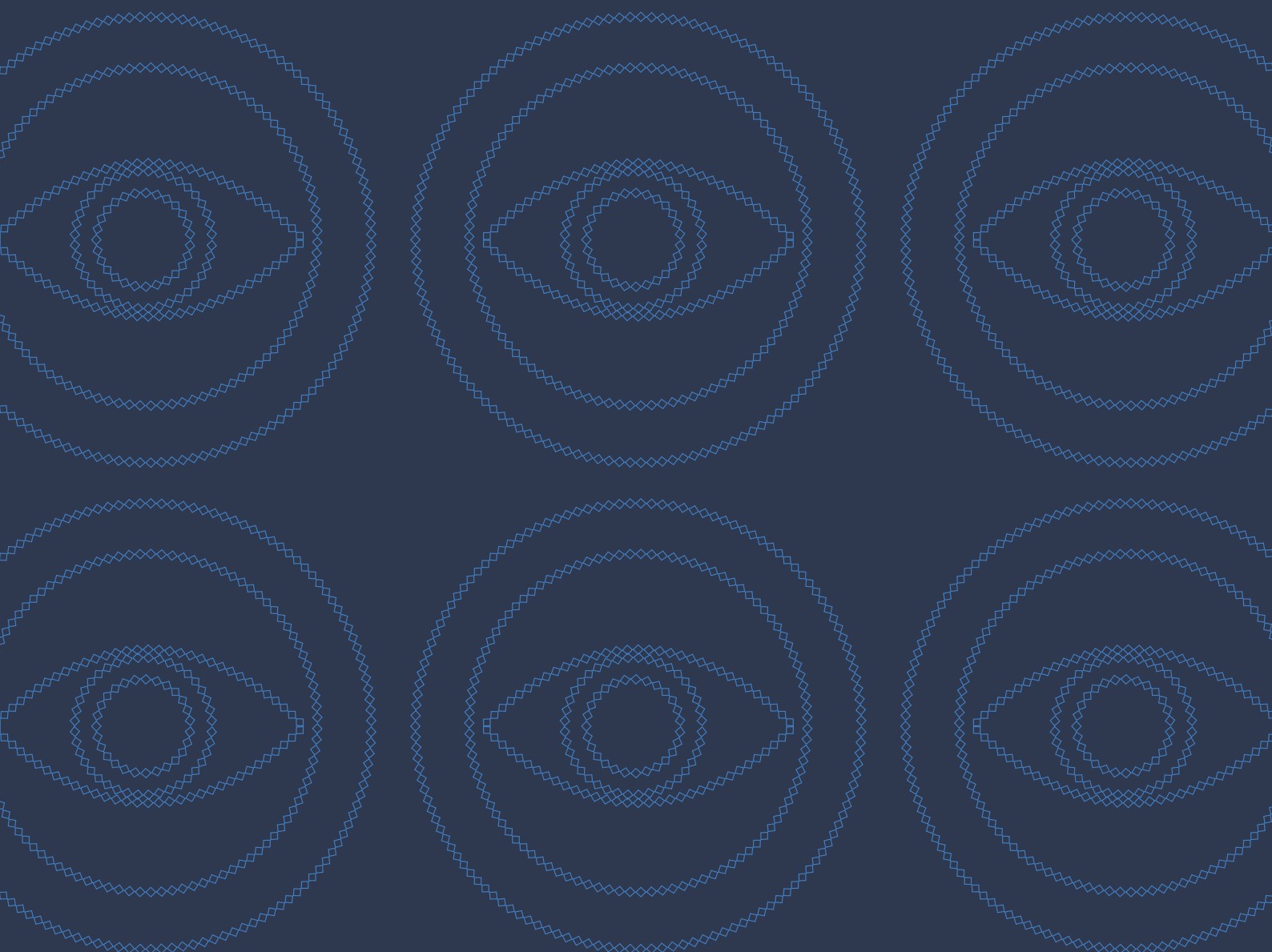
An important supplement to the scenarios is the research report on developing new audiences/actions. The research conducted as part of the Book Island - Direction North by Agnieszka Karp-Szymańska consists of 30 in-depth interviews with parents living in Wrocław, who represented various professions, economic and social situations. Despite the local nature of the research, many phenomena can be treated universally.

I wish you joy and success in working with young readers.

Anna Janus

Director of the Tadeusz Różewicz Municipal Public Library in Wrocław

Introduction



The workshop method in library work. A few words on the theory

The activity of libraries, especially those for children and adolescents, is distinguished by the multiplicity and variety of methods and forms of work, both with an individual reader and with a group of readers. Lectures, discussions, meetings with authors, library lessons, competitions, exhibitions, storytelling, reading aloud, talking about books, and various library events are a permanent element of library work, which is confirmed by research reports and literature on libraries.¹ It can be said with certainty that the methods of work of librarians in our country are enriched and improved with each decade.

The organizers of the Book Island seminar wanted to present innovative methods of working with books and children's literature in the program, hence the proposal to conduct demonstration workshops.

Unleash your creative potential

The workshop method [or] workshop activities - are not new terms. As early as the 1990s, they were often referred to by educators and psychologists in the context of analyzing the effectiveness of the teaching and learning process depending on the methods used in them. It resulted from the search for new concepts of a human being, new trends in psychology, as well as new dimensions in education and the possibility of guaranteeing permanent professional development, even social changes on a global scale, which is discussed in the important and still up-to-date report entitled Education: There is a treasure in it.²

The belief in the creative potential of a person, knowledge of effective learning

1 G. Lewandowicz, W bibliotece dla dzieci, Fundacja „Książka dla Dziecka”, Warszawa 1994; Biblioteki dla dzieci i młodzieży w Polsce. Raport z badań, Warszawa 2003; G. Lewandowicz-Nosal, Biblioteki dla dzieci wczoraj i dziś. Poradnik, Wydawnictwo SBP, Warszawa 2008; Biblioteki publiczne dla dzieci w Polsce. Raport z badań, Biblioteka Narodowa, Warszawa 2012.

2 Report to UNESCO of the International Commission on Education for the 21st Century chaired by J. Delors, Education: There is a treasure in it, UNESCO 1998 r.

from others, and the advantages of teamwork in a non-directive atmosphere provided by a teacher/group leader, which not only promotes the acquisition of knowledge but facilitates the acquisition of skills, and triggers feelings and emotions - these are the frequently mentioned defining features of the workshop method. For this reason the workshop method is attractive in various areas of educational activity, such as art education, education designed to improve the professional skills of teachers, social workers, culture animators, managers and employees of many other areas. Due to the usefulness and increasing popularity of this method, it is difficult to set a precise definition, and the field of meaning can be very wide. It is often not subject to definitional rigor and is left to the intuitive feelings of those who work with this method, as well as its participants.

Towards a definition

An open question remains whether one definition of a workshop is generally possible and to what extent it can be universal.

If we wish to check up on the meaning of the concept of workshop, we do the simplest thing - we will refer to the PWN Dictionary of the Polish Language - where we will read that it is: a practical class improving a given skill.

The definition suggests that when organizing a workshop, we can use a wide range of possible activities, techniques, and forms. They can be used to improve existing skills or allow you to discover and learn entirely new competencies or abilities.

In an interesting collective publication, *The Workshop Method in the Development of Interpersonal Skills*, the authors, while discussing workshop activities, provide the following definition: these are group training activities involving the use of all group resources in order to develop practical skills.³

On the other hand, Klaus W. Vopel, a well-known German psychologist and expert in creating activating methods, interactive games, and games for children and

³ Metoda warsztatowa w kształceniu umiejętności interpersonalnych, red. Alicja Majewska-Gałęziak, Katowice 1998, p. 46.

adolescents, treats the workshop as an intensive form of learning in which group members learn primarily from each other.⁴ Janusz Byszewski, a co-founder of the Creative Education Laboratory at the Center for Contemporary Art, Ujazdowski Castle, formulates a more descriptive definition of artistic workshops: workshops addressed to various age, and professional groups focus on what is important for their participants and do not deal with matters that are external, distant problems for them. They do not disseminate (to use this devalued concept) any works or values but focus on human life: on emotions, dreams, ideas, or fears.⁵

The quoted definitions for this method have common, significant constitutive elements: a group of participants learning from each other, conditions conducive to learning in the group (atmosphere of trust, security, self-confidence) and methods used by the teacher to facilitate engagement and trigger activity.

Clearly, for the authors of the definitions, the principle of the unity of place, time and space is important. Thus, each workshop is a unique experience for the lecturer and the participants.

Different paths to the book

The postulate of introducing workshops as a new method of work in public libraries for children and adolescents appeared as early as 1992 in the publication of Prof. Joanna Papuzińska "Books, Children, a Library. About Promoting Reading and Children's Books."⁶ It was presented in the context of considerations about the possibilities and necessity of expanding types of library activity with various animation activities, aimed at introducing a child to reading. It also reflects a need to treat the library as a place for a child to spend free time to support and awaken their activity and sensitivity, and

4 K. W. Vopel, Warsztaty – skuteczna forma nauki. 80 porad dla moderatorów, Wyd. Jedność, Kielce 2004, p. 14.

5 J. Byszewski, Tutaj jestem, Warszawa 1994., p. 8.

6 J. Papuzińska, Książki, dzieci, biblioteka. Z zagadnień upowszechniania czytelnictwa i książki dziecięcej, Warszawa 1992.

where reading itself does not have to play a primary role.⁷

Grażyna Lewandowicz-Nosal wrote about the various opportunities offered by children's libraries enriched with workshops conducted in libraries using the methods for the pedagogy of play from the guide book "Libraries for Children and Youth. Yesterday and Today."⁸

As we indicated earlier, the issue of defining and specifying what a workshop is is important from at least three perspectives: for those who create and conduct workshops, for participants, and for the methodology of library work due to the clarification of the specificity of the method. For this reason, and for the purposes of the Book Island seminar, we adopted the definition from the authors of the book "Understanding the World. About Workshops on Working with Books and Readers":⁹

By book workshops, we mean a thoughtful way of organizing a meeting with people around a book, with the goal of stimulating self-reflection, the possibility of exchanging views about reading and the action taking place around it in a friendly atmosphere, using activating methods.

In the definition proposed here, we have omitted an important element for the authors of the publication. assuming that not all teachers need to know and use this method in conducting workshops. It is not a mandatory method, although we encourage everyone to familiarize themselves with the possibilities that the KLANZY method offers not only in working with a book and readers, but generally in group work in various task situations.¹⁰

The interest in conducting the workshops during the seminar exceeded the organizational possibilities. Nearly 50 people expressed their willingness to share their experiences.

Ultimately, the program of the seminar included 11 workshops. A methodologist participated in seven of them and discussed their subject matter, the methods used and adaptation to the age group after each class.

⁷ Ibidem, p. 41.

⁸ G. Lewandowicz-Nosal, *Biblioteki dla dzieci wczoraj i dziś. Poradnik*, Warszawa 2008 r., pp. 60-61.

⁹ E. Hornowska, et al., *Rozumienie świata. O warsztatach pracy z książką i czytelnikami*, Warszawa 2017 r., p. 12.

¹⁰ Klanza Website

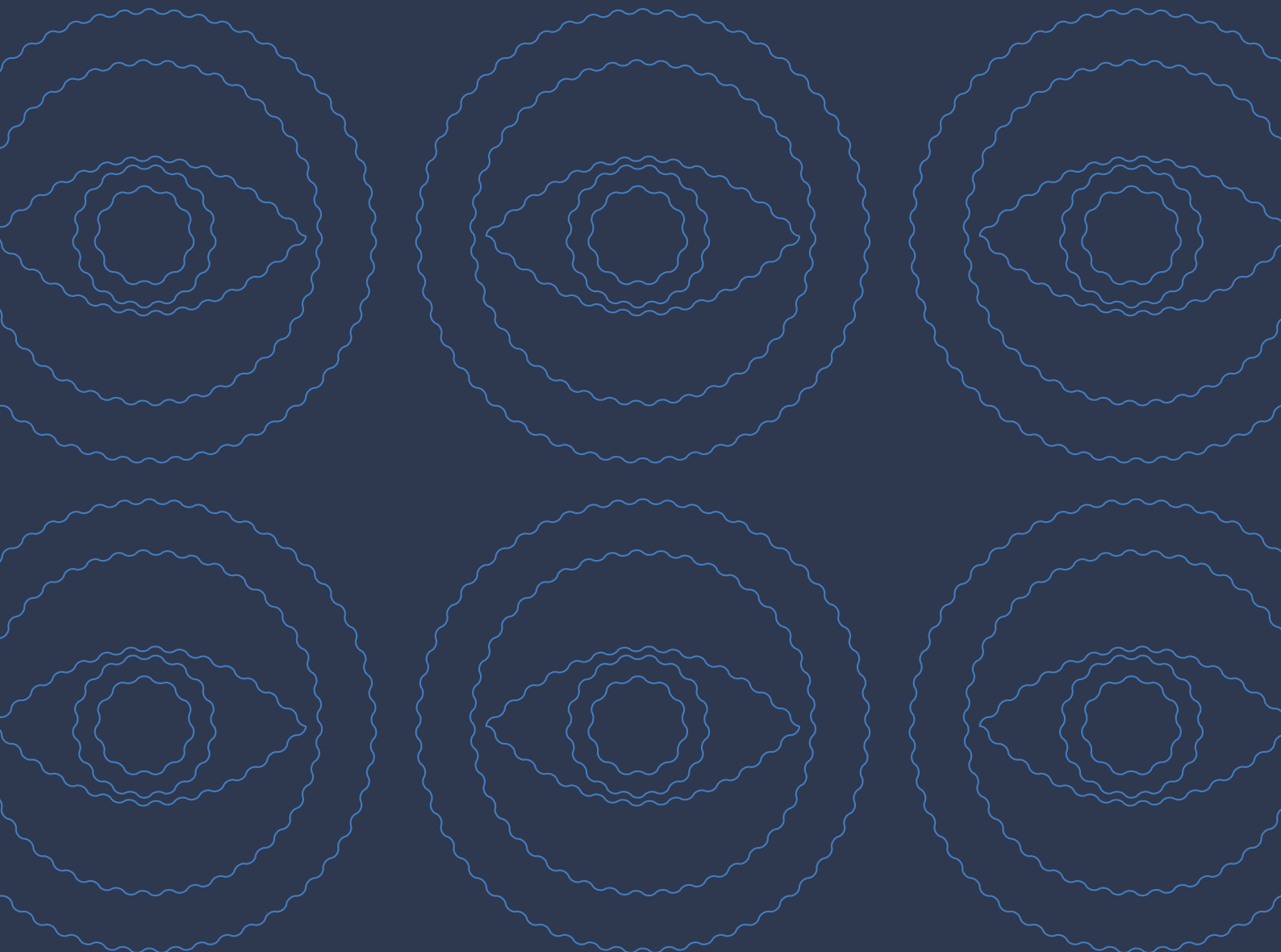
All of them meet the definition criteria of a workshop for working with a book, although in each of them different methods were used to activate the group's activities.

For the sake of clarity of the workshops presented during the Book Island seminar, the organizers proposed a uniform scenario diagram to the lecturers. We provide them to you in an edited version for the purposes of publication.

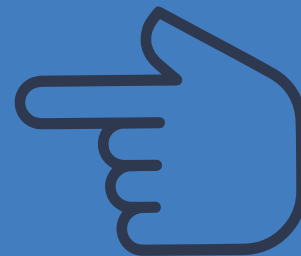
The discussion of the workshops by Grażyna Walczewska-Klimczak in the form included in the publication may differ from the direct speech after the classes. The text that we present has been enriched with notes based on two observation sheets: from the course of the workshop and the tutor's work style, as well as from observing the reactions and behavior of the participants.

Grażyna Walczewska-Klimczak

Lesson scenarios



Rhythmic games with words, Aleksandra Szymańska



Target group: children 6-9 years old

Number of participants: 15-20, maximum 25

Duration: up to 45 minutes

Organization of the workshop

- space: free space on the floor, carpet or seat cushions;
- teaching aids: any short poems for children, e.g. by Jan Brzechwa, Wanda Chotomska, logopedic poems, printed or written alphabet with examples of pictures and words starting with each letter, baton, simple percussion instruments such as drum, triangle or harpsichords, popular Jakub's Well, i.e. 60 wooden sticks to build various structures or geometric figures, can also be used as an attractive instrument for children - colorful harpsichords;
- practical tips for preparing the workshop: the tutor can freely modify the script, choose various poems, sentences, proverbs, pictures, as well as introduce the game on various percussion instruments; materials can be printed or handwritten by participants; rhythmic games should be introduced at a moderate pace and performed also at a slow pace and not too fast.

General and specific goals:

- sensitization to sound stimuli,
- unleashing creativity,
- musical development in terms of rhythm,
- improving the ability to focus and patiently wait for your turn,
- development of the speech apparatus,
- working on correct pronunciation,
- improvement of diction,
- strengthening the muscular and respiratory system,
- developing musical skills in terms of rhythm,
- hand-eye coordination and auditory-motor coordination exercises.

Work methods: *conversation, discussion, brainstorming, auditory puzzles, improvisation*

Forms of work: *individual and collective*

Description of the course

1. The introductory phase

Musical greeting while standing. Welcome song. Physical warming up. Body percussion (discovering body sounds like stomping, clapping, snapping, slapping your knees, etc.). Rhythmic exercises on the echo principle (the facilitator comes up with a simple rhythmic pattern, the participants repeat it). After a few examples, the teacher encourages the children to present their own suggestions. Participants sit in a circle.

2. Right Action

- a. Rhythmic repetition of sounds, syllables, words and whole sentences in different rhythms and at different pitches - creative games with words and voice. Encourage children to initiate their own examples related to, for example, the season, animals, etc.
- b. Using the printed alphabet, nursery rhymes and rhymes for creative play with words - free reading and repetition of the written content.
- c. Imitating a conductor. Children reacting to the conductor's movements, holding a baton in their right hand. When the conductor

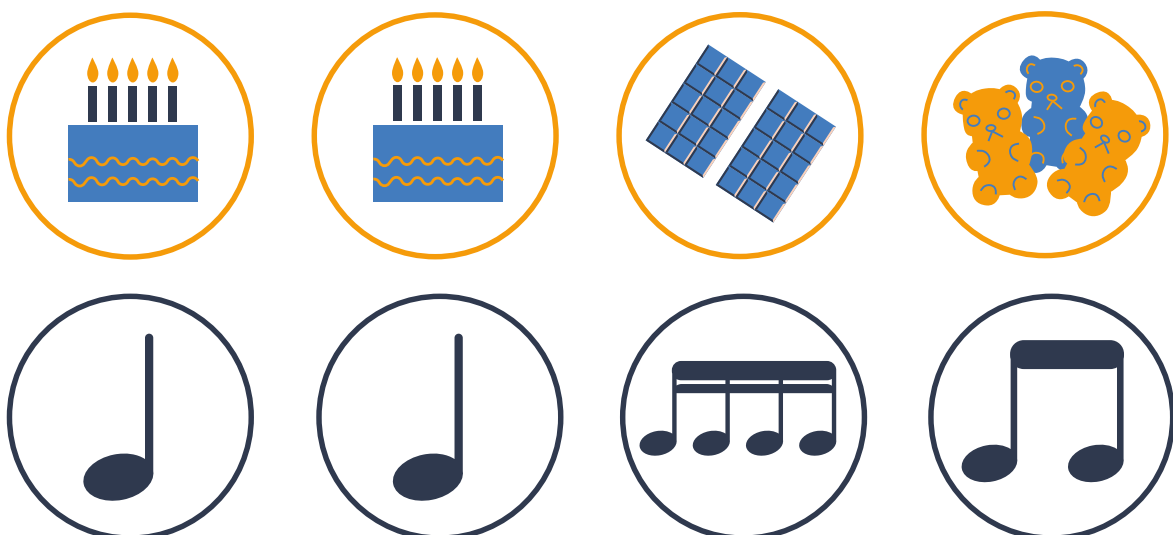
makes large movements, children carry out the task loudly, e.g. count to 8, and, when with small movements - quietly, quickly or slowly (e.g. counting at this pace).

d. Playing with rhythms. The teacher points with a baton or a pointer to the selected card, e.g. CAKE, and then everyone rhythmically repeats this word several times, then the teacher points to GEM, and then CHOCOLATE. After this task, the teacher places 4 cards in any order and tries to read them together with the participants.

e. Composing simple rhythms by children and verbal realization of the resulting structures in the rhythm of quarter notes, groups of two eighth notes and four sixteenth notes. Each participant has 4 cards from which they arrange such a rhythm as: cake, cake, jelly beans, chocolate. These words are uttered in rhythm: a quarter note, a quarter note, two eighth notes and four sixteenth notes. Each of the resulting rhythms are all read and clapped to at the same time.

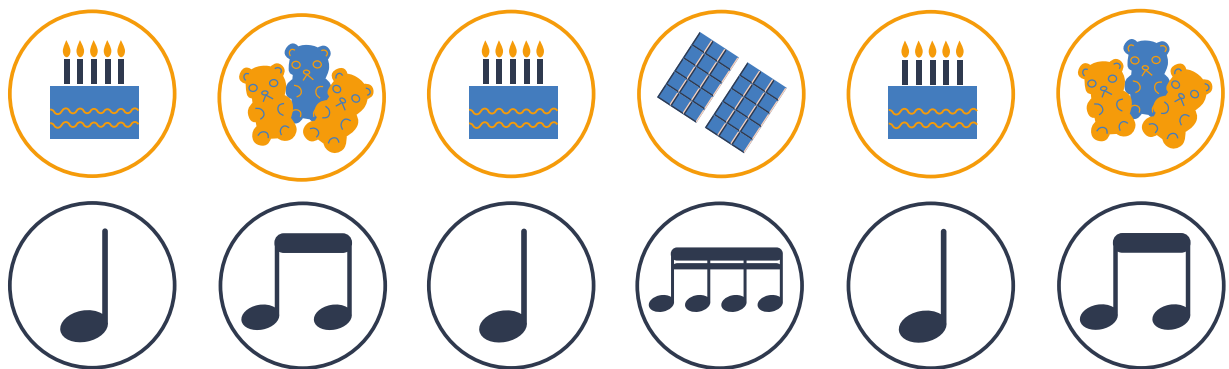
f. The teacher and the children arrange all the cards in a certain order - the baton points to the beginning, the participants count down at a constant pace: 3, 2, 1, START and clap a long rhythm while uttering words. The teacher can then rearrange the cards to create a new rhythm.

g. An enjoyable task is when each participant implements the rhythm arranged separately one by one, without stopping: first, the first person introduces their own rhythm, and then immediately the second, third, etc.



The more difficult exercise may be the simultaneous realization of rhythms by several people. In this way, rhythmic polyphony is introduced in the form of a game.

h. Use of instruments. Hearing puzzles with closed eyes - what instrument do we hear now? Distribution of percussion instruments. As in the introductory phase, we perform varied rhythmic exercises on the basis of rhythmic echo (easy, medium and difficult examples for everyone to do and develop).



i. Participants play the instruments in rhythms created at points e and f - first say the words and play them, and then without speaking (in groups and individually).

3. Conclusion / Summary, Feedback

A musical farewell. Rhythmic repetition of phrases such as “goodbye, goodbye” after the teacher. See you later. Goodbye, goodbye, goodbye. Bye, bye, bye, bye, bye! A talk and a summary.

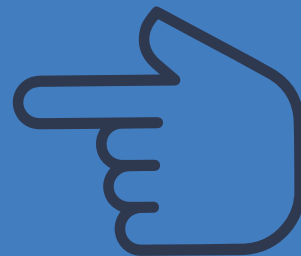
Author's comments for those who conduct the workshop

Each child should have 4 cards, preferably 2 cards with „A Quarter Note Cake”, 1 „Jelly Beans With an Eighth Note” card and 1 „Chocolate With a Sixteenth Note” card, so that the examples are not too difficult. Depending on the size of the group, age, level of advancement, and ability to focus, the tutor may modify the tasks and change their order.

Attachments / useful links

- **Notes for a kids' website**
- **Sweet fun with rhythms. Illustrations and rhythmic values**
- **Educational boards Alphabet - written and printed letters (set of 24 A4 cards)**

Let's create a book - I read, I learn, I create, Katarzyna Jezierska



Target group: children aged 10-12

Number of participants: maximum 20

Duration: 45 minutes

Organization of the workshop

- space: to conduct classes for 20 people, you need five four-person tables with chairs and one for the leader with two chairs;
- teaching aids: 10 white A4 sheets, crayons, markers, dictaphone, camera or smartphone, laptop with a program for creating and processing films, background music;
- practical tips for preparing a workshop: none

General and specific goals:

- developing creativity, imagination and creative thinking, developing and shaping aesthetic sensitivity,
- improving the ability to read quietly with understanding, acquiring knowledge about various forms of books,
- creating art compositions in the form of an audiovisual publication,

- developing the skills of auditory-visual analysis and synthesis,
developing empathy in children and adolescents,
- shaping a positive self-image, developing self-esteem,
 - developing an innovative approach to the assigned task and sharpening the aesthetic sense of the young reader / member.

Methods: discussion, observation, cooperation

Forms of work: group, collective

Description of the course

1. The introductory phase

Welcome greeting, during which the teacher presents various types of books to participants, and explains how to create an online picture book and what the e-bookbinder's creative process looks like. Then they invite students to create a bookbinding workshop in which an audiovisual publication (e-book) will be created for early school children.

2. Right Action

- a. The person conducting the classes divides the participants into five teams of four. Each person will have a different role in the group. The students will play the roles of illustrators, teachers and photo-editors.
- b. Work in groups. While the young lecturers will record fragments of the book presented by the teacher on the dictaphone, the illustrators will make pictures suitable for the texts. Then the photo-editors will photograph the illustrations, and also record the stages of the book's creation.
- c. Assembly of materials. Teams deliver prepared materials to the person running the workshop. As a result of combining images with sounds using a program for creating and processing films, the young artists create an audiovisual publication that can be used by children in grades 1-3 and even younger.

Author's comments for those who conduct the workshop

The classes proved to be perfect for distance learning. However, they lasted much longer than the 45 minutes provided for in the script, as the children created illustrations in the privacy of their homes, using various techniques, including building scenes from Lego bricks.

Attachments/useful links

Examples of children's publications:

- ***ŁAZIK NA KSIĘŻYCU - Youtube***
- ***Święty Mikołaj - Youtube***
- ***O Zofii co zbierała kolory - Youtube***



Target group: children at the stage of early childhood education

Number of participants: 15-20

Duration: 45 minutes

Organization of the workshop

- space: a place for the projection of audiovisual materials;
- teaching aids: projector, sound system, computer equipped with MAX / MSP program, dynamic microphone (e.g. Shure 58 beta), external sound card with microphone preamplifier, microphone stand;
- practical tips for preparing the workshop: make sure that the dynamic level of the microphone and the so-called master gain are at an appropriate level to avoid unpleasant situations related to coupling or the audio samples being played back at too high a volume.

General and specific goals:

- opening to the world of sounds and interesting sound phenomena,
- sensitization to surrounding sounds and arousing interest in their richness,
- understanding idiomatic musical gestures expressing emotions in European classical music,

- opening the imagination to a musical creation aimed at creating an audial, non-verbal way of expressing emotions,
- discovering beauty and attractiveness in instrumental and electronic sounds,
- getting to know the concept of emotions and its source,
- getting acquainted with the phenomenon of live electronics,
- getting to know the book Feelings by Libby Walden and Richard Jones Fri.
- overcoming prejudices and fear of speaking through the microphone,
- getting acquainted with the methods of creating the sonic characteristics of a specific emotion using live electronics,
- shaping the ability to create and select sound effects in a way that enables a communicative message suggesting a specific emotion.

Methods: presentation, workshop activities, discussion

Forms of work: group, in pairs

Description of the course

1. The introductory phase

- a. Explaining the notion of emotions to class participants. Try to define this concept through conversation and leading questions.. Attempt to refer to movement by pointing to the Latin e movere, meaning in motion.
- b. Show how emotions are expressed in music. It is very important to choose both musical examples and their specific performances. Videos showing live performances work very well. The animations of the internet creator Rousseau (youtube.com/rousseau) or others also attract attention because they show pieces in an interesting way as a coherent sequence of sounds that combine at a meta level into musical art. Despite the fact that the auditory sphere itself is attractive enough, the additional visual stimulus positively influences the perception of the young audience/act.

Suggested musical examples related to specific emotions:

- Sadness - Samuel Barber, Adagio for strings;
- Joy - Wolfgang Amadeus Mozart, Overture to the opera The Marriage of Figaro KV 492;
- Anger - Frederic Chopin, Etude, Op. 10 no.12 Revolutionary;
- Fear - Krzysztof Penderecki, Threnody for the Victims of Hiroshima;
- Calm - Claude Debussy, The Sunken Cathedral.

It is important to awaken interest among the workshop's participants. It is good to briefly tell the story of the creation of a given piece or an interesting fact about it.

2. Right Action

- a. Working with the book Feelings by Libby Walden and Richard Jones and the use of live electronics in working with children. The idea is to read the poems from the book about specific emotions through a microphone and at the same time electronically process the sound of the voice in such a way that the sound has the characteristics of that particular feeling.
- b. Children can read in pairs or in small groups. Children can also be involved in helping to hold the book. The microphone should be on a tripod for safety reasons. Be very careful of possible hardware couplings.
- c. The key is to prepare the appropriate live electronic effects in advance. The author of this scenario prepared a MAX/MSP program, implemented VST plug-ins and programs of their own authorship in order to create an appropriate sound aura, e.g. the emotion of anger was programmed as simultaneous, polyphonic downward transpositions, which made the children's voices sound like powerful giants. Calm was expressed as a tasteful reverb and reading was in a whisper, so the voice sounded like a gust of wind or the sound of waves. Of course, this is a semi-artistic activity, but it is worth provoking situations on

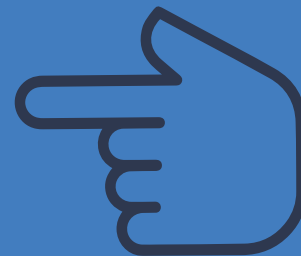
the border of creation, art and exploring the world as a holistic whole as often as possible. These activities stimulate the imagination, shape openness to all manifestations of art and nurture sensitivity.

d. A question arises as to the intelligibility of the texts when read. Well, they are not understandable and this is a deliberate choice, because at the end of the classes a feeling of insufficiency and curiosity arises - after all, the content of the poems is known only to those children who read them. It is an excellent excuse to encourage workshop participants to reach for the book on their own.

Author's comments for those who conduct the workshop

- Programming in a specialized environment is not an accessible form of work for every educator, so you can use DAW programs (e.g., Cubes, Reaper, Audacity), in which you can implement the appropriate VST effects on the audio tracks.
- An important aspect is to involve all willing children during the workshop. When we know the number of subgroups of children who are about to read poems into the microphone, then we can estimate the minimum number of live effects that should be prepared before class.
- When we work with a small group of children and we feel strong enough, we can also prepare transformations of the program (and their parameters) with them, which will certainly become a very interesting element of the classes.

Robots, sounds, feelings, Małgorzata Karpicka



Target group: children in early childhood education

Number of participants: depending on the number of robots, maximum 1 robot per 3 participants

Duration: 45-60 minutes (depending on the age of the participants, the group's development potential and its size)

Organization of the workshop

- space: space on the floor/carpet is needed for robots to execute commands;
- didactic aids: projector, internet access with sound, Codey Rocky robots (1 robot for a maximum of 3 people), tablets for programming robots with the mBlock application pre-installed (1 tablet per task group);
- practical tips for preparing a workshop: it is good to check before the workshop whether the robots can connect to the tablet and whether they are charged.

General and specific goals:

- developing soft skills (team work skills, logical, algorithmic thinking),
- developing social competencies and empathy skills,

- shaping the ability to express one's own feelings and name them,
- naming basic emotions and matching them to specific situations,
- recognizing emotions in other people,
- nurturing the ability to use digital devices (tablet, bluetooth) when performing a task,
- increasing students' knowledge about artificial intelligence (AI) and the use of robots in social service, indicating areas where robots can support people and how the relationship between humans and robots is shaped.

Methods: conversation, discussion, observation

Forms of work: in pairs or groups of 3

Description of the course

1. The introductory phase

- Conversation about feelings: what are feelings, and in what situations do they accompany us? What is a robot and what is it for? How are robots different from humans?
- Where can children meet robots in their surroundings? Do robots have emotions and feelings?
- Watching the presentation displayed on the projector together, watching movies and having a discussion.
- Videos displayed:
 - **Video 1**
 - **Video 2**
 - **Video 3**
 - **Video 4**
 - **Video 5**

2. Right Action

- Divide the participants into groups of 2-3 people and pass out the robots and tablets to participants/members.
- Demonstrate the mBlock program operation on the projector, present

the rules of adding blocks and combine them into scripts. Go over the selected robot functions: emotions, appearance, action, speaker, events, and control.

c. The task of the children is to create a script that shows the selected robot emotion, e.g. fear.


We start the proper programming of the robot from the button in the EVENTS tab:

kiedy Codey uruchomi się

kiedy przycisk **A ▼** jest wciśnięty


kiedy przycisk **B ▼** jest wciśnięty

odtwórz dźwięk **przełącznik ▼**

pokaż obraz 

kiedy przycisk **B ▼** jest wciśnięty

odtwórz dźwięk **przełącznik ▼**

pokaż obraz 

In order for the robot to create a space between the individual emotions, we need to use the block from the CONTROL tab.

czekaj **1** sekund

Then the children connect the blocks together in any order, showing the selected emotions. The finished script might look like this:

kiedy przycisk **A ▼** jest wciśnięty

! Przestraszony

czekaj **1** sekund

 pokaż obraz  przez **1** sekund

! przesunąć do tyłu z mocą **50** % przez **1** sekund



Another group can arrange their script in such a way that their robot will respond to events encoded in the robot of the previous group. This will create an interaction between the robots and the participants will better understand that their actions can evoke specific emotions.

Attachments / useful links:

- **MBlock application**
- **Article**

Robots, sounds, feelings, Mateusz Ryczek, Małgorzata Karpicka - overview Grażyna Walczewska-Klimczak

Ideally, the workshop should last 60 or 75 minutes. The 45 minute time limit for conducting classes during the seminar was imposed due to organizational reasons beyond the control of the authors.

The basis of the workshop is the book by Libby Walden and Richard Jones entitled *Feelings*, which is a very valuable and beautiful book, both because of the illustrations and the poetic plot. It offers many possibilities for group work, but it is a difficult book. The publisher (Zielona Sowa) defined the potential audience as a group of children aged five and over. I believe that older readers will be better partners in experiencing the emotions that *Feelings* trigger. For this reason, the authors of the workshop made the right decision to prepare classes for older participants. I often repeat that during library workshops you should either use the book as the jumping off point for your exploration or bring the participants into the book.

In the case of the Robots, Sounds, Feelings workshops, we have an example of the first situation - the book is the basis for the activities organized around it.

Strengths of the workshop:

- aptly indicated addressee of the workshop (8-9 years old);
- the selection of the activities are very attractive for this age group, starting with the sound and the element of music in the first part of the course, the possibility of working with Codey Rocky robots in the second part and the task of programming the robots on the mBlock application previously installed on the tablets;
- the children were fully engaged in the proposed activities - the passing time and the need to concentrate on quickly completing tasks did not matter;
- The instructors followed the clear needs of the children as manifested by an attitude of genuine detachment from the real dimension of their presence during the seminar, the participants left the room reluctantly at the explicit request of the instructors and an invitation to complete the workshop tasks during a separate visit to the library.

During this workshop something very important happened, which as an observer I „read” only after carefully reviewing my notes, and it escaped my attention during the live class. In the first part, Mateusz Ryczek used musical pieces to indicate that they can communicate emotions. In the conversation, the children compared sounds with emotions, and verbalized fleeting meanings very accurately. Musical pieces that the host has recalled include Claude Debussy's *Sunken Cathedral* and Samuel Barber's *Adagio for strings*, corresponding to the poem *Sorrow* from the book *Feelings*:

*There are times when the current of the river turns into a cloudy depth,
A gloomy cloud is carried by the wind that blows without warning,
My whole world is shrouded in a shadow that extinguishes bright auroras,
Changing the sweetness of warm waters to the salty sea with tears.*

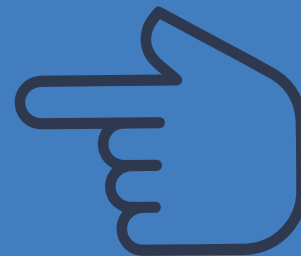
Then, using modern software, the children were able to create sounds expressing emotions, written in words in a book read aloud among the group. These sounds were multiplied thanks to a microphone and a special processing technique. The effect was unusual and surprising. Two boy volunteers wanted to create a sound to match their anger. The very committed ones „sent” their anger into the microphone and listened with joy

to its multiplication. This is an example of the possibilities that using a book has created. In a safe space, anger was triggered in children, an emotion commonly perceived as negative, but it was not their anger, it was rather anger from a poem by Libby Walden:

*A hard shell, the dead cold weighs me down
As my inner anger burns with furious heat.
Already boiling, already boiling, already hissing, pressure rises,
Lava will explode like a thunderbolt, making the earth tremble.*

It is clear for every educator that through classes with a book in a safe space and with the approval of the lecturer, the group could „free” difficult emotions, and as a result cope faster when encountering the authentic behaviors of their angry peers. It will be easier for them to analyze such behavior, when they can refer to the event that took place during the workshop, and recall the emotions that accompanied this „playing with anger,” both by the observers and those who articulated anger for fun. This, of course, can happen with a very careful analysis of the situation.

Tree-lovers - a nature, botanical and zoological guide. Based on the book The Tree by Piotr Socha and Wojciech Grajkowski, Urszula Szyc



Target group: children 5-6 years old

Number of participants: 15

Duration: 45 minutes

Organization of the workshop

- space: library, reading room, room in the kindergarten (darkening of the room required for the presentation);
- Teaching aids: the book *The Tree* by Piotr Socha and Wojciech Grajkowski, poem "Trees" by Jan Brzechwa, a presentation about trees, projector, laptop, white and colored paper, crayons, scissors, glue, colored tissue paper, toilet paper rolls;
- practical tips for preparing a workshop: none

General and specific goals:

- making children aware of the role of trees in nature and their importance in human life, shaping a bond with nature and a positive attitude towards it,
- promoting the idea of nature protection,

- sensitizing children to the fact that trees feel and they must not be broken, getting acquainted with the names of selected plants.

Methods: conversation, discussion, movement-activating games

Forms of work: group, individual

Description of the course

1. The introductory phase

- a. Greeting children with the poem "Trees" by Jan Brzechwa:

*The tree is stronger than the lion and the ox,
The tree is even bigger than the giraffe,
And if you choose, you can make a table out of a tree
Either a door or even a wardrobe.
When you run down the avenue
You can see the trees mighty and massive,
But trees cannot walk -
Isn't that weird?
And even if they did, where would they go?
Where would the willows go?
To the river? And so they are by the river,
And to go to the sea - too far.
The poplars would run down the road
Because it's easy to stand by the road,
Pines would go to the lakes,
Where they are made into papers.
The birches would go to
Sierpce town, where from the birches
People make wheels and carriages...
To Sierpce? Or maybe to Nieszawa?
Birches like long trips.*

- b. Discussion of the content of the poem based on questions, for example:

- What trees are listed in the poem?
- What other types of trees do children know? What do trees give us?
- What can you do in the forest?

2. Right Action

a. Playing using movement. *Humming trees* from a poem:

Small circles, large circles,

Hands in front, hands up

Hand to the right, hand to the left,

so was the old tree humming.

b. Presentation about trees

c. A fun activity that activates the *Magic Forest*:

FOREST - children raise their hands and imitate the rustle of trees;

WITCH - they hit the benches with their hands alternately;

CAT - meow

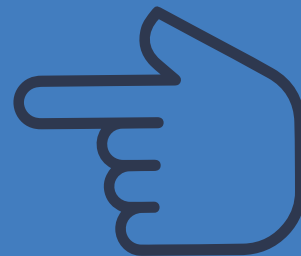
BIRDS - they imitate the voices of birds, whistle, chirp.

There was a great forest far beyond the mountains ... A witch lived there in a small house ... with a black cat... In the forest... you could hear birds singing... and the rustle of trees. The witch... hated the singing of birds... and urged the cat... to go hunting for them. After some time in the forest... there was silence. Frightened birds... flew away where no one scared them away. The witch... walked happily in the forest..., picked up toadstools and ate them for supper. The great sorcerer learned about it. He got on his great plane and landed in the woods... in front of the witch's cottage... She already felt what was going on and hid with the cat... in the attic. However, the sorcerer could see through the walls. He saw a witch... in the attic and turned her into a bat. And the cat...? The cat... swore never to touch a bird... In the forest... it was merry again. The birds... have returned to their nests. The cat... basked in the sun and caught mice at night.

d. Conclusion / Summary, Feedback

At the end of the workshop, the participants create art work - they make trees using any technique, for example by gluing, drawing or using 3D, thanks to which three-dimensional trees can be created (a roll of toilet paper is a trunk to which twigs are glued, and later leaves are glued to them).

You never know with dragons. Based on the book Pompon in the Fisia Family by Joanna Olech, Renata Hlivkova



Target group: children aged 8-9

Number of participants: 10-20

Duration: 45 minutes

Organization of the workshop

- space: room with seats
- teaching aids: a book by Joanna Olech Pompon in the Fisia Family, a projector and a screen/wall on which book inspirations will be presented (it can be a laptop, TV, printed material to show to children), a bag with glass balls, a magnetic board and felt-tip pens, magnets, two fly swatters, four cloths wrapped with a string with a crayon at the end, cards with letters and scores, a cup for counting points, small gifts at the end
- practical tips for preparing a workshop: none

General and specific goals:

- getting used to the book and encouraging reading together,
- practicing reading and listening comprehension skills,
- strengthening concentration and focus,

- promoting literature as a base for fun,
- strengthening the sense of teamwork.

Work methods: reading together, talking, movement-activating games

Forms of work: group, individual

Description of the course:

1. The introductory phase

- Introducing yourself to the children. A short conversation introducing relaxation. Presenting some literary inspirations (e.g. authors and books that we've liked recently). Handing a bag of glass balls over to an adult for storing (you need to create an aura of mystery by signaling that the puzzle's solution: what is hidden inside, will take place at the end of the meeting).
- Warming up the hands and heads: from one hand the child makes the letter L, three fingers are bent; on the other hand, the child makes an OK sign, three fingers are up; when the password NOW is entered, the positioning of the fingers of each hand changes. We do a few repetitions.

2. Definite Action

- Reading an excerpt from the book Pompon in the Fisia Family by Joanna Olech. The author of the script read the following fragments of the text:
 - pp. 6-7, fr. from We live to the Garbage,
 - pp. 8-9, fr. from Pompon to Mystery,
 - pp. 10-11, fr. from After a Month to Help!
 - Between passages, you can ask the children a question related to the text they have just read, or add a joking comment.
- The leader asks the children for help in reading the words: MALVINA, POPMPON, DRAGON, KITTEN, FIRE BRIGADE, FIREFIGHTER, CUCUMBERS, NOSE, BALLS, TOWELS.

c. Selecting two volunteers from among the participants who are brave and know the letters. Everyone gets a fly swatter and stands sideways to the blackboard with words. The leader says any word from the board and the children have to hit it quickly. They keep the fly swatter on the word. The rest of the participants observe who is faster.

d. After finishing the game, the leader continues reading - fragment on page 23 from the word Everyday to the Zoo.

e. A game that accompanies reading the text. Selecting four volunteers who receive the cloths wrapped in string with a crayon at the end. Whoever is the first to wind the string on the crayon and unwind the cloth will be the winner. The winner reads to the rest of the participants how the story with Pompon ended, which the leader started to read before the game.

3. Conclusion / Summary, Feedback

- The leader asks the adult guarding the balls to reveal them. The glass marbles will mark the points that the children will receive if they correctly answer the questions hidden under the letters of the writer's name. There are letters on the board, and points on the back. Each person comes to the board one by one, turns the letter over and checks the number of points that can be obtained. For each correct answer, the person guarding the balls puts the appropriate number of balls into the cup (the cup is common for the whole group).
- J / 2 points: What is the name of the girl in the book about Pompon? About / 1 point: What was the color of Pompom's skin when it was little?
- A / 1 point: Where does the Fisia family live?
- N / 3 points: How many cats does the girl have at home?
- N / 4 points - JOKER card: How many years ago did the Znak publishing house publish the book for the first time?
- A / 2 points: Can Pompon cook?
- O / 1 point: Where did the siblings hide Pompon?
- L / 1pt: What would Pompon give everything for? E / 3 points: What color is the children's room?
- CH / 2 points: How many female writers did you see in the beginning?
- Points are counted. All participants receive small prizes.

You never know with dragons, Renata Hlivkova - discussion by Grażyna Walczewska-Klimczak

Ideally, the workshop should last 60 minutes, the 45 minute limit imposed during the seminar was due to organizational reasons beyond the author's control. The workshop was translated from Slovak into Polish, but that did not disturb its rhythm.

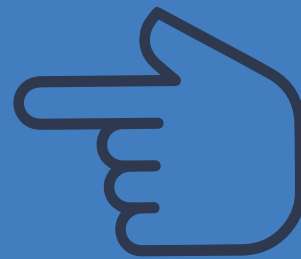
The task set by the author is derived from the classic repertoire of librarian work: the aim of the 45-minute class was to familiarize participants with an interesting book, its author and to encourage them to read a previously unknown book.

Strengths of the workshop:

- accurately defined addressees of the workshop (8-9 years old);
- skillfully established direct contact with participants by referring to the community of experiences of those who like to read;
- an indication that while each country has its own writers who create for children and young people, the library collections offer books not just by native writers. There are also translations of children's books by authors from other countries, as well as world bestsellers (the author presented many books and prepared photos of the writers: Gabriela Futova, Rose Lagercrantz, Ivona Březinova, Angela Nanetti, J.K. Rowling, Joanna Olech);
- everything was displayed on the board, thanks to which the participants not only listened to the information about the writers, but also saw portraits and books;
- interweaving static actions - reading fragments of the book Pompon in the Fisia Family (important note: using the actual book, not photocopied pages from the book) with more dynamic activities;
- the addition of an unexpected and unknown competition with funny props, such as a word hunting competition with fly swatters, a crossword puzzle for points, and Polish-Slovak language training;

- adjusting the degree of competition to the age of the participants (the competition did not eliminate the chance of satisfaction with participation in competitions - the leader rewarded every effort shown by the participants);
- Each participant received a souvenir from the workshop - a tab with the title of Joanna Olech's book and a stamp from the Library for Youth in Košice, where Renata Hlivkova works.

The first day of spring in the world, Aneta Dominiak-Gnojnicka



Target group: children aged 8-10

Number of participants: 12-16 (divided into 4 groups of 3-4)

Duration: 45 minutes

Organization of the workshop

- space: a place to sit on the floor, seats and place props, photos; the ability to watch YouTube videos;
- Teaching aids: audio-video equipment to display films (links in the Appendix), a wall map of the world, props/photos related to the countries in question (Japan, Poland, Spain, India), 4 letters, 4 envelopes with stamps from a given country, 4 photos of people from a given country, 4 cards with the dates of the First Day of Spring celebrated in the given countries, cards with the names of: Japan, India, Spain, Poland and the flags of the countries;
- practical tips for preparing the workshop: if the tutor does not have access to props from the discussed parts of the world, they can replace them with photos; Before the workshop begins, they place props in various places in the room, hang a map of the world on the wall, arrange letters, envelopes, photos, cards with dates, flags and country names in groups.

General and specific goals:

- showing children how the first day of spring is celebrated in different countries (Japan, India, Spain, Poland), referring to positive emotions, the diversity of the world around us,
- arousing children's curiosity about other cultures,
- developing children's empathy, openness to the world, respect for others, developing cognitive skills,
- developing the ability to see intercultural differences and similarities.

Methods: conversation, observation, analysis, didactic game

Forms of work: group

Description of the course

1. The introductory phase

The educator greets the participants, shakes everyone's hand/gives a high five; presents the topic of the workshop and its course; divides participants into 4 groups in a chosen way.

2. Definite Action

Game: Who I am, where I live

a. Tutor separately spreads 4 letters, 4 envelopes with stamps from a given country, 4 photos of people from a given country, 4 cards with the dates of the First Day of Spring celebrated in given countries, cards with the names of Japan, India, Spain, Poland and flags of the respective countries;

b. Work in groups

Each group selects one letter from an anonymous sender; the group's task is to guess which country is mentioned in the list; then each group selects a suitable envelope, a photo of the sender, a card with the date and name of the country, and the flag; after completing the task, the groups collect props/photos that come from the country from which they received the letter (if more than one group has chosen the same prop/photo, they place it in the center).

c. Working together

The tutor displays films presenting the celebration of the First Day of Spring in the discussed countries, at this point each group can check whether they correctly combined all the elements and - if necessary - change their choice.

Each group reads their letter and shows all the elements they selected (envelope, country name, photo of the sender, flag, props that the tutor briefly tells about), then they go to the map, look for the country from which the letter comes and attach a photo of the sender to it.

3. Conclusion / Summary, Feedback

The educator emphasizes the diversity of traditions around the world. They say that being different doesn't mean that something is better or worse, it only means that it is different. They encourage children to look for books on the traditions of other countries in the library to see how the First Day of Spring is celebrated in other parts of the world.

Attachments / useful links:

- Japan, Spring Festival
- Spain, Las Fallas
- Poland, Sinking the Morana Goddess
- India, Holi Festival of Colors

The first day of spring in the world, Aneta Dominiak-Gnojnicka - discussion by Grażyna Walczewska-Klimczak

Ideally, the workshop should last 60 minutes, the 45 minute limit set during the seminar was due to organizational reasons beyond the author's control.

Strengths of the workshop:

- a well-chosen group of addressees (9-10 years old);
- current topics of the classes (the workshop was conducted in the spring);
- attractive space arrangement with a rich, non-obvious set of props from four different countries (Poland, Spain, Japan, and India);
- establishing contact and a direct greeting from the leader to each of the eight participants of the meeting reduces the distance and builds a safe space for further activities, while informing about what happens during the classes enables the group to focus on task performance;
- well-chosen forms of work: from the initial phase of work in the group, through work in 4 task groups (the number of participants allowed for the creation of groups of two) and return to the participants' activity in the forum;
- preparing letters from other countries and placing photos of the addressees of the letters on the prepared large wall map of the world - the effect of visualizing the distance from Poland to other countries is ensured;
- when performing the task in pairs, the participants must choose props appropriate for one of the 4 countries and place them in different places. The teacher immediately gives permission to make mistakes, which allows the children to change their decisions about the selected props, examine them carefully, consult each other and accept any errors;
- introducing the image to the classes, thanks to the use of attractive, spontaneous films during the presentation of different celebrations of the first day of spring in the four different countries, and, thus, four different cultures, which was pointed out by the leader in the discussion, made it easier for the participants to remember the specifics of each event;
- good sequence of activities: watching the films was preceded by presenting props selected by participants related to the culture of the selected country;
- discussion led by the leader of the performed task and correction of mistakes.

Once again, I call attention to the strength of the props, which played a very important role in Aneta Dominiak-Gnojnicka's workshop. Sometimes the authors of workshops whose aim is to introduce other, unknown cultures, decide to use a conventional approach in the presentation of props - postcards, photos, sometimes just a slogan written on a cardboard. This is far too little to expand participants' lasting knowledge and emotional involvement.

Have you seen my elephant? Mr. McKee's colorful world. Based on the book Elmer and the Tune, Jolanta Ziemba (Miss Jola)



Target group: preschool and early school age children

Number of participants: 10-15

Duration: 45 minutes

Organization of workshops

- space: a cozy corner with colorful poufs and pillows for reading the book out loud, decorations referring to the theme of the workshop, colorful tables for arranging teaching stations;
- teaching aids:
 - a. props: book in English, Elmer and the Tune and other titles from the series, gadgets from the Elmer series (plush mascot, hat, umbrella, puzzles), musical instruments, colorful curtain, work cards with tasks and art materials referring to the topic of the workshop, stickers, diplomas for participants,
 - b. worksheets: crossword puzzle, labyrinth, true / false questions, word puzzle, coloring pages, cut-outs,
 - c. teaching stations: large-format cut-out paper (choice: heart or elephant) made in groups (original idea), labyrinth (material from the Elmer set by

Andersen Press, see: Attachments/useful links), crossword (see: Attachments/useful links), questions true/false about the biography of D. McKee (author's material), word puzzle about D. McKee's biography (author's material), puzzles depicting a scene from the adventures of Elmer (Villac publishing house);

- practical tips for preparing the workshop: collecting information about the participants of the workshop - their age, group relations, interest in the topic, and optionally providing the teacher or guardian/supervisor with introductory materials; planning activities, gathering help and materials.

General and specific goals:

- exposure to a foreign language through natural, interdisciplinary activities - staging, song, games, interaction while reading and building relationships with the protagonists of the book,
- spending time pleasantly and encouraging participants to reach for other titles from the series of fairy tales about Elmer in the future.

Methods: staging, brainstorming, reading aloud and quietly, interaction, teaching stations

Forms of work: collective, group, in pairs, individual

Description of the course:

1. The introductory phase

Joint brainstorming in the form of a mini-staging initiated by the leader. Conversation with participants and listeners in order to introduce them to the workshop and get to know the main character - Elmer the Elephant.

2. Appropriate Action

Reading the book *Elmer and the Tune* aloud with the active participation of the listeners. Invitation to teaching stations and problem solving.

3. Conclusion / Summary, Feedback

Ending the workshop in a circle and handing out commemorative diplomas.

Attachments / useful links

- Trivia and downloads
- Reportage ELMER and Friends: The Colourful World of David McKee
- Ideas
- Facebook Fanpage Pani Miss Jola
- Books

Have you seen my elephant? The colorful world of Mr. McKee, Jolanta Ziemba - discussion by Grażyna Walczewska-Klimczak

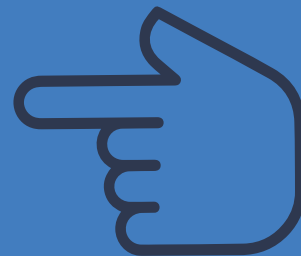
During the seminar, a group of 13 primary school students from the 3rd grade participated in the workshops. Ideally, the workshop should last 60 minutes, however, the 45 minute limit set during the seminar was due to organizational reasons beyond the author's control.

Strengths of the workshop:

- the right age of the addressees;
- introducing a game in the theater convention Where is Elmer? as the first action, which was a surprise for the participants of the workshop (and the adult observers) and maintained the high level of activity of the whole group throughout the session;
- the workshop was intentionally conceptualized as a meeting with the book protagonist - the elephant Elmer, but above all as a meeting with the writer - David McKee (who died on April 6, 2022) and learning about his fascinations;
- great appreciation for the attractive methodological aids prepared by the author: colorful worksheets containing „in a nutshell” information about the author of the Elmer books and paper forms with the figure of the elephant (a large board as a task for children to work together and smaller elephants to be made by each seminar participant, which allowed activation of the adult audience and took the form of a gift to be made by oneself);

- visually attractive (color, texture) artistic elements to be used by the participants, the choice of colors should contribute to the joyful mood of the session;
- collection of many books about Elmer and the opportunity of workshop participants to see all of the copies;
- workshop conducted only in English in a way that facilitates learning new words, thanks to reading Elmer and the Tune with the participants and using frequently repeated phrases and words;
- the group is conducted in a during numerous activities, discipline is utilized only in moment when important information is given to the students during the workshops;
- award in the form of a diploma for active participation in the adventure with Elmer for each child.

We can have a hundred impressions in the books! About discovering secrets and hidden surprises in stories and illustrations,
Małgorzata Swędrowska



Target group: 6-8 years old children

Number of participants: optimal 25

Duration: 45 minutes

Organization of the workshop

- space: a carpet or pillows on which children will sit as if they were an „audience”, i.e., children do not sit in a circle, but are grouped in rounded rows facing one side - this is how a kind of „amphitheater” is created;
- teaching aids: white sheets of A3 format for each participant of the workshop, recording of Israeli folk music Tzadik Katamar
- practical tips for preparing a workshop: prepare a few books (from 3 to 7)
 - books of surprises, non-obvious works, surprising with their format, shape, typography and subject matter; put them in a chest, suitcase, colorful sack or wicker basket, from where you will take them out one by one and invite the children to spend time together.

A set of books used by the author that impress the children because they are original, unusual, and amazing:

- Catherine Rayner, Ernest, Eneduerabe publishing house - surprising ending, the book changes format,
- Katarzyna Minasowicz, My Friend the Bear, Bajka publishing house - a book with two beginnings and one ending in the middle,
- Herve Tullet, A Game of Mirrors, Insignis Media publishing house - a book in which you can see yourself like in a mirror,
- Witold Vargas, Two Kingdoms and the Great Sea, Poławiacze Perel publishing house - leporello, harmonica book,
- Joanna Olech, Edgar Bąk, Who Are You, Wytwórnia publishing house - symbolic graphics and a contemporary approach to the concept of patriotism,
- Małgorzata Swędrowska, My Grandma, My Grandfather, Wytwórnia publishing house - a riddle book,
- Małgorzata Swędrowska, A Jumping Primer, publishing house Centrum Edukacji Dziecinej - a book for learning while playing.

General and specific goals:

- awakening interest in printed text and the literary world,
- awakening admiration for books as extraordinary objects that are necessary in human life.

Methods: movement-activating games, integrated school tasks, sensational reading

Forms of work: collective, individual

Description of the course:

1. The introductory phase

a. Children sit on the carpet in three semicircles. The educator stands as they welcome them. They make sure that they make eye contact with each child. They explain that the people sitting on the carpet form an „amphitheater like in ancient Greece” and that, as in the past, there were once beautiful performances, today we may also experience similar experiences.

b. The educator asks the children what they associate with books and reading. After listening to all participants, they explain that during the classes, the kids shall discover secrets hidden in books. They emphasize that they shall do it together.

c. Before they receive books though, everyone dances. The tutor gives the children A3 cards, then plays the music with the *Tzadik Katamar* recording and invites them to repeat the words and gestures after them:

Page up, page down, page with wings! 2 times

Page up - I have an umbrella

Page down - the carpet is flying

My imagination can do anything! 2 times

d. Children rhythmically raise the cards up and down, imitate the flapping of wings, place the card above their head like an umbrella and downwards like a flying carpet, finally they make a circle with the paper and show it to other participants on their outstretched arms.

2. Appropriate action

a. Depending on the age, mood and current attitude of the children, the instructor takes out more books from their basket (suitcases, bags, etc.) and reads them together with the children. Each time the children say the slogan together: Knock, knock, knock, clap, clap, clap, we open the book together! Active listening to a book involves not only attention to the text, but also active participation. Children add words, illustrate emotions with their facial expressions or gestures, add movement, and react to specific images. You can learn more about adding intensity and sensation when reading in the book *777 Ideas for Playing With a Book* by M. Swędrowska.

b. Reading individual books is preceded by movement games, e.g. head, shoulders, knees, heels, straight back, tucked belly, head, shoulders, knees, nose, let the book speak!

c. After reading each of the books (from 3 to 7), the children answer the teacher's questions. They begin with completely open questions: what do you think about the book? What did that book tell you? Up to questions related to the content of the songs.

3. Summary/feedback

- a. The children show with an upward or downward gesture whether the activities were interesting for them. They find three words that best describe what they experienced today.
- b. Children make a book from an A4 sheet without the use of scissors and glue. Prepared in this way, they go home to write their work in their free time.

Author's comments for those who conduct the workshop

During the classes, observe not only the children but also yourself. How close and distant are your children's impressions?

Attachments/useful links

- **How to read impressively with children**
- **Before you read a book with your child**
- You can read about integrated school tasks in Agnieszka Nowak-Łojewska's book *Integrated Tasks In Early Childhood Education*, Oficyna Wydawnicza Impuls, 2004.

There are a hundred impressions in books! On discovering secrets and surprises hidden in stories and illustrations, Małgorzata Swędrowska - discussion by Grażyna Walczewska-Klimczak

Ideally, the workshop should last 60 minutes, the 45 minute limit set during the seminar was due to organizational reasons beyond the author's control.

Strengths of the workshop:

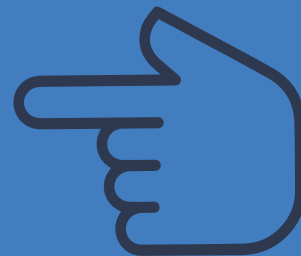
- c. The age group of the addressees was accurately indicated by the author (6-8 years), but the workshop, due to the use of engaging methods, is also attractive for an older group of students;
- d. a strong emphasis at the beginning of the meeting - a freely guided greeting of child participants with the entire audience, and, thus, adults with children, which familiarized the children with both the space of the auditorium and the situation of being subject to observation;
- e. a skilfully and accurately selected set of books according to the interests of the participants; information provided to the children at the beginning of the class about what they would be doing prepared the group for action;
- f. non-prescriptive style of the workshop leader: avoiding interference with the children's free statements, focusing on the children's reactions, few instructions, a fun atmosphere, talking to children with an emphasis on organizing their statements and observations;
- g. introducing movement games that facilitate the concentration of children on successively learned books;
- h. rituals in the form of attractive nursery rhymes inviting one to read, e.g. the following was used during the meeting:
 - "Eeny, meeny, strange wonders, it happens for real, the page of the book opens, takes us into the imagination",
 - "Let your head think about what is hidden in our book";
- i. engaging, original method reading which enlivens the text;
- j. even distribution of the activity level of the leader and participants, during the workshop the activity of children increased significantly;
- k. The author's skillfully posed problem questions about the importance of reading and books triggered a whole avalanche of answers in which the children expressed all their emotions related to reading; the author

made children experts in reading and not reading, and thus appreciated the children participating in the workshops as ambassadors of children's reading.

l. By participating in the workshop run by Małgorzata Swędrowska, you can realize that a very important question posed by the author when meeting children and books is the question: why? And not the question for what?

m. The question is "why am I doing this?" assumes a specific goal: to get acquainted with the text, and the author, but only the question "why?" appeals to the whole range of motives, so this is a qualitatively completely different question. The answer will apply to completely different areas - I conduct the workshops because:

- I know what the needs of children are;
- I know that books are very important in life and cannot be replaced by anything;
- I know that there are reading crises in front of children and I want to accompany children in them, be right next to them;
- I know that working with a book in a group strengthens the willingness to read;
- I know that the road to reading maturity is long and you can always meet me (educator / librarian) there.



Target group: 6-8 years old children

Number of participants: maximum 30

Duration: 45 minutes

Organization of the workshop:

- space: room with a carpet where participants of the workshop can sit, tables and chairs are needed in the second part of the meeting;
- teaching aids: a story: A Tale of Saturday Mountain (see: Attachments/useful links), art
- materials: sheets of bristol (white A4 sheets - one sheet for each child and 3 color A4 sheets - needed to make the cover and title page of the book), crayons, punch, string/ribbon /self-tightening band, any materials to decorate the book cover (e.g. colorful illustrations, cut-out letters from magazines to write the book title, stickers, sequins).
- practical tips for preparing a workshop: none

General and specific goals:

- introducing children to the fairy tale about Saturday's Mountain,
- improving listening skills and awakening creativity and imagination,
- introducing children to the form of a picture book,
- learning to portray characters and events in a fairy tale,
- familiarization with the genre of the fairy tale and its features,
- learning to illustrate a fragment of a story.

Methods: storytelling, conversation, workshop activities, integration game

Forms of work: individual, collective, in pairs

Description of the course

1. The introductory phase

Welcome and a short integration game. Introduction to the subject of the meeting (we ask what fairy tales the children know, and do they know the one about Saturday's Mountain?).

2. Appropriate Action

- a. Telling a fairy tale about Saturday's Mountain; the story can include onomatopoeic elements: musical instruments, everyday objects.
- b. Arranging a fairy tale event plan with the children and describing its protagonists.
- c. Children draw a selected fragment of a story on pieces of paper (each child chooses one of the events or a chosen hero whom they want to portray); one of the children is preparing the cover of the book.
- d. Arranging the cards with pictures according to the order of events, punching the cards and joining them together with a ribbon, string or a self-tightening band.

3. Determining the features of fairy tales together with the children

(time, protagonists, supernatural powers, magic props) on the basis of the stories about the Saturday Mountain.

4. Conclusion / Summary, Feedback

Looking at a picture book made by children together.

Author's comments for those who conduct the workshop

There may be times when several children want to illustrate the same event, or vice versa - no one wants to illustrate a certain event. Let the children be completely free to choose and not force them to draw something they are not convinced of. We can also leave blank pages in our book for non-illustrated events, because it may turn out that in a few days there will be people willing to depict them.

Attachments / useful links

A fairy tale about Saturday's Mountain

A long time ago there was a widow who had three sons. The oldest was an organist. The second preferred to serve in the army. The third, the youngest, sowed, plowed and mowed - like fathers and grandfathers.

One day the widow fell seriously ill. The sons loved their mother very much and were willing to do anything to make her heal. A wise herbalist lived nearby and they ran for help. Unfortunately, when the old woman came to the sick woman, she was already dead. Seeing how much the sons loved their mother, she took pity on them and told them about the living water.

Behind three rivers, behind three forests, there is Saturday Mountain. On its top grows a talking tree, and on that tree sits an enchanted falcon, and a spring beats under the tree. One drop of water from this spring can revive the dead. Many have already gone to Saturday Mountain, but so far none have returned. You have to come and come back in seven days. You have to go straight south. You must neither look back, nor step left or right.

The eldest son was the first to go for living water. The day passed, the second and third passed, and he did not come back. A week has passed, and the learned organist was neither seen nor heard from.

The middle brother went out to get the living water. The day passed, the second and third passed, and he did not come back. A week has passed, and nobody heard of the brave soldier. The youngest brother was worried that he had already lost both brothers. He sharpened his scythe, slung it over his shoulder, and set off.

He crossed the river, crossed the forest and stood at the foot of a steep mountain. The youngest son started climbing. It was not an easy hike. Everywhere he encountered obstacles: thorns, thickets of poisonous herbs, rock debris, nests of vipers and various reptiles.

He was about to turn back when he remembered that without living water he would not revive his mother. He moved on. Then he heard a cry behind him:

- Hey, my friend, come back! You've lost your way, there is a chasm. I'll show you the way to the top of the mountain.

The widow's son was about to turn around, but he remembered the wise herbalist's warning in time, so he went on straight ahead, and the mysterious figure that had called him suddenly disappeared.

Night came, but the youngest son kept walking. Then the boy heard a crack behind him, wild laughter, howling wolves and terrible voices calling:

- Take him! Get him! Tear him apart!

The voices were getting closer and he was about to turn and fight his opponent when he remembered what the wise herbalist had said. He leapt forward as best he could, and all sounds ceased.

It barely stopped when he saw the burning forest in front of him. The fire was blasting with enormous heat. The trees fell one by one. Out of fear, he couldn't move. But he remembered that without living water he would not revive his mother, and he leapt into the flames. Out of breath, burned, he got out of the fire.

The top of the mountain was so close now. But as the boy approached, he saw in front of him a steep, impenetrable rocky rock. Then he saw the entrance to the cave below and thought that maybe this was where he would get to the top of Saturday's Mountain. As he got closer,

He saw that the entrance to the cave was guarded by a seven-headed dragon. He thought he could pass the dragon unnoticed, but the dragon spotted him and roared, breathing fire. The boy jumped to meet him and cut off seven of his heads

with a scythe. The monster was dead. The youngest son entered the cave, which was very dark and smelled of sulfur. Then he saw a streak of light ahead of him. He looked, and there is a stream in the middle of a huge cave, and around it fruit trees sprinkled with apples, pears and other fruit good to eat. He was about to jump into that garden for a moment, but he remembered the wise herbalist's warning in time, so he went straight ahead, and the wonderful garden suddenly disappeared.

It darkened all around again. Then a new brightness lit up the cavern. Chests full of gold and precious stones stood against the walls. But the boy only laughed:

- Do you think that you will tempt me with wealth? You won't!

He kept walking. Soon he came to a great iron door. He knocked boldly. The gates slammed open. The boy narrowed his eyes from the glare and saw that he was at the top of Saturday Mountain.

He looked around. A huge tree grew on the rock. Its leaves, moved by a gentle wind, hummed:

Above me the sky is high,
Below me is a deep spring,
Living water source.
Strange - wonder - wonder.

The boy looked down, and the source was flowing there. He threw himself to the ground and began to drink the water greedily. He felt his strength returning with every sip, all wounds and burns gone. He wondered how he would take the water for his mother.

Then a golden hawk with a jug in its beak flew from the tree. The tree hummed again:

I broke a branch off me
Dip a leaf in the water,
Sprinkle all the way
When will you go

He scooped water into the jug, broke the branch off the singing tree, and headed back. Every step he passed, he would stop and dip the leaves in the living water

and sprinkle it around him. Where a drop fell, a living man stood instead of a stone. All the disenchanted people came down the mountain with the widow's son. And there were more and more of them.

These were people who tried to climb Saturday Mountain but failed and were turned into boulders. Among this crowd were also two of our protagonist's brothers.

When they reached the village where the widow lived, the youngest son dipped a branch in living water, and when a few drops fell on his mother's hands, she opened her eyes, smiled and said:

- Is that you, son? I slept for so long.

After a while she got up and immediately began to bustle around the hut.

Everyone lived happily ever after. A city built by all those who came from Saturday's Mountain was built in the place of the village. Some even for a hundred years stood turned into stones, they had nothing to return to each other.

Magic stories, Renata Banasińska - discussion by Grażyna Walczewska-Klimczak

During the seminar, a group of ten 6-year-old children took part in the classes. Ideally, the workshop should last 60 minutes, the 45 minute limit set during the seminar was due to organizational reasons beyond the author's control.

Strengths of the workshop:

- properly identified addressees (6-8 years); optimal rhythm;
- establishing a direct relationship with participants;
- a detailed announcement of what will happen during the classes and what activities will be performed by the children, thanks to which the participants feel secure, as well as interested in the activities;
- skilfully selected props and materials needed to carry out the tasks, including a prepared book cover to be supplemented with the names of participants - authors of the illustrated version of the fairy tale;

- workshop result - an illustrated version of a fairy tale by 10 authors was created; the author appreciated the commitment and effort of the children.

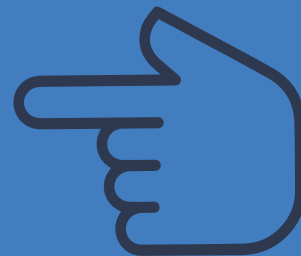
After the introductory part, Renata Banasińska told a folk tale entitled *A fairy tale about Saturday Mountain*, following all the recommendations of a good storyteller:

- excellent mastery of the text of a fairy tale; skillful creation of a mood;
- maintaining contact with listeners through the use of body language (gesture, movement); maintaining the attention of the audience thanks to the music used from the original instruments (kalimba, rain stick) and the necessary interlude - a song and a poem recited at the moment of necessary reduction or maintenance of the growing tension.

After listening to the story, the next task of the children was to recreate the most important events from the plot of the fairy tale, thanks to the questions posed by the teacher. This is an important element of the workshops placed at the right moment of their duration. It served to divide the tasks among the participants who were to decide which fragment of the fairy tale they would like to illustrate. From that moment on, it was the children who were responsible for completing the given task, i.e. preparing the illustrations for the unique edition of the book *Fairy Tale about Saturday Mountain*. The task was performed individually or in pairs - depending on the decisions of the children. All participants knew exactly what fragment of the piece was illustrated and in what order the drawings should be placed in the shared book.

In the final part of the workshop, all the works were merged into one volume (the teacher made sure to include blank pages in case the group wanted to work on the book) and it was possible to celebrate a group success - the development of a picture book. While browsing the illustrations, Renata Banasińska, together with the children, outlined the features that characterize the genre of a folktale, which emphasized the educational dimension of the workshop.

Footballers versus writers, or that reading is an accurate shot, Paweł Piwowarczyk



Target group: adolescents aged 12-14 years

Number of participants: 10-15

Duration: 60-90 minutes

Organization of the workshop

- space: circle, poufs, possibly chairs in a circle;
- teaching aids: a bluetooth speaker, worksheets for two groups, a ball (there may be a small „cloth” ball), a whistle;
- practical tips for preparing a workshop: none

General and specific goals:

- strengthening the role of the library among children and adolescents,
- presenting the library as an attractive place where you can also talk about sports, football, creating an opportunity to combine football interests with readers, showing that reading and sport have common features,
- stimulating interest in sports literature (especially biographies), training the ability to talk about feelings and work in a group, learning public speaking, thanks to the use of a small theatrical form.

Methods: conversation, discussion, staging, public speaking

Forms of work: individual, group

Description of the course

1. The introductory phase

- a. The group sits in a circle, the tutor asks the participants to imagine that they are in the stadium.
- b. Music is coming out of the speakers - **Champions League Anthem**
- c. The lecturer asks how the participants felt, what emotions accompanied them, and asks if anyone was at a sports stadium at a match or in a sports hall at an event.
- d. The educator introduces themselves, tells who they are and suggests to the group that they will play the role of a football referee today.
- e. The educator proposes to warm up, throw the ball to the participants, their task is to catch it and say the formula: I am (here they give their name), but today I can be (alternately one person is to name a selected person from the world of sports or culture from pressure on a footballer / female soccer player or writer).

Appropriate Action

I - the FIRST HALF

06. Symbolic use of the whistle to start the proper part of the workshop, known today as the „match“.
07. Request for participants to close their eyes. When a player enters the field, they must concentrate.
08. You can hear a fragment of read or sung poetry prepared by the lecturer (suggestion: Michał Żebrowski In the restaurant, A. Błok, see: Attachments / useful links) - you can also read it yourself.
09. Asking participants about impressions, feelings that accompanied them. How would they describe the activity they were doing? (calm, reflection, meditation).

10. The loudspeakers can be heard from the fragment of the emotional commentary of the football game prepared by the host (we recommend using Tomasz Zimoch's comment from the Broendby-Widzew game, available on various platforms, including YouTube, see: Attachments / useful links).

11. Asking participants about their impressions and the feelings that accompanied them. How would they describe the activity they performed? (emotions, anxiety, fast pace, excitement).

12. Reference from the sports commentary to the poetry fragment: the educator tries to find an answer with the participants to the question if there is anything that connects these fragments (emotions).

13. The educator displays a fragment of an interview with a footballer who tells about the books they read (a selected interview from Ekstraklasa's profile reads on YouTube, for example this one).

II - THE SECOND HALF

14. The leader announces with a signal - a whistle that it is time for the second half.

15. In the second half, the tutor spreads out cards on the floor, on which players and writers appear along with quotes. Some appear in pairs at the presentation. The task of the participants is to guess who appears on the screen. For the person who succeeds in this, the reward is to read the fragments assigned to them (Appendix 1 - Examples of duels).

16. After guessing and reading, the tutor presents 4-5 books on sports: biographies, guides, reports - you can use Appendix 2.

III - Overtime

17. The leader announces that the „match” ended in a draw and extra time is needed, but the course of the match depends on the participants themselves. The leader divides the group into two teams and tells them about the assigned task. At the same time, the leader provides the groups with Work Cards containing the described task - Appendix 3.

18. The group is given time to complete the task (10-15 minutes). One of the groups plays as the footballer, and the other plays as the writer.

The content of the task:

- Prepare and perform an interview / scene with the selected footballer or writer.
- Plan the scenery for this event.
- Prepare Q&A to justify taking up the new challenge and its advantages.

2. Conclusion / Summary, Feedback

Summary - END OF THE GAME:

01. Presentation of the work of groups.

02. Discussion of interviews with groups.

03. Summary of the topic.

Author's comments for those who conduct the workshop

You can, but you don't have to, use a presentation for the workshop, but it certainly makes participation in the classes more attractive. If someone has financial possibilities, it is worth inviting a freestyler who will present football tricks with the ball in the accompaniment with the book.

Attachments / useful links:

- Appendix 1 - Examples of duels
- Appendix 2 - Recommended books to be presented
- Appendix 3 - Worksheets (the same for groups I and II)
- **Sample poetry**
- **Sample sports comment**

Examples of duels

Mickiewicz-Lewandowski

Adam Mickiewicz knows and appreciates the entire civilized world. He has been compared so many times with the poets of other nations, and his mastery is known even among foreigners. Mickiewicz is one of the world's greatest poets, and he showed the whole world what beautiful poems can be composed in Polish.

Robert Lewandowski is the most recognizable Polish footballer. Considered a revelation in every team he played with so far. He made his debut in the Polish national team in 2008. Since then, he has played 129 matches for the national team, scoring 75 goals, which makes him the best scorer of the national team in history.

Sienkiewicz-Błaszczykowski

Henryk Sienkiewicz, a Nobel laureate, I wrote to cheer the hearts of Poles. I have a heart to write. I have a heart for Poland.

Kuba Błaszczykowski. A proud Polish representative, they call me a brave heart, because I have a heart to fight on the pitch. I have a heart for Poland.

Tolkien-Messi

When Tolkien decided to publish *The Lord of the Rings* - the fruit of several years of work - he had difficulty finding a publisher. When he finally succeeded, he, though enthusiastic, counted the losses in advance. He could not predict nor did not imagine how much wealth this work would bring to the company and its author. Tolkien was a master at creating fantastic stories.

When Messi was 10 years old, he was only 125 centimeters tall. It was beyond any scale. It was obvious that something was wrong. It turned out that Messi's body was not producing enough growth hormone. One child in twenty thousand is born with such a defect. Messi creates fantastic actions, he is a football magician.

Shakespeare-Ronaldo

William Shakespeare. Poet, playwright. I had a great influence on the theater.

Cristiano Ronaldo. I have achieved almost everything in football. They call football the dream theater, and I play the main roles in it.

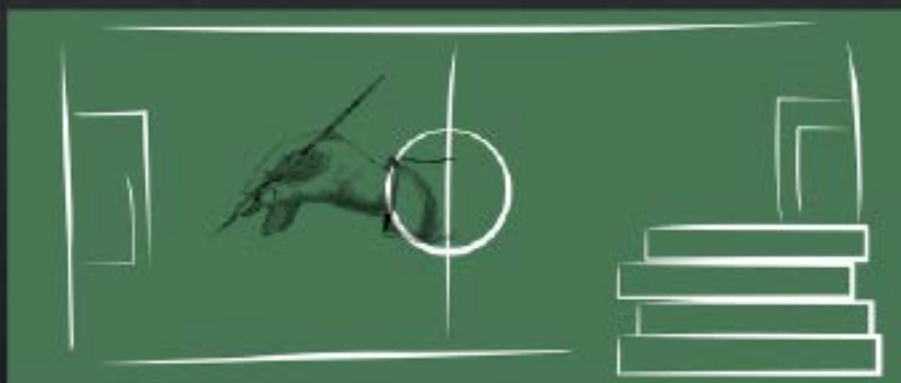
Recommended books to showcase

- "Mecz to pretekst. Futbol, wojna, polityka", Anita Werner, Michał Kołodziejczyk, Sine Qua Non 2020.
- "Andrzej Iwan. Spalony", Andrzej Iwan, Sine Qua Non publishing house 2021.
- "Kuba. Autobiografia", Jakub Błaszczkowski, Małgorzata Domagalik, Buchmann publishing house 2015.
- "Więcej niż klub", Paweł Beręsewicz, Wydawnictwo Literatura 2016.
- "Stadiony świata", Joanna Bachanek, MAC Edukacja 2016 publishing house.
- "Striker Force 7. Cristiano Ronaldo", Dwukropek Publishing House 2019.

What to remember when interviewing?

- Ask open questions. Questions should be structured in such a way as to find out as much as possible about the interlocutor's views on a given topic. So do not ask: „Are you for or against the construction of the bypass in our town?” Instead, ask: „What do you think about building a bypass in our town?”
- Don't suggest an answer. This is a dangerous trap in any interview, so beware of it. The person to whom an answer is suggested may be responding as is expected of him, rather than as he or she really thinks.
- Ask questions in as simple a language as possible.
- Don't ask too many things at once. The interlocutor should have time to think about the answer to each of the questions you have asked.
- Remember the auxiliary questions. If you feel that your interlocutor digresses from the topic you are interested in, use these questions to direct them to the relevant topic.

KARTA PRACY 1 - PIŁKARZ PISARZEM



KARTA PRACY 1 - PISARZ PIŁKARZEM

Przygotuj wywiad/scenę z wybranym
piłkarzem / pisarzem:

- Zaplanuj scenerię.
- Przygotuj pytania i odpowiedzi uzasadniające podjęcie nowego wyzwania i jego zalety.



Working cards

During the interview, it is worth paying attention to several issues:

- You communicate not only through words. Your body also says a lot. Therefore, make sure you look the interlocutor in the eye, your attitude indicates that you are fully focused on the conversation. The attitude of the person you talk to also says a lot. Do they seem relaxed or rather tense? It is worth noting such observations.
- Listen carefully. Refer to the issues that your interlocutor touched on a moment ago. Don't stop them.
- Don't rely on memory alone. It unfortunately fails. Therefore, if you have a thought worth remembering, write it down right away.
- Pictures, documents and family souvenirs are equally valuable materials. If the interviewee wants to share a story with you about them, don't miss the opportunity to enrich your interview.

Writers versus Footballers, or that reading is on target, Paweł Piwowarczyk - discussion by Grażyna Walczewska-Klimczak

A group of 14-year-olds with a majority of girls participated in the workshops.

The author cited many books and used a few literary works, but in principle this workshop is a chance to interest young people in reading books they do not know about for various reasons: either they belong to a group of reluctant readers, or they do not visit libraries and have no chance to look at the shelves with new books, or they have definitely different, consciously declared interests. That is why Paweł Piwowarczyk's classes are a well-thought-out way to encourage non-readers to visit the library.

Strengths of the workshop:

- clearly defined addressee (adolescents 12-14 years old);
- optimal pace of the workshop with properly distributed accents: the activity of the tutor, the exposure of audio and visual materials and the activity of the participants;
- properly selected forms of work - from group work to task group work;

- an accurate selection of emotionally engaging literary works and sports commentaries, building an interesting platform for looking for analogies;
- the same strong effect in the selection of the writer-athlete pairs and their statements about the nature and power of the discipline practiced, i.e. showing the perspective of evoking and experiencing emotions;
- a well-thought-out selection of sports books: biographies, guides, reportages recommended by the author of the workshop for use during classes;
- a strong emphasis at the end of the workshop - the result of the last task developed in groups by the participants in the form of a set of questions for two interviews: with a Writer who would like to become a Footballer and a Footballer who would like to become a Writer (capitalization consistently used by the author of the workshop).

Paweł Piwowarczyk's workshop is a very important proposition from the perspective of searching for new ways to reach non-reading teenagers. For years, Dr. Zofia Zasacka has been discussing the growing lack of interest in the book in this age group, especially among boys, in a systematic study of children's and adolescent readership¹. Based on conclusions from equally interesting research conducted under the supervision of prof. Krzysztof Biedrzycki, clear recommendations were formulated to expand the repertoire read by teenagers at school to include books closer to their interests and fascinations (it was recommended not only to read belles-lettres, but also to reach for broadly understood cultural texts)². Paweł Piwowarczyk's workshop shows how harmful stereotypes about non-reading athletes are, and thus encourages the inclusion of sports people in a discussion with young people about why reading is worthwhile. The author also introduces the profiles of writing sportsmen (Paweł Leather and his two books, *Football Star Tricks*; *Football Tricks. Training, Technique, Championship*).

1 Z. Zasacka, *Nastoletni czytelnicy*, Warszawa 2008; Z. Zasacka, *Czytelnictwo dzieci i młodzieży*, Warszawa 2014 r.; Z. Zasacka, *Czytelnictwo młodzieży szkolnej*, Warszawa 2017 r.

2 K. Biedrzycki; P. Bardzioł; A. Hącia, W. Kozak, B. Przybylski, E. Strawa, I. Wróbel, *Dydaktyka literatury i języka polskiego w gimnazjum w świetle podstawy programowej*, Warszawa 2015, s. 117-120.

At the end of the discussion, I give the floor to the young participants. These are the questions they would like to ask a Footballer who wants to become a Writer:

- What influenced the decision to write the book?
- How will this impact your football career?
- Who is your greatest inspiration in the world of literature?

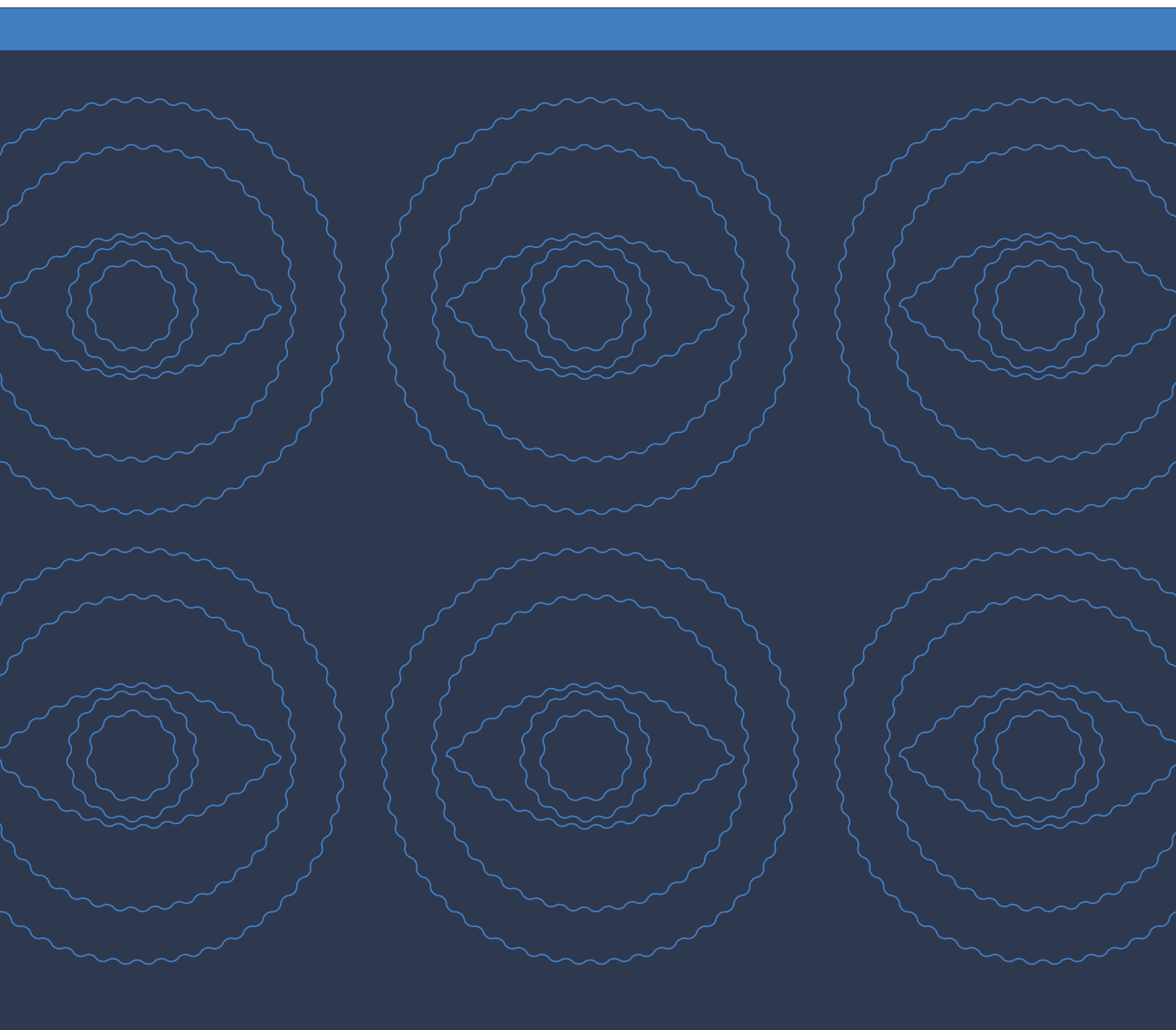
Here are the questions for the Writer who wants to become a Footballer with intuitive answers:

- What prompted you to start your sports career? - *I was looking for inspiration. I would like to give you a credible account of what a person feels on the pitch.*
- Why do you think that only by becoming an athlete will you gain inspiration? - *I wanted to feel emotions firsthand, to best describe them.*
- What were your expectations, and what turned out to be the truth? - *I didn't really think that I would be a footballer, but after the first game I turned out to be one of the best players on the pitch.*

The list of questions and answers remains open.

The way to the book

The results of the research on the new audience Report prepared
by Agnieszka Karp-Szymańska



About the research

Purpose of the study

There is a need to expand the audience of public libraries, bearing in mind both their main role - making collections available, as well as the audience for the cultural and educational events that the library organizes.

It is crucial that activities promoting reading are organized by libraries that involve people who are still unconvinced or in need of support, therefore the main goal of the study is to find a way to new audiences. To achieve this you must :

- get to know their needs,
- understand the obstacles, verify them and try to remove them,
- adjust the offer to potential new recipients,
- establish relationships with them and engage in activities.

Methodology

As part of the research, 30 in-depth interviews were carried out, in which respondents answered 20 open questions about their child: their interests, environment, needs and spheres of influence, and attitude towards books, reading and the library, as well as the process of shaping an informed reader.

Selection of respondents

Parents living in Wrocław, representing various professions, economic and social situations, were invited to the study:

- 10 parents of preschool children 4-6 years old,
- 10 parents of early school children 7-8 years old,
- 10 parents of schoolchildren 9-10 years old.

In each group there were both parents of children interested in reading books and children not interested in reading/not reading books as part of voluntary reading.

Study time

March/April 2022

Recognized parenting styles

A committed guide

An active, committed and aware person. She likes spending time with children, recommends attractions to children that allow them to try „something else,” and pays attention to their reactions and emotions. He likes trips and travels, he is definitely not a homebody.

He is involved in the life of school or kindergarten, but also inspires other parents to go out together, because it is an excellent excuse for social contacts.

It happens that his family gives up television and social media to have more time for conscious management. They are an excellent ambassador for an event or idea among the parenting community

„I like to show children the possibility to choose what they like and want to do, but not by force.”

An extremely overworked parent

Both parents work professionally, often in high positions, and are away from home until the evening. Everything is done in a rush and with an extremely optimized schedule, but they want to spend the weekends together in a very conscious way. Before the pandemic, they often used the city’s cultural offerings or traveled abroad. They are sometimes so overworked that they are unable to meet the deadlines for book returns, they claim to have had bad experiences with penalties (a discomfort not so much financial as mental), so they only decide to buy books.

Sometimes they share responsibility and only one of the parents handles certain excursions, e.g. to the library. One of them watches over the return of the books.

Sometimes one parent works remotely and may then find some time during the day to travel to the library and pick up books as requested. These are very quick, deliberate visits.

„I don’t go to libraries at all, my husband does, I have never returned books on time and I have always had to pay fines.”

A parent who is extremely (over) worked

A special, extreme case in which both parents still work, but in much lower positions, and their enormous effort does not give them satisfaction, but only allows them to live a modest existence. This causes discouragement which affects the role of the parent. In this case, the kindergarten and school, or possibly the grandmother, are responsible for meeting the

intellectual needs of the child. Such a parent is not educated in the context of the child's development, trends, news, and does not follow the educational offer in the city. He may consider taking advantage of the offer in the immediate vicinity of his place of residence, but the outings should give him the opportunity to socialize, e.g. grill, beer festival with „inflatable“ children.

„A parent should also have something to do with life.“

IT parent

At least one of the parents works in the IT sector. They are active, committed and conscious people who spare no time and resources for the development of their children. Due to the good financial condition of the family, the child has many possibilities and interesting ways to spend their time (horse riding, tennis, programming, European amusement parks) that there is not enough time for a book. Such parents, however, do not negate the role of books, and they almost always buy them and see no need to use the lending service, the more so because many of them receive corporate vouchers from Empik stores, and they have Empik premium accounts which give favorable prices. They do not see any other role for the library (social, place of events), and this could be a real value for them. Often in their homes there is a fashion for minimalism and electronic services, so instead of a physical home library they have e-book readers.

„We want our son to have all the options, we agreed on this with my husband.“

Full-time mother

An unemployed mother, with usually more than one c

hild, and responsible for all aspects of their education. She herself declares a very clear division of roles. The father „works a lot and has little time,“ so she watches the child and tries to respond to his individual development and needs at a given

moment. It is a much calmer model of upbringing than a „committed guide.“ Here, the child is not as strongly stimulated, and a walk in the woods is as important and desirable as spectacular workshops. It happens that he carefully returns to the post pandemic reality, chooses safer options and trips outside the city. An important factor is siblings of different ages - it is difficult to reconcile this when choosing a workshop offer, so they often end up at a playground, picnic or cinema. Sometimes grandparents help with looking after the children. Parking, even if paid, is often very important. This is due to the need to ensure the safety of the children.

“It is important for children to see something new. For the husband to eat something and not be cranky. My husband works hard and has no strength for these attractions.”

Factors influencing the decision-making process

In the case of an offer addressed to a young recipient (up to 8-10 years of age), you need to be aware of the parent's or guardian's intermediation in choosing it. It is he who decides whether our proposal will reach the addressee.

Older children are able to find information about the offer on their own, and even recommend it to their parents, but it is the latter who ultimately determines whether a young person will take advantage of the offer. This is related to the economic (in the case of paid events or

indirect costs, e.g. the need to buy a ticket for public transport) and educational dependence (ideas communicated by us must be consistent with the direction of the upbringing), but also with logistics (the supervisory party must bring the child to where the event takes place or the service is provided).

The following factors are taken into account in the decision-making process by the parent/supervisor:

- distance from the place of residence, parking availability,
- the time in which the offer is carried out (weekends are preferred, Saturday afternoon, Sunday), attractiveness of the place,

- adjusting the topic to the interests of the child,
- adjusting the form to the age of the child,
- providing an attractive form of knowledge that parents do not have, price.

The distance from the place of residence or the ease of access, which is particularly emphasized by the parents, is related to the problem of “traffic jams” in large cities.

Due to the frustration resulting from communication problems, as well as the long time needed to find a parking space, parents declare less willingness to participate in events. Even a facility located further away with easy access or a secure parking space was perceived by the respondents as obviously more attractive. Acceptable travel time for respondents is up to 30 minutes.

The above factor is related to the time of the event. The working parent comes home in the afternoon between 5 p.m. and 7 p.m., or even later when he or she does some small shopping on the way. Fatigue and the prospect of organizing the next day, preparing their children for school and themselves for work, make them very rarely willing to take advantage of events taking place during the week. The only afternoon family entertainment declared by the respondents was a cinema located in a shopping mall or a water park which is less crowded in the evenings.

Children's interests

Children's interests are a key element in bringing them closer to the book. It is worth following the preferences of the children as declared by their parents, distinguishing between people interested in reading and those completely uninterested in books.

Interests of preschool children:

Activities perceived as special pleasures:

The most popular brands among preschool children: Paw Patrol, My little pony.

From the point of view of communication, a very important question is where will we meet potential recipients:

Children interested in books	Children uninterested in books
Animals	
books - the child listens, chooses, asks to read, uses them while playing	Netflix fairy tales and series, such as Abby Hatcher, Gabi's Cat House
nature/gardening (floristic and gardening activities)	playing with dolls
cars	Cycling
sport (swimming, horse riding)	coloring (filling)
blocks (construction from different blocks)	

This dual perspective shows common areas as well as completely divergent ones.

Children interested in books	Children uninterested in books
games at the playground	shopping where the child can choose something
visit to the Opera House	going out for ice cream
time spent at the horse stud	festival with "dmuchańce"
time with the parent - cooking together	time spent with grandparents or older cousins
special events: festivals, fire and police shows, car shows, Garden of Lights, Runmageddon	
visit to the cinema	

From the point of view of communication, a very important question is where will we meet potential recipients:

Children interested in books	Children uninterested in books
culture house (various activities, e.g. ballet)	playrooms (balls)
Pan Tadeusz Museum	cinema (Multiplex)
Contemporary Museum	Aquapark
Potential Academy classes	
GOjump	
GOair	
Zoo	
Botanic Garden	

This dual perspective shows common areas as well as completely divergent ones. The original nomenclature and parents' terms were consciously retained in the report - respondents who show the phenomenon of diminishing the importance of children's creative activities in the families of children who are not interested in books. This aspect seems to be worth additional research, because the nomenclature includes the parent's attitude to the areas of interest and activities of the child. The latter, unsupported, or even depreciating, may stop them from developing passions and interests, and also turn into not promoting reading by the parent.

Looking at the names of the activities on both sides of the table, we have doubts, as many of them certainly apply to both groups. However, the result does not show a discrepancy between children and parents. Parents of children interested in books were able to easily list the interests of their children, as well as to describe them comprehensively. They were able to separate everyday activities to which the child pays a lot of attention from special activities reserved for special occasions. Parents of children from the second group had a lot of problems defining their

children's interests, they often used simplifications and ignored the topic. There was also a clear statement that „at this age, after all, children have no interests yet.“

These parents do not perceive the time spent together as a special value, it is a basic and natural situation for them. Neither parent stressed the need to do something special with their child. If there was time with loved ones - they were grandparents or older cousins.

The greatest discrepancies are visible in the use of the city's cultural offerings. Parents of children who are not interested in books only use places related to physical activity in a larger group of children or a crowd (Aquapark) and large cinemas with high sound intensity. In this statement, there is no contact with nature, activities requiring concentration and focus. If these areas are indeed omitted for some reason, the child does not have the opportunity to practice competencies conducive to learning to read and make a first contact with the book. The phenomenon is difficult to judge with a small sample, but the same parents complain about their children's lack of interest in books, which manifests itself in rapid boredom and inability to maintain attention.

Interests of early school children (7-8 years):

Interested in books	Not interested in books
	Minecraft, Fortnite computer games
	Lego
	board games
	plays chess
	collecting, e.g. footballers' cards, Super Zinx

Activities perceived as special pleasures by early school children (7-8 years):

Interested in books	Not interested in books
doing sports: roller skating, cycling, gymnastics, dancing, basketball, football, swimming, climbing	
reading	creating slimes
watching TV: nature programs	watching TV: programs such as Sweet Brigade, Masterchef Junior, Netflix series, eg Little Detectives, Babysitting Club, H2O Just a drop
learning foreign languages	programming
art classes	ceramics, home improvement
	playing in the yard with friends, drawing with chalk
	watching fairy tales on YouTube related to the game Minecraft

Places where we will meet potential recipients - early school children (7-8 years old):

Interested in books	Not interested in books
	visit to Energyland
time spent in city parks	walk in the forest, walk with the dog
visit to the skatepark	visit to the cinema
visit to the Zoo, mini zoo	trip to the mountains
visiting monuments (hiding secrets, because narration is important)	walk along the trail of Wrocław's Dwarfs
visit to the theater	visit to the Opera House
visit to Hydropolis	
going out for ice cream	
visit to the Dinosaur Park	

Analyzing the interests of early school age children, we see the huge influence of the peer group. The interests are similar, many of them overlap in both groups, regardless of the children's attitude to books. What they have in common is board games, Lego and the need for collecting. The continuing mod for the Minecraft title manifests itself both in the active game and in watching other players on YouTube. It may seem interesting to treat foreign language learning as an interest. Indeed, parents of children who read books try to make the child have contact with a foreign language not as an obligation, but as a hobby. It is influenced by the method of work and the place of study, which are usually language learning centers specializing in working with children.

The balance that develops between the two groups is interesting. Despite different cultural preferences, both groups are very eager to spend time in nature. The Botanical Garden, and the zoo in particular, were repeated very often in respondents' answers. Many parents of children who are not interested in books care about their development by providing various activities.

Interests of school children (9-10 years old):

Interested in books	Not interested in books
Lego	
having fun in the backyard with friends	games in the yard, soccer
<i>Minecraft game</i>	<i>games: Minecraft, Brawl Stars, Toca Boca</i>
Animals	music, singing, dancing, acting
painting	

Activities perceived as special pleasures by children:

Interested in books	Not interested in books
visit to the Zoo	visit to Kolejowo
visit to the library	survival for children
fun in GOjump	festivities
classes at the Young Cook Academy	workshops at the Czocho Castle
looking for traces in the forest	weekend trips to the region of Lower Silesia
visit to the Aquapark	

Places where we will meet potential recipients:

Dzieci zainteresowane książkami	Dzieci niezainteresowane książkami
library	Musical School
cinema	cinema
theaters, opera	theaters
Children's University at the Polytechnic	Pan Tadeusz Museum
National Forum of Music - boys' choir	New Horizons Cinema - Children's Cinema
Aquapark	NFM - music concerts from Mr. Kleks
ice rinks	Castle in Lesnica
	Depot History Center

Children aged 9-10 re-individualize themselves. For them, it is still important to belong to peer groups in which they have only just formed bonds and established rules of cooperation, but the natural phenomenon is the division of primary groups into subgroups and micro-migrations within them. It is a time in a child's development when they can be cruelest towards their friends and colleagues. More important than empathy and tolerance for difference is the respect of the group and strengthening one's position.

It is also a time to test various hobbies and ways of spending free time. The table above shows that children interested in books, apart from visiting libraries and cultural institutions as recipients, eagerly expand their knowledge and skills by taking part in profiled classes.

They are members of the Children's University, the NFM choir and many others.

One can get the impression that they have been participants in the world of science and culture for so long that a sense of security allows them to cooperate. Children who are not interested in reading also have very rich hobbies, and their attractiveness and multidimensionality sometimes push books aside. Other offers, often prestigious and expensive, seem more interesting to this group. Unfortunately, this affects proficiency in reading. After a long conversation, it turned out that 9-year-old children declared by their parents as those who do not read books for pleasure, however, sometimes browse books, and read comics and books with a small amount of text on the page, accompanied by funny illustrations. Parents admit that these children do not read easily, and often find the process of decoding the text tiring and unpleasant.

An interesting regularity is the greater readiness of those 9 and 10-year-old children who were taught by their parents at home in a playful atmosphere. According to parents' declarations, 4-5-year-olds already had basic reading skills. This means significantly ahead of peers and entering the education process with a considerable advantage. It can affect not only the attitude towards books, but also towards school in general. It is obvious that what we do without a problem, we do much more willingly. Certainly, it can also build the first hierarchy in pre-school and school groups.

Returning to their interests, children aged 9-10 more often choose activities that may bring them closer to their dream career path, but are also accepted by their parents. This is more evident in the disinterested reading group, but it affects many children of this age. Those who find books close to their passions are certainly more likely to stay in touch with literature.

Others, whose interests are difficult to find in books, will devote themselves to them without reading. An example to illustrate this phenomenon are girls aged 9-10, who ask about dance books at every opportunity. There is still very little of this topic in the literature, especially in this age group, but it is starting to change.

Libraries in the opinion of the respondents

In the survey, respondents were asked a series of questions to describe their experiences about their last visit to the library, to identify emotions that accompanied it, and make suggestions about what could change in libraries to make the described experience better. It was important to consider the child's perspective when visiting libraries with the parent. The respondents were asked about the frequency and motivation to use libraries and about the impact of the pandemic on the current habits in this area. Ultimately, as part of the creative task, respondents proposed initiatives that can be implemented in libraries or in the city with the participation of libraries to convince children to take the book.

As a result of the analysis of conversations and the parents' recommendations, the following lists were prepared.

Good sides of libraries:

- very up-to-date collection of books, multimedia, especially audiobooks, board games,
- short distance „for a bike or a walk”,
- parking,
- one card for many branches,
- eminders about deadlines by email,

- friendly atmosphere,
- individual approach,
- knowledge of readers and their needs,
- acceptance of children's behavior,
- space dedicated to children,
- various events,
- aesthetic appearance, but not necessarily modern,
- fragrance.

The areas indicated by the respondents for optimization:

- more new books in all branches („we do not wait for new products - we buy”),
- children should be involved in the selection of books to be purchased,
- more audiobooks,
- extending the offer with magazines that children love and providing a place where they can be read (Świerszczyk, National Geographic, but also „lures” with popular brands),
- the possibility of returning borrowed books in any library,
- in libraries where this does not exist yet - a place where you can sit and look at books,
- the possibility of buying coffee, they can be vending machines, but the cup is the pinnacle of dreams
- (similar to independent bookstores), it is about a relaxed atmosphere, allowing people to be louder in the library, maybe a separate space for conversations and for children,
- librarian-child communication: the librarian speaks at the child's level, but talks like an adult.

Program proposals:

- activities for children 10+ who read because at some point they have not yet had the opportunity to build a community, especially when colleagues are not reading; maybe kids/youth clubs,
- film screenings of filmed books,
- organization of creative activities under the aegis of well-known brands, e.g. Minecraft, with the presentation of books related to the topic,
- field games, also with the use of a telephone,
- thematic meetings around books to which people related to a given issue are invited,
- inclusion of children and adolescents in the recommendation system - podcast, bookcast, QR codes on shelves, etc.,
- theater elements, even for amateurs, for the youngest,
- reading tournaments,
- players tournaments.

Parents' troubles:

- lack of parking (public transport is still perceived as a sanitary hazard, besides, books for the whole family are heavy),
- dirty, damaged books for children (aesthetics and sanitation; no reaction from the librarian to comments),
- problems with the borrowing system, failure rate, but also low intuitiveness, concerns about the possible destruction of the book by children,
- the lack of flexibility on the part of the library (e.g. accepting a large number of books „from which children have grown up“ in exchange for one destroyed or kept),
- the need to go through part of the library for adults, concerns about the child's behavior, fears and bad experiences related to keeping the book and punishments,
- it is not possible to return the book to any branch,

- lack of information about events, branches, their equipment, activities (e.g. is there a children's book collection),
- avoiding more people due to anxiety and discomfort (events) avoidance of events in confined spaces.

Final conclusions

The study was aimed at pointing the way to new readers, but it is necessary to clarify here: readers who use the library - the Tadeusz Różewicz Miejska Biblioteka Publiczna in Wrocław. Despite the local nature of the research, many phenomena can certainly be treated universally.

It turns out that people potentially interested in using libraries are closer than they seem. The research made it possible to distinguish the following groups.

- People who read but acquire books from other sources for reasons which include the aforementioned troubles, but also the ways of thinking indicated in the „styles of parenting” identified in the introduction.
- Parents who believe that borrowing books is the result of economic necessity.

These respondents explicitly declared that they do not want to use goods that are more needed by other, less well-off people. If the library aims to convince this social group, it is worth drawing their attention to the ecological dimension of sharing goods.

- Parents who stopped using the library when the child started going to school and had access to the school library.

The study concerns the children who use libraries, but it is worth noting that the argument about the offer for adults does not apply here. These respondents declared their willingness to own adult literature, because it „describes them”, and the presence of books at home becomes a pretext for talks. In the case of children - the library acts as a great laboratory, the child grows out of their interests faster, the parent is not convinced that it is worth buying books for them, even if he also creates a children's family library. This argument clearly highlights an opportunity for libraries - this is where the books that kids love should be, books that the parents value. Not only,

of course, but it may work as a bait. However, one has to be very careful not to discourage a parent who enters the library for the first time to evaluate its offer.

- Parents who went to libraries but the pandemic changed their habits. The pandemic affected parents and children - most of the respondents declare that they are just beginning to rediscover the city's cultural offer. It requires a lot of effort, because the child is older, has different interests and needs.

A very important issue was raised many times by the respondents - even if they themselves started to visit the library after the pandemic, in many cases they do it without children, despite the fact that it looked different earlier. The parents themselves admit that they got used to joint „trips to the library“, although they know „that they must come back to it“, because it was a very positive and important experience for the child. The change was first due to the security rules and now remains as an optimization of time.

You have to wait for this situation to change, parents know what they are missing. Perhaps the simple hint of a librarian who issues books to the parent is enough for the young man to come alone the next time, because many children like it very much (reference to the general experience).

During the pandemic, many parents rediscovered nature, city parks, and organized trips outside the city. This very positive phenomenon will have a very strong impact on the weekend offer of cultural institutions competing with it. The library should use the surrounding green areas to organize games, walks and other activities connecting these two spaces.

- Parents who changed their place of residence during the pandemic. These respondents do not yet know where the library is located near their current place of residence. It also happens that this new library does not meet the current standards and they give up the service.
- Parents with children who do not take advantage of cultural events because they are not sure whether the library, which did so before the pandemic, has returned to these activities.

Respondents notice that many institutions operate differently, have not yet returned to normal or have changed their specificity. An extensive

information campaign for the library itself is necessary, not in the context of events.

- Parents who used events for children stopped due to a diagnosis or undergoing diagnosis, the child's health condition, incl. social anxiety, high sensitivity.

Another remnant of the pandemic is the fear of children and the sharpening of high sensitivity. Many parents declare that they avoid crowds of children and choose quiet, intimate initiatives.

This is a great opportunity for libraries that favor focus and tranquility in their core activities. Library events are usually not large-scale or overly stimulating. Libraries also build a clear opposition to new technologies, which may mean an alliance with the parent to fight addiction to mobile phones, through contact with other people in an atmosphere of security and trust. This does not mean that libraries should go back in time and give up events attractive to children. However, it should be borne in mind that some of the „post-pandemic“ children now have completely different needs.

- Parents who attended the library but were discouraged by the system of penalties and high bills for which they were not prepared.

A lot has been said about penalties in libraries for years. Parents do not use their services out of fear, taught by bad experience. A child is only a child and can damage a book. A parent is only a parent and in their busy life, a reminder can easily slip away. And even if noticed, they will not choose to return the book on time, they may have a situation at home that affects the health or emotional well-being of the child. Greater flexibility would certainly convince parents to come back.

- Parents who need to learn about trends, news, and books on specific topics. The respondents declare that they meet this need at the Book Fair. „At the book fair, we browse through new books, because there is no second place where you can sit down and browse.“ Perhaps the library could organize short cyclical meetings for parents, with the aforementioned coffee and home-made cake, so as to strengthen the bond of the local community around the library, and at the same time provide parents with knowledge about the diversity of the publishing market and positions that can support them.

- Parents who do not educate themselves on child development.
- They do not see the need to include the book in the process of introducing the child to the world. They require educational support with clear arguments and prompts. Once they understand the role of reading and dealing with a book, they can become loyal library patrons. Often in these cases, the economic factor will be decisive.
- Parents whose children have „grown up”.
Pre-pandemic audiences may choose not to attend events because children have entered a different age group. Unfortunately, the audience needs to be built from scratch.

All of the above conclusions add up to one thing - the parent is the key in promoting reading and expanding the library audience. It is they who should be convinced, for them the library should be a partner, helping in the process of upbringing and education. It is with the library that they should be able to strengthen bonds when they have time or want to rest, waiting for a child - with coffee in hand, a pile of books and returning the librarian's smile, because the human factor was mentioned as the most important.

Libraries are perceived by parents as reserves of what is most human in us. They are needed like a family home. It happens that we leave it, but we know that whenever we come back, we will be a source of joy and we will spend time in it in an atmosphere of acceptance and understanding. It is only that much and so much, because true understanding and kindness results in the program most suited to the recipients, but also the most effective communication.

Authors' biographies

Aleksandra Szymańska - rhythm teacher, choral conductor and culture animator. She creates interdisciplinary projects at the Post-secondary Studium Animatorów Kultury SKIBA in Wrocław. She is the initiator of Family Musical Mornings at the Pan Tadeusz Museum in Wrocław, since 2017 she has been working as an animator of performances organized by the Sound Factory Foundation, and since 2018 as a conductor of the Meloman Choir, and from 2021 she also conducts classes at the Wrocław Opera.

Katarzyna Jezierska - librarian (since 2018), associated with the Municipal Public

Library of Maria Dąbrowska in Choszczno, author of articles and animator of cultural activities. For two years she has been running the Children's Book Club, co-creating the Interlibrary Theater Project in Choszczno, with which she organizes campaigns promoting reading and the librarian profession, and promotes the library in social media.

Mateusz Ryczek - music instructor at MultiCentrum at the Tadeusz Różewicz Miejska Biblioteka Publiczna in Wrocław (in the years 2009-2022), teacher at the College of Culture Animators SKiBA in Wrocław (from 2019), lecturer at the K. Lipiński Academy of Music in Wrocław (from 2020), as well as a composer, author of instrumental, symphonic, electronic and opera music.

Małgorzata Karpicka - Polish philologist, librarian, and since 2009 also a digital educator at the MultiCentrum at the Tadeusz Różewicz Miejska Biblioteka Publiczna in Wrocław, where she runs workshops for children on reading and cultural education, as well as robot programming and 3D printing. Originator and implementer of numerous educational projects, including: Print, Touch, Experience or Reflection Screen, 20282 Oranges and Visit the Philharmonic Wearing a Scarf.

Urszula Szyc - librarian, head of branch no. 9 of the Tadeusz Różewicz Miejska Biblioteka Publiczna in Wrocław, pedagogue, author of library lesson projects for children aged 3-6. She runs art and technical classes, and is also active in the Parent's Club, a project of the Wrocław public library.

Renata Hlivkova - a librarian since 2004, associated with the Youth Library in Košice (Slovakia). She has experience in running library events not only for children and teenagers, but also for adults and seniors.

Aneta Dominiak-Gnojnicka - pedagogical therapist and trainer of Gallup Strengths. For 6 years an educator at the Go'n'Act Foundation, and for 3 years also a pedagogical therapist in a primary school.

Jolanta Ziemia - English teacher and promoter of teaching through experience, discovering and having fun. She is looking for interesting people, tools and solutions that she implements into her programs, runs the EduPlanet online store, and coordinates cultural activities between Wrocław and Oxford.

Małgorzata Swędrowska - a teacher with twenty years of experience, a passionate trainer and academic lecturer. The author of books for children, as well as publications for adults, which for 15 years she has been disseminating at various

types of workshops, conferences, festivals, trainings and meetings (including training for librarians and teachers).

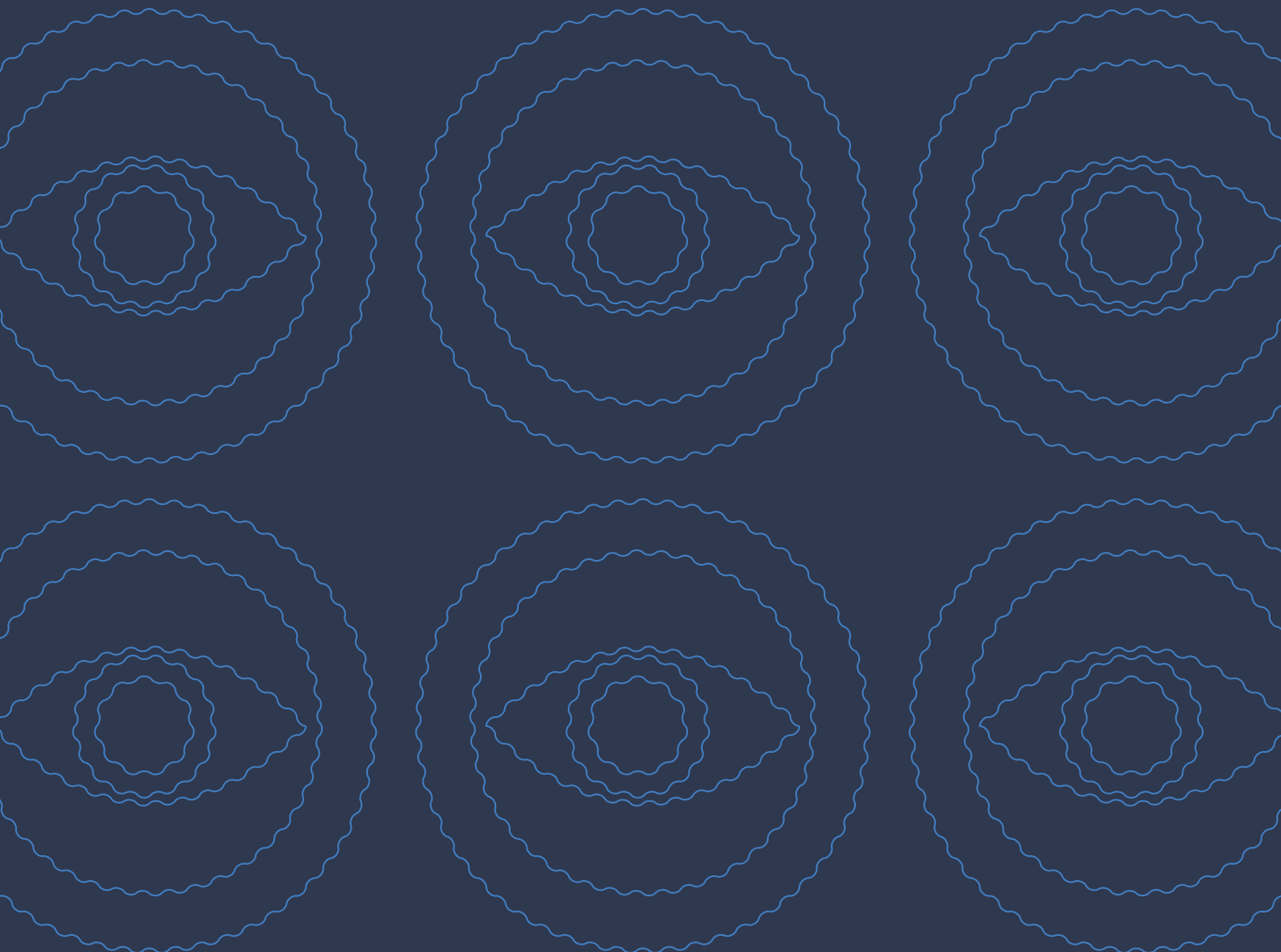
Renata Banasińska - librarian, musicologist and teacher, employee of the Zygmunt Jan Rumel Public Library in Warsaw. Since 2012, he has been running educational and music competitions for children and teenagers in Warsaw libraries. She eagerly uses new technologies, running the library's social networking sites.

Paweł Piwowarczyk - director of the Municipal Public Library in Dobczyce, founder of the Social Council, which supports the operation of libraries, actor of the Teatr pod Zamkiem, author of numerous articles, as well as football enthusiast and running enthusiast. He received the award of the Mayor and Commune of the City of Dobczyce in the field of artistic creation, promotion and protection of cultural goods (2017), a scholarship of the Minister of Culture and National Heritage in the field of promoting culture - the Ekstraklasa project (2020), and led workshops during the 1st and The 2nd Forum for Library Directors and Directors in 2021 and 2022 He became the Małopolska Librarian of the Year 2021.

Grażyna Walczewska-Klimczak - member of the Polish Association of Pedagogues and Animators KLANZA, academic lecturer at the Pedagogical Faculty of the University of Warsaw (in the years 1980-2012; she lectured, among others, on the subject of Literature for children and youth). She is the author of the publication Child in dialogue with literary text (co-authored with Danuta Świerczyńska-Jelonek) from 2015, and Understanding of the world. About the workshops for working with books and readers (co-authorship and editing) from 2017, as well as the originator of the workshops Active methods of working with books and readers.

Agnieszka Karp-Szymańska - UX Designer specialist in the field of needs research and experience design (also in the culture department), a Polish philologist. She works as a culture animator, related to the internet industry, marketing and pro power. The creator and co-owner of the CzasDzieci.pl portal, founder and board member of the Czas Dzieci Foundation, director of the Intergenerational Children's Literature Festival „Ojce i Działki”, initiator of numerous actions and projects, expert, content consultant and member of the competition jury.

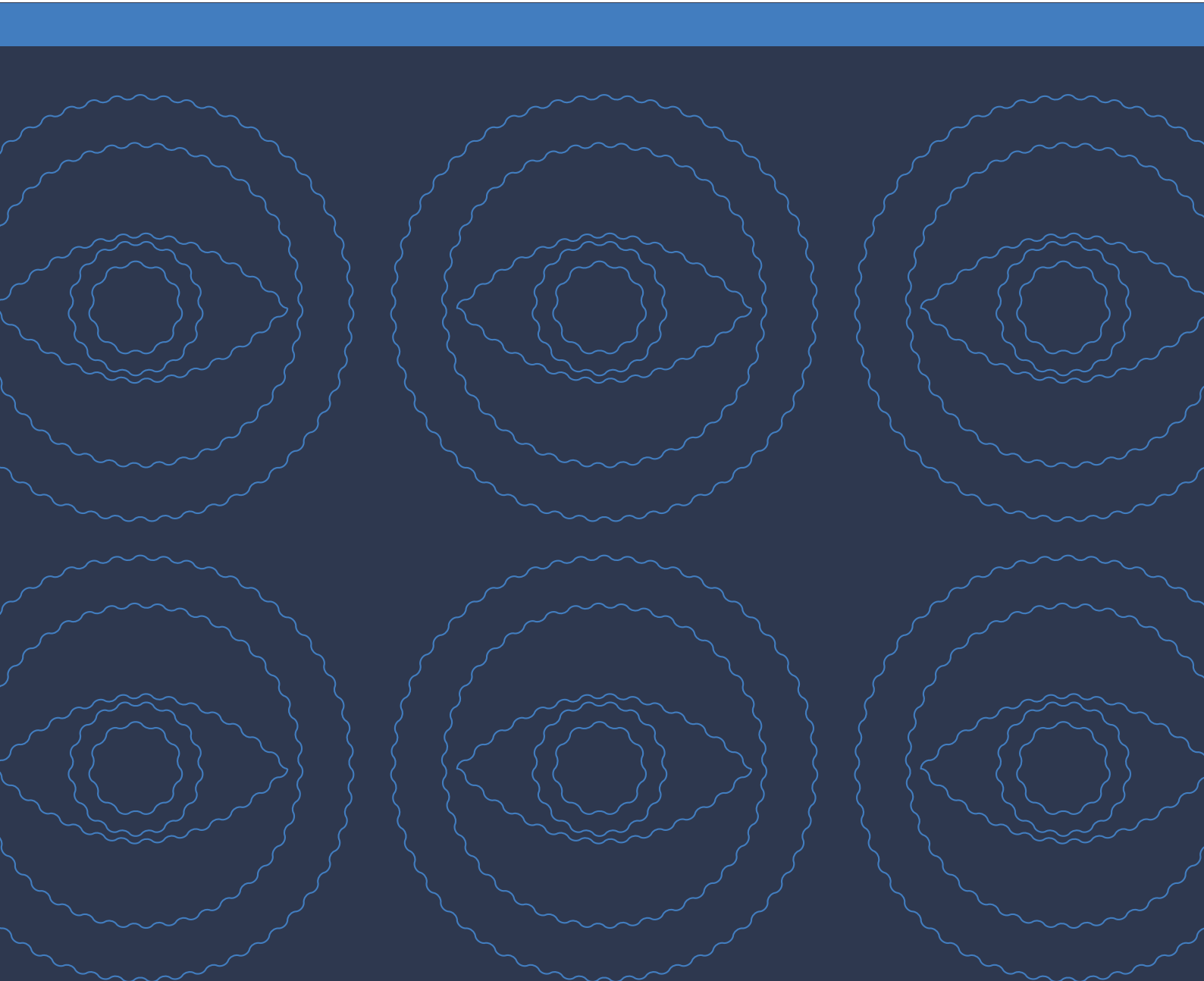
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Why do we need reading? Instead of a summary



The changing reality - the development of new technologies, the growing importance of social media, the variety of entertainment and activities offered - makes the book lose its relevance and become one of many leisure options. The statistics speak for themselves - only 38% of Poles read at least one book in 2021. At the same time, modern developmental psychology says that reading to a child from the first months of life makes it into better development, higher learning results and better market opportunities work in adulthood.

Children whose parents read regularly have a vocabulary that is 100% greater than that of their peers, whose parents do not, and after the first 6 minutes of reading, their stress level drops by 60% (data from the Universal Reading Foundation).

Karina Mucha, during her lecture Psychology of Reading - from a naive reader to a reader in love with literature delivered during the Book Island seminar, drew attention to the mechanisms taking place in us thanks to reaching for books. And so, on the level of internal psychological processes, when we read, our self-awareness, imagination, tendency to reflection or meta-analysis develop. In addition, the book is a source of knowledge about the world and other people, and thus develops social competences such as empathy and bonding. As shown by numerous Polish and foreign studies (a list of the latest studies available at **website**) active contact with literature can be a recipe (although we are aware that it is not the only one) for the crises of the modern world, including with a sense of loneliness and insecurity, the disappearance of deeper interpersonal relationships and increasing social inequalities. Maria Deskur, one of the guests of the seminar for librarians and educators in Wrocław, emphasized that the student's involvement in reading has a greater impact on his school success than his socioeconomic background.

In the light of the above-mentioned facts, working on acquiring new readers, developing reading competences and creating situations for contact with the book is not only a challenge, but also a social responsibility. No other institution fulfills this mission like libraries, hence the need to understand the

changing role of the librarian in this context. For many years we have been observing a trend (especially visible in the West) of extending the activity of libraries beyond the usual framework of sharing collections. Reality requires that libraries become centers of local activity and go out in search of their recipients to housing estates, schools and places where children and young people want to spend their free time. For this reason, it is important to search for local partnerships among centers and institutions that perceive the need to shape local residents and residents who are aware of their surroundings. Following contemporary changes, trends, and orientation in the interests of our young readers is a challenge worth taking in order to build an attractive offer of library activities.

Technologies, types of art other than literature, such as film, photography, illustration, may become our ally, not a competition in reaching the recipient. We hope that this publication has become an inspiration to use modern methods of working with children and young people, and maybe even an incentive to undertake creative experiments on your own.

Authors: Aleksandra Szymańska, Katarzyna Jezierska, Mateusz Ryczek, Małgorzata Karpicka, Urszula Szyc, Renata Hlivkova, Aneta Dominiak-Gnojnicka, Jolanta Ziemba, Małgorzata Swędrowska, Renata Banasińska, Paweł Piwowarczyk, Grażyna Walczewska-Klimczak, Agnieszka Karp-Szymańska

Editing and proofreading: Karolina Leontowicz

Graphic design: Marta Gieruń, Sylwia Tracz, Beata Walkowiak,

Project coordination: Anna Janus

Project content team: Emila Kubacka, Alina Łysak, Jolanta Wrzesińska, Katarzyna Czaplińska-Białecka, Agnieszka Karp-Szymańska.

Project leader:

The Tadeusz Różewicz Municipal Public Library in Wrocław

ul. Sztabowa 98

53-310 Wrocław

phone: 71 364 69 68,

71 364 69 73-76

e-mail: mbp00@biblioteka.wroc.pl

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Materials from the seminar are available on the **YouTube channel**

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