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*“Image reading and dialogic exchanges  
for a democratic reading practice in Peru:  
A case study of Bibliomochilas Project in Yauyos”*



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## **Abstract**

### **Image reading and dialogic exchanges for a democratic reading practice in Peru: A case study of Bibliomochilas Project in Yauyos**

Under a sociocultural interpretative framework, this case study follows Wells' (2002) *Framework for the Articulation of Activity and Discourse* model for developing a map that tracks the routes in which the Bibliomochilas reading promotion project enhances a Democratic Reading Practice (or Meaning Potential). To reach this dialogic space of possibility (Maine, 2015) and knowledge building (Wells, 2002) I propose an intersection between the social semiotic transactions of image reading modality (Kress & van Leeuwen, 2006; Serafini, 2014) and dialogic exchanges (Halliday 1978 in Wells, 2002; Maine, 2015). The discourses (narratives) children create from the images has led teachers and parents to confirm that Early Educational Level children can read visuals even if they still don't know how to read written text. Hence, children are able to read even if the illustrated books and picturebook texts are written in English. The data I have collected through interviews and public reports unveil image reading modality as an alternative path, far from the impositions of the written word, for appropriating reading spaces (Petit 1999, 2001; Maine, 2015); and consequently as a tool for co-constructing discourses (narratives) (Wells, 2002; Maine, 2015) or dialogues that express children's interpretations of what they perceive in the picturebooks and illustrated books. Thus, it is expected to evidence the potential behind a "Democratic Reading Practice" for embracing readers' plurality when establishing a point of contact for an equal participation through image reading modality and dialogic exchanges.

## **Dialogar imágenes, hacia la práctica de una lectura democrática en el Perú:**

### **Estudio de caso del proyecto Bibliomochilas en Yauyos.**

Bajo un marco teórico sociocultural, el presente estudio de caso traza un mapa en base al modelo de Wells (2002) *Framework for the Articulation of Activity and Discourse* [Marco para la articulación de la actividad y el discurso] detallando las rutas que el proyecto de Bibliomochilas ha recorrido para lograr ejercer la práctica de una “Lectura Democrática”. Para una “Lectura Democrática”, o sea un espacio de negociación (Wells, 2002) y posibilidades a través del diálogo (Maine, 2015), propongo la intersección de este mismo proceso dialéctico con la lectura de imágenes. La polifonía de interpretaciones que emergen en este espacio resultante, están sujetas a la semiótica social que supone el proceso de transacción de ambas modalidades (Halliday, 1978 en Wells, 2002; Kress & van Leeuwen, 2006; Serafini, 2014). Las narrativas orales que los niños crean en base a las imágenes, ha llevado a los participantes del proyecto de Bibliomochilas a evidenciar que los niños de nivel inicial pueden leer aún sin saber leer el texto escrito. Por lo tanto, los niños son capaces de leer los álbumes y los libros ilustrados escritos en inglés que contienen las Bibliomochilas. Los datos recolectados a través de entrevistas y consultas de reportes públicos apuntan a visibilizar la lectura de imágenes como una ruta alternativa, lejos de las imposición del texto escrito, para la apropiación de los espacios de lectura (Petit 1999, 2001; Maine, 2015); y consecuentemente como una herramienta para la construcción de narrativas orales o diálogos (Wells, 2002; Maine, 2015) que permiten al niño expresar sus interpretaciones en base a lo percibido en las imágenes.

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## **Introduction**



Bibliomochilas (an “itinerary library in a backpack”) is a reading promotion project that started to circulate in August 2021 in Yauyos. Yauyos is a region in the western slope of the Andes and one of the nine provinces of Lima, Peru. The project of Bibliomochilas was added to the reading promotion projects that UGEL 13 Yauyos implemented through “Formando Familias Lectoras” [Developing Reading Habits in Families] strategy since 2019 in Early Education level (children from 3 to 5 years old). Since then, Yauyos teachers have seen evidence that effectively, “children don’t need to know how to read to be able to read. They don’t need to know the letters to be able to read” (Yataco, 2022, min 33:47). This recognition, which detaches reading from the printed letter, allows us to view image reading modality as a tool and a path for achieving a generational emancipation towards the appropriation of reading spaces for children to speak, to express themselves through narratives or dialogues. I have named this meaning potential space as “Democratic Reading Practice”, an intersection between an horizontal dialogic exchange of child-adult (teacher and/or parent) and image reading modality.

To explain Yauyos’ need of enhancing a “Democratic Reading Practice”, in the first chapter I will present a brief overview of Peruvian childhood’s context to reflect on the current access to reading spaces that Peruvian children are offered. For this I have encompassed the discussions that Peruvian scholars, Francisco Izquierdo Ríos (1969), Carlos Castillo Ríos (1975), Jorge Eslava (2018) and José María Arguedas (1931, in Eslava, 2018) have contributed to understand Peruvian children’s literature. Following this introduction that connects children’s literature and education, I will proceed to present Early Educational Level context and its purpose to amend children’s relationship with their teachers and consequently, with reading. Before presenting the Bibliomochilas project, I displayed Peruvian Cultural Ministry and INEI (Peruvian Statistics Institute) data with the objective of analysing the current access to literature and Covid-19 impact on Early Educational Children’s home and school.

In the second chapter assigned to the literature review I will explore how the intersection between dialogic exchanges and image reading modality leads to a democratic reading practice. I will discuss the term democracy as a participatory practice that mediates the transaction of knowledge when enhancing points of contact. In the case of literature as an “imaginative artifact” (Wartofsky, 1979, in Wells, 2002, p.69), knowledge transaction can be mediated through intimate reading spaces (from text to reader) or public reading spaces (from reader to reader in spaces such as the library, school or home) (Petit, 2001). Dialogic exchanges roots from this participatory practice as a dynamic that materialises participation through the

utterance of a discourse (Bakhtin, 1986) but also in a space of possibility (Maine, 2015) and negotiation with others, where knowledge building is co-created for achieving a collective understanding (Wells, 2002). Arising the topic of dialogic dynamics makes us draw upon Dewey's definition of democracy as a conjoint communicated experience (Dewey, 1916, p.43); and also to Petit's proposition of reading as a transgressive act that expands our repertoire of possibilities when inciting us to think other ways of what is possible (Petit, 1999, pp. 26-27). Therefore, reading is dialogic and inherently democratic. However in contexts where the reading "situation-type" (Halliday, 1978, in Wells, 2002) it is mainly conveyed to written text via authoritarian educational dictaminations (as in Freire's (2007) "Banking education") that parcel reading encounters and homogenise its interpretations and modalities, is where reading loses its dialogic and democratic nature.

Focusing now on early childhood, reading experiences can be jeopardised if children are considered readers only until they learn to read written text. More obstacles sum up if early educational institutions follow an authoritarian model as the one previously mentioned; there are not enough public spaces to access literature or that mediate literature with children of early childhood; and there is not a reading space and mediator available at home. I will now recall Lerner's (2003) didactic conditions for enabling a democratic transformation at public reading spaces, and López (2005) *Didáctica de la ternura* empathetic bond between the child, teacher and parents for redefining the early childhood reading "situation-type" into a democratic reading practice. Therefore, my focus is to propose image reading modality as a main tool within the latter "situation type" for children to encounter literature and access its reading spaces. A tool with a meaning potential, as explained by Maine (2015) and Kress & van Leeuwen (2006), that converges a polysemy of reading interpretations and modalities through dialogic exchanges.

In the third chapter I have detailed my Methodology process for data collection under a sociocultural interpretative framework. I was able to answer my research question: *In what ways do image reading modality and dialogic exchanges mediated by the Bibliomochilas Project in Yauyos mark a change towards a more democratic reading practice within school and home contexts?* by designing an embedded single-case study (Yin, 2018) and approaching Brinkmann and Kvale (2015) semi-structured life world interviews. While establishing the

boundaries of my case study, I stated a series of propositions and rivals based on the information I already had of the Bibliomochilas project, its context and the theoretical framework I developed in the literature review chapter. These statements were used for crafting the interviews' scripts and the analysis sheets. In the fourth chapter, I present the analysis of the collected data under a "Explanation building: pattern matching analytical technique" (Yin, 2018) for comparing my findings with the propositions and rivals previously stated.

Finally, in the fifth chapter of Discussion I have synthesised the findings of the analysis' propositions and rivals in a map, based on Wells' (2002) *Framework for the Articulation of Activity and Discourse* model, that tracks the routes in which the Bibliomochilas reading promotion project enhances a Democratic Reading Practice (or Meaning Potential). Structuring this map has allowed me to answer my research question and also present the framework *The Bibliomochilas case study framework for reaching a "Democratic Reading Practice"* to adapt these pathways on similar contexts that seek to claim and re-establish reading spaces.

## **Chapter 1: Context**

### **1.1 Peruvian childhood through its children's literature**

Eslava (2018) questions the identity of Peruvian children's literature when revealing the lack of resources for understanding and reflecting on Peruvian childhood and youth perspectives (Eslava, 2018, p.68). In a broader sense the author states that literary traditions depend on how

the past is conceived, assumed and accommodated during the current historic process (Ibid., p.70). Without a sense of belonging and an aim of articulating social and historical processes, it will be hard to consolidate a Peruvian children's literature tradition (Ibid.). Unfortunately, that sense of belonging has been distorted by a colonialist background that imposed a foreign lifestyle, ideology, language and printed literature (Ibid., p.76). Castillo Ríos encompasses this idea in his essay *Los niños del Perú: clases sociales, ideología y política* [The Children of Perú: social classes, ideology and politics] (1975). The author follows the transition of dispossession that Andean cultures endured when being forced to adapt to Spanish culture, including the imposition of Spanish language and the prohibition of Quechua language until the second half of 20th century (Eguren, Belaunde, González, 2019).

The result from this clash of cultures was a class segmentation between an oppressive working class and an elite class that have defined children's quality of life for decades (Castillo, 1975). In response to a lack of social unity, Francisco Izquierdo Ríos unfolds a discourse in his 1969 publication *La Literatura Infantil en el Perú* [Children's literature in Peru] that promotes the reinforcement of a nationalist identity within childhood. However, in his purpose of formulating the first Peruvian children's literature canon that expressed society's cultural heterogeneity embedded in its geographic diversity (coast, mountain and forest), the scholar seems to me to fail when prioritising the pedagogic intention over the child's delight and literary needs. This, as the Peruvian scholar Carolina Estrada, states "only reflects a numb and melodic reality in which the child only finds the portrait of a landscape and not its social problematic" (Estrada, 2021, p.129). Imprinting children's literature with a social conscience responsibility will unfold a critical thinking that allows the child to develop a collective and individual identity (Ibid., pp.129-130).

Within the task of recognizing a more updated childhood and adolescence experience, Eslava (2018) positions both concepts under the focus of social constructions (Eslava, 2018, p.81). Therefore, one has to look at all participants in the child's life who share their setting (Ibid.) and the resulting power dynamics within its social structure. What is the children's position in those social interactions? Eslava points out the increasing need of many adults, and mostly educators, to "amend" this new generation (Ibid.). The child is perceived as a key element for improving society. It is at this point that children's literature is reinforced as an educational instrument for shaping values (Ibid., p.65) and to date, children's literature continues to be bound to school needs (Anuario Iberoamericano, 2021, p.329).

## 1.2 Early educational level in Perú

José María Arguedas, the acclaimed Peruvian author and anthropologist, published a booklet in 1931 based on his experience as a school professor (Eslava, 2018, p.77). Arguedas, as Eslava (2018) indicates, manifests his posture against an (still remaining) educational system that: overloads students with information, promotes memorisation and none research curiosity (Ibid.). Eslava describes Arguedas' main regret during his student life for “not being able to read a single book during class or listen to any friendly words coming from his professors” (Ibid.). This same criticism resonates with the memoirs of many Yauyos' early educational teachers during their school years in the late 20th century (UGEL 13, 2021). The teachers point out a contrast of student-teacher relation from an affective bond encountered in early educational level into a primary level education that meets a system similar to Freire's (2007) *Banking Education*. Besides centralising knowledge, teachers tended to physically and/or verbally punish children for reinforcing an environment of obedience and fear, therefore “la letra entra con sangre” [the written word enters with blood] (ibid., p. 16). This publication aims to set a transformation from a traditional educational system into an updated practice that maintains an empathetic and affective relation with the child, embraces new technologies, works with parents and their community and mainly “educates according to children's cultural and social context” (Ibid., p.54).

Updated statistics show that Peruvian educational system has improved in two main aspects: the recognition of a diverse and uneven society, and its expansion for reaching almost the total number of children in primary level (Eguren, Belaunde, González, 2019). However, within the early educational level, there still remains a claim for the implementation of “minimum quality requirements standards” from an institutional level that promote interventions adaptable to the diversity of Peruvian contexts (Diálogo Interamericano, 2019). Yauyo's early educational teachers encompass this claim, prioritising internet access at schools and the improvement of the schools infrastructure for offering children recreational areas and libraries.

## 1.3 Peruvian libraries and reading promotion

Based on the indicators presented by Peruvian Cultural Ministry, from the year 2016 to 2019 there was a decrease in the municipal libraries available in the districts and provinces of Peru, from 686 to 474 (Ministerio de Cultura, 2021, p.23). There was also a considerable decrease in the number of books available on the libraries of almost 10% (ibid., p.24). Furthermore, it is important to highlight the appearance of itinerary libraries phenomena, from 0 to 64 during the analysed years (ibid., p.25). In regards to school libraries, the statistics show an optimistic scenario by showing an increase of 20.6% to 26.6% (ibid., p.26). By 2021 the Peruvian Cultural Ministry stands out the “biggest books purchase in Peruvian history” of 169,000 books for the implementation of 404 public libraries and the 435 libraries that already belong to the Peruvian Reading Spaces National Network (Ministerio de Cultura, 2021, p.26); the training of 298 reading mediators (ibid.,p.33); and the modification of the 2006 *La ley del libro* [the book’s law] that now encompasses reading promotion for supporting the opening of school, public and university libraries (Ministerio de Cultura; Anuario Iberoamericano, 2021, p. 332).

#### **1.4 Covid-19 impact on Peruvian early childhood**

National lockdown was declared in Peru on March 15, 2020. The isolation restrictions impacted children’ education and health. Peruvian Educational Ministry estimated that almost 245,000 children dropped out of school during the first year of the pandemic (Diálogo Interamericano & UNICEF, 2021). Remote learning was introduced by the Educational Ministry (Anuario Iberoamericano, 2021, p.328) however, INEI (Peruvian Statistics Institute) shows that by 2020 only 45.4% of Peruvian homes had access to the internet (INEI, 2021).

Turning now to health services, six out of 10 children under six years old have lost health control and/or vaccination status since the pandemic started (ECIC-19, 2020). These circumstances increased the risk of malnutrition and violence at home (Diálogo Interamericano, 2021). Further, children had an emotional response to lockdown with behaviours that show more frequent tantrums and anxiety (ECIC-19, 2020). Attitudes that consequently impacted parents or carers mental health with an increase of depression (ibid.,). Covid-19 broadened the social gaps with poverty indicators of 39.7% in the rural area and 29.3% in the urban areas by the end of 2021 (INEI, 2022); and gender gaps, being women (95%) the ones in charge of children and home tasks during lockdown (ECIC-19, 2020).

## 1.5 The Bibliomochilas project

Bibliomochilas (an “itinerary library in a backpack”) is a literary project that started to circulate in August 2021 in Yauyos. Yauyos is a region in the western slope of the Andes and one of the nine provinces of Lima, Peru. Located in the mountain region of the Peruvian Andes, Yauyos is organised into 33 districts, in which the languages of Quechua, Kawki, Jaqaru and Spanish are spoken (UGEL 13, p.8). The main economic activities are agriculture and cattle farming (Ibid.,).

The project of Bibliomochilas summed up to the reading promotion projects that UGEL 13 Yauyos implemented through “Formando Familias Lectoras” [Developing Reading Habits in Families] strategy since 2019 in Early Education level (children from 3 to 5 years old). The contributions that Bibliomochilas project summed up to Yauyos’ reading promotion strategy was the training of early educational level teachers as book mediators and the donation of 6,000 illustrated books collected, packed and transported by the initiative “Mi Primer Libro Perú” (My First Book Peru). Bibliomochilas also offered a versatile solution for accessing literary experiences during the Covid-19 lockdown. Early education level children receive a backpack that contains 4-5 picturebooks for a period of one or two weeks. These picturebooks are in English, as they are donated from different libraries in California, USA.

### 1.5.1 Participants and their roles in the project:

There are several groups of participants in this project and in what follows, I explain who they are:

**Organisers** will refer to the people representing the following entities: governmental and non-profit initiative. The governmental entity participating in Bibliomochilas project is UGEL 13 Yauyos (Unidad de Gestión Educativa Local [*Unity of Local Educational Management*]). This entity represents the Regional Educational Bureau of Lima’s Provinces, which is at the same time, a section of Lima’s Provinces Regional Government, and Peru’s Educational Ministry (UGEL 13 Yauyos, 2022). Their responsibility is to manage education and culture related

activities in Yauyos' districts (Ibid.,). The non-profit initiative, *Mi Primer Libro Perú*, is the entity responsible for collecting the picturebooks and illustrated books in some of California's (USA) public libraries, subsequently sending them to Perú. The two entities have worked together on disseminating the Bibliomochilas through Yauyos' community. Furthermore, both entities have trained their teachers and professors on how to mediate the picturebooks and illustrated books contained in the Bibliomochilas.

**Mediators** are the Yauyos' teachers and professors of the Early Educational Level who represent different public schools systems from all of Yauyos' 33 districts. They deliver and introduce the picturebooks or illustrated books contained in Bibliomochilas to children and their parents. They explain the reading practices to achieve at school and at home. When facilitating the reading activities in class, teachers are able to observe children's behaviours towards the books. Teachers also have a constant contact with the picturebooks and illustrated books of the Bibliomochilas, as they are the ones responsible for arranging the books in the backpacks.

**Parents or carers** are the mothers and/or fathers, (or any other family member) who participate with their children in the Bibliomochila's project. They are in charge of receiving the Bibliomochilas and enhancing a space for their children to read at home. When joining the children in their reading time, they are able to observe the children's reading practices. They eventually have direct contact with the picturebooks and illustrated books of the Bibliomochilas backpack.

**Early Education level children** are at the core of the Bibliomochilas project. They are children from 3 to 5 years old who have currently shown a domain of image reading modality when creating discourses (narratives) that express their interpretations of what they perceive in the picturebooks and illustrated books.

**The Bibliomochilas backpacks** contain 4 to 5 different picturebooks or illustrated books. These books were collected by "Mi Primer Libro Perú" from discarded book piles of different libraries in California. The texts of the books are in English, thus the reading practices expected to be performed are based on image reading. The Bibliomochilas backpacks were curated by the organisers and are distributed to the families by the mediators. The Bibliomochilas' backpacks are lent to each family for a week. When the week is over, they must return the



Bibliomochila in order to receive a new one with different books. Bibliomochilas rotating functionality is the one of an itinerary library [see Figure D in Methodology Chapter].

## **Chapter 2: Literature review**

### **2.1 Democratic Reading**

In this first section I will focus on the concept of “democracy” to explore the conditions for establishing a reading environment where children can actively participate as autonomous readers while being joined by the empathetic partnership of teachers and/or parents. I will start by analysing the term “democracy” under Dewey’s (1916) scope which encompasses the concept of education and points of contact for a participatory practice. Furthermore, I have included Latinamerican scholars in the educational field such as Freire (2007) from Brazil, Lerner (2003) and López (2005; 2015) from Argentina, for setting a perspective of what a democratic reading should be when being within Latinamerican contexts. Finally, I will approach Petit’s (1999; 2001) approximation of intimate and public reading spaces for framing

an understatement towards democratic reading and the need of enabling access to literature in order to enhance safe spaces.

### **2.1.1 Democracy, a dialogic experience**

Democracy as a social system or practice can encompass many fields of study for discussing equity and social justice. Thus, for defining democracy I will adhere to Dewey's definition of the concept in his book *Democracy and Education* (1916) :

“A democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience. The extension in space of the number of individuals who participate in an interest so that each has to refer his own action to that of others, and to consider the action of others to give point and direction to his own, is equivalent to the breaking down of those barriers of class, race, and national territory which kept men from perceiving the full import of their activity. These more numerous and more varied points of contact denote a greater diversity of stimuli to which an individual has to respond; they consequently put a premium on variation in his action” (Ibid., p.43).

This definition allows us to visualise democracy as a participatory system (Barksdale & Abraham, 2021, p.13) that detaches from the common perception of society as an idyllic systematised “unity” and instead recognises its plurality (Dewey, 1916, p.41). In the recognition of these diverse social dynamics, points of contact become essential for breaking barriers and achieving “a conjoint of communicated experience”. Dewey reaffirms his focus on the need of points of contact for social transactions when reaffirming that “in order to have a large number of values in common, all members of the group must have an equable opportunity to receive and take from others” (Ibid., p.42). In other words, all members of a society should have equal opportunities for establishing dialogic exchanges for discovering mutual interests. Under the realm of democracy, as raised by Dewey, society can be perceived as an interpenetrating social experience that constantly readjusts and transforms itself when points of contact are met.

### **2.1.2 Democracy and its educational approach**

Education, as posed by Dewey, seems to emerge as an instrument for perpetuating democracy's participatory system when enabling equal access to points of contact for all its members. In the

recognition of societies' tendency to class stratification, Dewey advises to "see that intellectual opportunities are accessible to all on equitable and easy terms" (Ibid., p. 43-44). Freire's correlation of class, oppression and banking education presented under the framework of his seminal work *Pedagogy of the Oppressed* (2007) allows a better understanding of a social reality in which oppression is hidden under a false democracy. A system where equal opportunities overlook society's plurality and where the available points of contact only allow the perpetuation of the dominant class privileges. Education becomes an instrument in favour of an oppressive system when replicating its hierarchical and authoritarian structure in its social dynamics. Therefore, an instrument for the maintenance of the culture of silence, in which the dispossessed, as Shaul states: "Rather than being encouraged and equipped to know and respond to the concrete realities of their world, they are kept "submerged" in a situation in which such critical awareness and response are practically impossible" (Shaul, 2007 in Freire p.30). Freire formulates "banking" as the concept for naming an oppressive educational system where students are seen as mere objects to where alienating and hollow contents are deposited; and teachers or professors are the only subjects who possess knowledge (Freire, 2007). In contrast to banking education, Freire drives towards reconnecting education to its democratic nature when "reconciling the poles of the teacher-student contradiction so that both are simultaneously teachers and students" (Ibid., p.72).

Freire proposes "problem-posing" education as a teachers' and students' point of encounter for dialogic exchange:

"Problem-posing education which breaks with the vertical patterns characteristic of banking education, can fulfil its function as the practice of freedom only if it can overcome the above contradiction. Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach" (Freire, 2007, p.80).

A similar approach is found within the Argentinian specialist in primary education didactics and researcher of reading and writing didactics, Delia Lerner. Lerner (2003) argues in favour of the recognition of students as subjects that own the right of becoming actors in their own learning processes (Lerner, 2003, p.8). Subjects that assimilate, create, build and whose assimilations, intellectual creations, and cognitive constructions have great pedagogical potential (Ibid.,). In order to achieve this objective, Lerner proposes recognizing the school as

a community of readers. (Ibid., p.64). To enable this transformation, the first step is to perform a sociological and ethnographic analysis that recognizes the modifications the educational institution must endure for democratising its traditional authoritarian educational structure (Ibid., pp.64-65). Therefore, if a democratic approach allows enhancing the value of the teacher's role within the educational system, it might consequently enhance the students' position inside the classroom for being recognized as text readers and producers (Ibid.,).

### **2.1.3 Democratic reading in the classroom**

Besides agreeing with Freire's disestablishment of educational vertical patterns, Lerner goes beyond the reinforcement of the student's autonomy when instrumentalizing the act of reading and writing in order for students to appropriate them. Before continuing with Lerner's argument, I will briefly approach Wells' (2002) definition of "instrumental knowledge" for differentiating the terms "instrument", "artifact" [term used in the same American English spelling as the author did] and "tool": "Human activity is always mediated by artifacts of various kinds and knowledge is associated in varying ways with the creation and use of such artifacts. In the case of instrumental knowing, for example, knowledge inheres in the skillful use of an artifact as a tool and in the associated practices" (Wells, 2002, p.67). Lerner (2003) describes the instrumental uses of reading for students to discover answers, find comfort, explore different lifestyles; and writing to express their own ideas, inform others or protest (Ibid.,). As these examples show, the appropriation of reading and writing instruments, a culture's semiotic system, serves to mediate students into participatory practices embedded in a culture. Furthermore as social practices (Lerner, 2003, p.27) that resemble reading and writing purposes in the real world (Ibid., pp.52-53) and therefore present a diversity of: purposes, modalities and texts (Ibid., p.129)

Lerner (2003) concludes her analysis towards reading and writing practices at school by enlisting the didactic conditions that enable its democratic transformation: first, to avoid the parcel of reading and writing as a cumulative learning process distributed over a period of time (similar to Freire's "banking" education mentioned above); the recognition or diverse texts and modalities or reading for accessible participation; reading responsibilities equally available for teachers and students in order for the latter to become autonomous (a similar approach to Freire's "problem-posing" Education perspective); and finally, to develop classroom and

institutional projects that promote reading as a meaningful social practice that intersects the participation of children, parents and teachers (Lerner, 2003).

#### **2.1.4 Democratic reading with children of early educational level**

To demonstrate Lerner's didactic conditions in Early Educational level, I will approach *Didáctica de la Ternura* [didactic of tenderness in English] (López, 2005) proposed by Maria Emilia Lopez, an Argentinian expert on early education. López (2005) theoretical intervention settles a point of contact for a democratic reading practice in kindergarten classrooms. López' didactic proposal embraces a child-oriented shared book reading as a practice that reunites teachers and parents for embracing children through affective and tender words.

López proposes a didactic that joins and assists kindergarten children with empathy; that looks with affection at the child and recognises a subject undergoing a process of subjective construction (Ibid., p.6). During this process we find the child exploring their individuality and learning to integrate and bond with others, and with his or her culture through the language (Ibid.). Therefore, the practice of *Didáctica de la Ternura* consists of a teacher that wraps the child with kind words and a warm disposition while they undergo their individual process of subjective construction (Ibid., p.2). López refuses to call the child a student (Ibid., p.8), as the subjective construction the child endures is not something that can be parcelled in a curricula. In *Didáctica de la Ternura*, the teacher will mainly offer to weave a bond (Ibid., p.4) with the children in their care through what López calls "envoltura narrativa" [narrative wrapping in English]. "Envoltura narrativa" consists of the teacher's use of a loving voice and precise words for conferring a space and time that the child uses to start structuring his or her life story (Ibid., p.5). This same bond extends beyond the child and reaches parents. Teachers then join parents with empathy while their child transits the Kindergarten (Ibid., p.9).

This same child oriented philosophy is used when mediating literature. Teachers and parents join children with empathy when recognising the child's reading modalities. A task that consists in learning to read the child in order to read with them (López, 2015, p.19). Encompassing this same idea, Bus's (2008) studies have evidenced how the emotional level of parent-child interactions strongly influences the reading experience of children at an early age. The author presents a dichotomy between insecure and secure parent-child relationships. The

parameter for grading the relationship dynamic is reflected in the way the adult acknowledges the child's personal world. Secure parent-child relationships engage in finding ways to bridge the worlds of the young reader and the book by using their intimate knowledge of the child's personal experiences (Ibid., p.11). In contrast, insecure parent-child relationships strictly follow the book's text causing the child to lose interest quickly (Bus, 2008., p.8). In order to enhance a meaningful reading activity, this must be child oriented and not a written text oriented experience. The recognition of the child as a reader is fundamental for establishing reading mediation as a social practice for appropriating literature.

Therefore, the book has to be seen as a cultural object that the child has a right to appropriate in order to explore, interact and enjoy. As Petit (2001) states "For a child to become a reader, he or she must experience an early encounter with books' materiality, a bond familiar enough for allowing them to manipulate and not fear books" (Petit, 2001, p.35) An object so familiar, that motivates the child to step into reaching books by themselves. The reinforcement of child and book relationship will allow book's words and images to weave a bond with the child through the colours, shapes and textures (López, 2005, p.12); that result in dialogues, songs and metaphors that the adult's words create toward the child (Ibid., p.13). López frames a didactic based on recognition, to look with affection and empathy for approaching a dialogic experience, therefore a democratic basis (Ibid., p.14) where teachers, parents and children as a community, read and produce texts together.

To summarise, I have discussed paths for re-establishing democracy on reading practices. Education has been positioned as an instrument for enabling a participatory system, and school as a point of contact for appropriating reading and writing instruments through horizontal dynamics and dialogic exchanges. Democratic reading practice is mostly dialogic as it allows to weave affective relationships that extend its threads from school's classrooms to children's homes, and therefore shape a community of readers and writers. A community that welcomes a diversity of reading modalities and therefore allows its access to those readers who start to read the world.

Now I will explore the democratic reading practices by focusing on reading spaces for accessing literature: intimate and public, as described by Petit (2001). Firstly, I will approach Wells' "representation" to understand literature as an "imaginative artifact" and proceed to discuss Petit's (2001) reading as an intimate space. Secondly, I will analyse Petit's (1999; 2001)

concept of libraries as public spaces, to finalise with López' *Training Librarians Into Early Childhood Reading Mediation* (2015) as an example for illustrating a reading public space that enables a democratic reading. When discussing reading spaces, we will be able to reinforce reading's dialogic and democratic nature for enabling access to aesthetic encounters as the ones enhanced by literature.

### **2.1.5 Literature, an imaginative artifact**

Wells (2002) defines "representation" as "those artifacts that are used as mediational means for the related ends of understanding and acting effectively in the world". Moreover "representation" might be understood as the artifacts that mediate the social practice of sharing knowledge. Wells enlists the modalities in which these artifacts can be represented under Wartofsky's approach of: Primary, Secondary and Tertiary artifacts (Wartofsky, 1979, in Wells, 2002, p.69). Primary artifacts, are the result of the environment's transformation for the production and reproduction of an artifact; Secondary artifacts, are the objects created for preserving the skills that produce primary artifacts; and Tertiary artifacts, consist in the playful manipulation of representational properties with the aim of displaying an autonomous world of imaginative activity, as the fields of science and art does (Ibid.,). Imaginative artifacts "can come to colour and change our perception of the actual world, as envisioning possibilities in it not presently recognized" (Ibid.,). Whereas primary and secondary artifacts may help to delineate literature's embodiment as an object, a book, with its own production and reproduction processes, literature as a tertiary artifact or imaginative artifact, serves as a point of contact where a text connects with a reader through its world of imaginative activity for changing their perception of the actual world. Therefore encompassing Petit's (1999) proposition of reading as an act that opens the doors to a "daydream" space for thinking other ways of what is possible (Ibid., pp.26-27).

### **2.1.6 Reading Spaces**

Petit proposes two types of spaces, or points of contact, where reading can take place: intimate and public spaces. The first one, the intimate space is enhanced by the activity of the psyche (Petit, 2001, p.51). The psyche is the dimension where dreams, grief and creation happen (Petit, 1999, p.29) and when reading, this dimension becomes essential as it is experienced by many

readers, no matter their background and reading experience (Ibid.,). As an intimate space, reading paves the path for meeting a place for oneself in contexts where perhaps, there is no more space for privacy (Petit, 2001, p.43) or where violence has claimed its domain (p. 17). Reading becomes a transgressive act in which the reader is able to transcend any limitation in order to meet a space of belonging (Ibid., p.44). When the reader's inner thinking resonates with the author's text, a point of contact is built. Through the stories being read or heard, the images of an illustrator or painter, the reader discovers that other possibilities exist (Ibid., p.45).

Petit's ideas resonate with Rosenblatt's *Transactional Theory* (1988) when acknowledging that the act of reading a text in a particular time and context, involves a transaction between the reader's current knowledge and the text (that mediates the knowledge the author displays). As a result, a single text can propel a polysemy of interpretations. An important characteristic to empathise with readers' plurality and diverse reading modalities. Reading then, as an intimate space, contributes to a democratic process when every person, as a subject, gains agency over their personal and social destinies (Petit, 2001, p.104) when being able to exchange and expand their ideas of what is possible on each text-reader transaction. A process that allows us to recall Dewey's definition of democracy, "to consider the action of others to give point and direction to his own, is equivalent to the breaking down of those barriers of class, race, and national territory which kept men from perceiving the full import of their activity" (Dewey, 1916, p.43). The acknowledgment of other possibilities allows people to voluntarily detach from any imposition. A way to emancipate themselves and become more authors of their lives (Ibid., p.31).

However, for readers to approach reading as an intimate space , an actual physical space is needed for embodying literature and hence its public spaces. First we meet the artifacts that embody the "imaginative artifact" or literature, a book that we can touch and get familiar with as previously discussed with Petit's statement (Petit, 2001, p.35). When raising reading as a public space, we can recall schools and libraries as points of contact that propel the appearance of readers' and writers' communities. As the school's role for a democratic reading practice has already been described at the beginning of this section, I will now focus on delineating the role of libraries.



### **2.1.7 Democratic reading in the library**

Libraries, as explained by Petit (2001) “contribute to the emancipation of those who trespass their doors, not only because libraries give access to knowledge, but because they permit the appropriation of cultural property that aims for the construction of oneself and the openness to others” (Ibid., p.109). Therefore, as someone who loves and recommends books (or should!) the role of the librarian is a fundamental one when talking about reading mediation inside libraries. In circumstances where a person did not have the chance to establish a relation with books from a young age or where there is some fear in approaching those apparently alien objects invested with power, (Ibid., pp.96-97) a mediator presents different paths for encountering, relating and getting familiar with books (Ibid., p.25). López (2015) evidences this encounter in the report of the Colombian national reading plan for training librarians in early childhood reading mediation. An encounter where librarians, parents and their little children converge for experimenting together the poetic language, the pleasure of imagination and the creative power through books (Lopez, 2015, p.29).

When focusing the programme on small children, those who are thought not to be readers until they reach primary school, the author unsettles common prejudices that point out when and where literature should be introduced. López highlights the importance of the affective bonds that connect the participants: The librarian who shows herself or himself on its full disposition to relate in an affective way with both parents and children (ibid., p.2); the parents, who also demonstrate their complete disposition for joining their children on navigating fictional worlds (Ibid., p.8); and children who approach and perceive the world through the aesthetic experience that literature offers. Through the participatory practice a library can enhance, its power for breaking barriers becomes even more visible when offering its complete disposition to welcome every single reader.

## **2.2 Dialogic exchange**

Having discussed a democratic approach within reading practices and spaces, I will now focus on a crucial feature that enables a democratic reading practice: dialogic exchange. In order to understand the basis of how dialogic exchange allows children to claim their right to participate

in any cultural activity for constructing and sharing their knowledge, first it has to be understood the processes for children to appropriate language.

In this section, I will review some of the ideas and concepts from the works of Halliday (1978), Vygotsky (1981;1987), Bakhtin (1986), Wells (2002) and Maine (2015) which helped me understand the meaningful role of language development for children to co-construct communication and immerse in the social dynamics of their context through the crafting of discourse. Vygotsky and Halliday's language development theories, as approached through Wells (2002), illuminate how language comprehension is shaped at an early childhood stage. Giving an emphasis on the importance of social dynamics for children (or any learners) to reach a "Zone of Proximal Development" (Vygotsky, 1987).

When focusing on dialogic exchange, Well's (2002) approach of knowledge's cycle leads us to highlight the importance of the meaning-making process. Therefore, the models of Halliday's *Register Theory* (1978) within Wells' (2002) *Framework for the Articulation of Activity and Discourse* and Maine's (2015) *model of meaning-making potential using visual texts*, will be illustrated with the purpose of understanding the behaviours behind the creative discourses Yauyos' children express through their dialogic exchanges.

### **2.2.1 "Breaking into" language while learning together**

When combining Vygotsky's and Halliday's theoretical insights in an educational context, Wells (2002) proposes a sociocultural learning practice in which "learning is not just the development of the learner's meaning potential, conceived as the construction of discipline based knowledge, but the development of the resources of action, speech, and thinking that enable the learner to participate effectively and creatively in further practical, social, and intellectual activity" (Wells, 2002, p.48). Well's proposal leads us to focus on "learning" as a main element that enables children to participate, and therefore appropriate the cultural and social dynamics they are immersed in (Ibid., p.11). Under a Vygotskian influence of sociocultural theory, Wells' approach conveys a participatory system that infuses learning with a socially constructed nature. When talking about children's learning, language plays a decisive role for their development and participation: "When children learn language, they are not simply engaging in one type of learning among many; rather, they are learning the foundations

of learning itself' (Halliday, 1993, p.93 in Wells, 2002, p.3). Language / learning phenomena can be exemplified when illustrating both Vygotsky's and Halliday's approaches.

According to Wells, Vygotsky's conception of language is given under an insight of a "tool", an artifact that has a transforming effect between humans and their environment (Wells, 2002, p.7). A tool that mediates between social activity functions through an external speech; and symbolically represented functions as inner speech discourse (Vygotsky, 1987, in Wells, 2002, p.7). The interactions of a child between people, the external speech, integrate what he denominated as the interpsychological development. And therefore, the interpsychological development leads to an intrapsychological development, the inner speech within the child. (Vygotsky, 1981, in Wells, 2002, p.22)

This "tool" concept Vygotsky proposes, adapts its artifact's physical and intellectual nature for explaining how children in a beginning stage manipulate language through "indicatory gestures" (Vygotsky, 1981). These "indicatory gestures" consist of the child's existing resources (vocal and gestural) for co-constructing a symbolic communication with the adult (Wells, 2002, p.12). During this language adoption initial stage, Vygotsky identifies two processes that run in parallel lines: "pre-speech" in the development of child thinking, and a "pre-intellectual stage" in their development of speech (Vygotsky, 1987, in Wells, 2002, p.12). When these two lines cross, around the age of two, "Intellectual Speech" can be met: "when the child makes the discovery of his life, that each thing has its name" (Ibid.,). This bridge between speech and thinking is denominated as "Word Meaning" a unity of generalisation and social interaction, a unity of thinking and communication (Ibid.,). And expanded by Wells "word meanings, encountered in interaction with others, come to function as tools of internal verbal thinking" (Wells, 2002, p.23). Vygotsky's psychological approach was more focused on the phenomena of internal verbal thinking for developing the concept of "Inner Speech" a movement of social forms of collaboration into the sphere of individual mental function (Vygotsky, 1987). Inner speech is accessible to the speaker alone, becoming a modality of meaning-making (which will be expanded below) (Wells, 2002, p.118).

Until this point, it has been explained the dynamics surrounding the child's exploration of the external world, for crafting the inner one. These dynamics have a high social connotation, an intrinsic relation between the child, who explores in search of meaning, and the adults, who interpret and explain. Within this interactive and reciprocal dynamic, Vygotsky defined the

well known concept of “Zone of Proximal Development” (ZPD) “learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers” (Vygotsky, 1987). For enhancing the conditions of ZPD two criterias must be met: first it has to enhance assistance in which the learner in collaboration with another is able to achieve what is unable to achieve alone; and second the act of teaching must be perceived by the learner as meaningful, satisfying and relevant for life (Ibid.). Thus, it has to be highlighted that the ZPD approach can be applied in both child and adult learning, a “general developmental law” (Wells, 2002, p.25).

According to Wells (2002) Halliday’s approach to language is social semiotic. We encounter a perspective in which social reality (culture) is understood as a semiotic construct (Halliday, 1978, p.2 in Wells, p.8). Under this premise, learning language is to be socialised and hence encultured. As Halliday states:

“The child learns his mother tongue in behavioral settings where the norms of the culture are acted out and enunciated for him, settings of parental control, instruction, personal interaction and the like; and, reciprocally, he is “socialized” into the value systems and behavior patterns of the culture through the use of language at the same time as he is learning it” (Halliday, 1978, p.23 in Wells, 2002, p.20).

When children start appropriating language, when participating in conversations, they take over semiotic resources of the culture. This process is referred to as enculturation (Wells, 2002, p.18). Halliday’s approach makes us look abroad from studying the learning dynamics based on an isolated hypothetical case, as it allows us to contextualise in a specific setting. A setting that is conscious of human’s cultural variations in terms of social structures (dialectical variations) and social processes (register variation). In regards to children's language development in parallel to cultural transfer, Halliday proposes “protolanguage” as a way for children to “break into” adult language (Wells, 2002). In comparison with Vigotsky’s “word meaning” units that emerge as unsystematized “everyday” concepts and move upwards to become “scientific” concepts when systematised at school (Wells, 2002, p.29), Halliday’s protolanguage is deconstructed and reconstructed by itself within a tristratal system: lexicogrammar interfacing with semantics, and semantics with phonology (LTL, 1975, in Wells, 2002). And, as discussed previously, if children engage in conversations happening in a social environment, the concepts that they will start retaining will be impregnated with the representations that their social reality, their culture, designates to them. Consequently, from

the beginning, the concepts children start acquiring, appropriating and transforming for the co-construction and meaning-making of their social experiences, already follow a systematisation for how and when to use them.

### **2.2.2 Meaning Potential through Dialogic Exchange**

Arising from the topic of representation discussed above and in the previous democracy section, the exercise of “knowledge building” must be explained to demonstrate its mediation nature for leading a dialogic exchange. Wells explains this process through a spiral model in which the cycle of knowledge opens with its first stage of “experience” (Wells, 2002, pp.84-85). “Experiences” are the meanings that are constructed in the course of participation in a culturally situated setting. “Information”, by contrast, are other people’s interpretations of experience (works of art for example). Following experience or information comes “Knowledge building”. “Knowledge building” consists of engaging in meaning making with others in an attempt to transform their collective understanding. And finally, “Understanding” is a personal meaning building that usually leads to action.

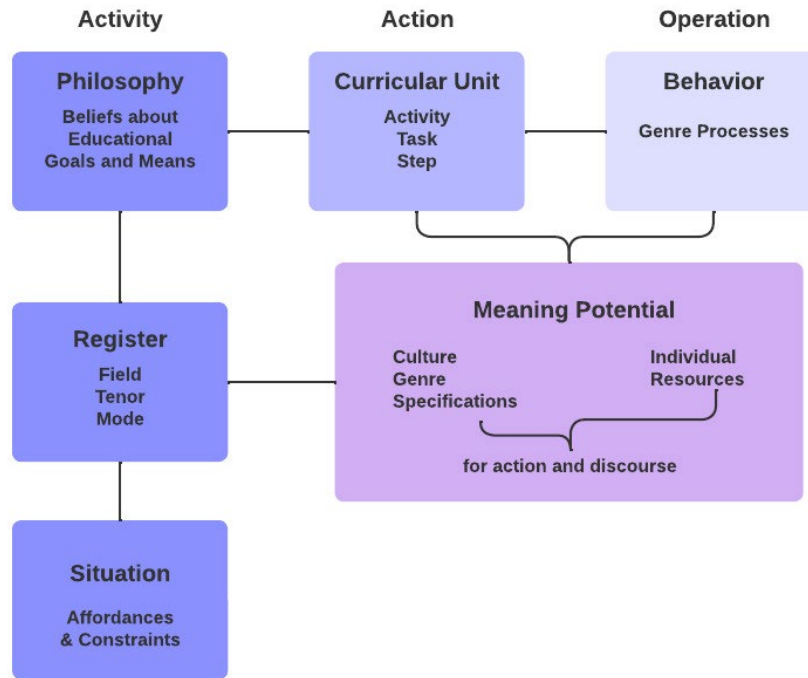
Wells (2002) concludes his analysis of knowledge’s nature when defining it as “the intentional activity of individuals who, as members of a community, make use of and produce representations in the collaborative attempt to better understand and transform their shared world” (Ibid., p.76). And, within the collaborative attempt of transforming the shared world it’s when a material channel is needed for expressing our understandment. Therefore, another scholar whose work on the dialogic is fundamental for understanding the speech material channel is Bakhtin. Bakhtin points out the dynamics of “utterance” in order to mediate communication: “speech can exist in reality only in the form of concrete utterances of individual speaking people” (Bakhtin, 1986, p.71). Reframing those two concepts, we can visualise knowledge as a socially based activity that transforms the individual and collective understandment (Wells, 2002) when being mediated by utterances that allow the materialisation of the ongoing discourses. In terms of contextualising and predicting those discourses potential, Halliday (1978) develops *Register Theory*, an ecosystemic relationship between the factors of context, participants and channel that differ depending on the semiotically mediated activity.

All texts (or discourses) are created in specific social contexts. For participants to construct or co-construct a text they have to recognize a “situation-type”. This is a social process where participants' choices are defined by their semantic resources acknowledgement, “register”, and the sequentiality these choices are displayed ,“genre” (Wells, 2002). This situation-type ecosystemic phenomena can be better understood when categorising register’s main features in three dimensions: “field” concerning the social action involved, what is going on?; “tenor” participants and the relation within each other, who?; and “mode” choice of channel. The configuration of these features might lead to predict, or register, participants’ choices for constructing their text (Wells, 2002, p.9). The role of genre allows us to recognise the elements for processing the text’s construction. These elements, as defined by Hasan (1985) provide “a stage with some consequence in the progression of the text” (Hasan, 1985 in Wells, 2002, p.10).

Wells makes a significant re-interpretation of Halliday’s *Register Theory* (1978) when adapting the educational environment into it. This proposal attempts an educational change when re-defining what the traditional educational system establishes on each dimension:

“[...] teachers are not entirely constrained by traditional definitions of the situation types that constitute a typical “lesson”. By making different choices from their meaning potential, particularly with respect to tenor and mode, they can significantly change the register and genre that prevail and thereby create different learning opportunities for their students” (Wells, 2002, p.10).

Under the scope of redefining the traditional situation-types in lessons, Wells takes Halliday’s *Register Theory* and proposes the model of *Framework for the Articulation of Activity and Discourse* (Wells, 2002). In this model, Halliday’s categories of “register” and “genre” are approached for accounting variations in the patterns of linguistic behaviour. Wells extends to add Leont’ev’s (1981) *Activity Theory* (activity, action and operation) for accounting patterns of behaviour through which all forms of social action are realised. The model can be explained as it follows [see Figure A]:



**Figure A:** *Framework for the Articulation of Activity and Discourse model*  
(Wells, 2002, p.182)

Within the category of “activity”, the motive and context of action, we find “philosophy” and “situation”, besides Halliday’s dimension of “register”. “Philosophy” aims to characterise the event under the perspective of the teacher’s theory of education on planning learning opportunities for their students to engage with (Ibid., p.171). “Situation” focuses on how the limits set by the physical conditions and social conventions, affordances or constraints, impact participants' decisions for enacting their values and beliefs (Ibid., p.171). In the category of “action”, characterised by its conscious attention for achieving results, we find “Curricular Unit”. A dimension introduced by Wells for specifying the educational setting of the model and its staged activity-type of action for generating spoken and written texts (Ibid., p.178). And finally we meet the category of “Operation”, the routinized actions, in which Halliday’s “Genre” dimension is reframed by Wells as “Behavior” [term used in the American English spelling as the author did]. The decision for this dimension adjustment came upon the understatement of how “discourse genres” (written or spoken) along with “non-linguistic genres” meet as semiotic behaviours for characterising an operational category that achieves to reach an intended action (Ibid.,). The dimensions explained until now interconnect within each other [as shown in Figure A above] to reach the dimension of “meaning potential”. Recalling Halliday’s definition of language as social semiotic, it must not be forgotten that

language encompasses the culture's semiotic resources. Therefore, "meaning potential" comes to be the relation between language resources: its form, uses (Wells, 2002, p.173) the individual's experiences at disposition for knowledge building followed by action and discourse. To summarise, meaning potential will allow the construction and establishment of a dialogic exchange.

Maine (2015) follows a similar approach as Wells (2002) when analysing children's dialogic exchanges through visual text exploration (picturebooks, paintings and short films). However, in her case study she strictly focuses on children's dialogic exchange (reader and the text and reader with other readers) under a sociocultural discourse analysis. For developing this framework she approached Hymes' (1977) *Context of Situation* theory of language (Maine, 2015, p.14). Hymes' *Context of Situation* enables consideration of the social and cultural settings, while his recognition of events allows for an acknowledgement of the social process of communication (Ibid.). Maine takes Hyme's theory's units and reframes its concepts under a co-constructive focus for emphasising the social nature of her study. The units are then arranged as follows: "Speech Situations" as "Co-constructive Situations", encompasses the context and with it the experiences and knowledge children bring with them (Ibid.). The second unit, "Speech Events" as "Co-constructive Events" refers to the types of communication occurring and its components might include participants, mode, shared codes, settings, forms of message and topics and contents (Ibid.). And the third and smallest unit, "Speech Act" as "Co-constructive Moves" depicts the comments or moves made in the dialogue for propelling the meaning making process (Ibid.).

When, Halliday's and Wells' sociocultural frameworks for discourse construction are revisited, it is made clear how the basis of *Register Theory* mirrors *Context of Situation* as proposed by Hymes and therefore, Maine's: "Situation-type" / "Co-constructive Situations"; "Register" / "Co-constructive Events"; and "Genre" / "Behavior" / "Co-constructive Moves". The contributions Maine brings through her approach are embedded in her focus towards "Co-constructive Moves". Maine introduces the concept of co-constructive moves for understanding the different paths children choose when directing their speech towards a meaning-making construction. These dialogic exchanges can be established in the situations of reader and the text and reader with other readers. The fluidity of both situations relies on each of the reader's "schema", their existing knowledge of the world (Ibid., p.24).



During a reader and a text dialogic situation, Maine approaches Rosenblatt's (1978) *Transactional Theory* for recognizing how the reader's schema and the context of the reading activity intersect during the meaning-making process for making the act of reading a situational event (Ibid., p.27). The dialogic situation between reader and other readers includes as well the reader's schema for meaning-making construction. Maine's social dynamics of peership unfolded within this situation arise in Vygotsky's (1978) ZPD and Palincsar and Brown (1984) dimension of "dialogic space of possibility". The latter dimension involves the interdependence dynamics of divergent thinking (creative) and convergent thinking (critical) (Ibid., p.58). A creative exploration that opens a dialogical space of possibility between speakers to ask questions, pose hypotheses, and most importantly, create narratives that lead to a conclusion or problem solving (Maine, 2015):

"Potentially, this multiplicity of possible meanings might invite more discussion around an image than a written text, suggesting that the use of images in engaging children in text comprehension can support their disposition to search for meaning and explore possibilities. It can also support children to engage with meanings beyond the literal, rather than being satisfied with the successful decoding of words. With the absence of a "right answer" children are then pushed to justify their reasoning and accept alternatives. They must engage in the critical thinking process. By offering children the chance to engage dialogically with ambiguous text, the dialogic space of possibility is extended as the readers creatively engage in the process of generating meaning" (Maine, 2015, p.23).

Maine's approach allows to clarify the behaviours behind meaning-making when children explore a visual text. Moreover, her explanation of "dialogic space of possibility" allows to locate precisely where in the dialogic exchange process children spontaneously engage in creating imaginative narratives. A reading dynamic that nurtures a freedom of interpretation towards a more democratic reading environment. Having briefly explored language and its dialogic nature in this section, in the next section I will consider its relation with the visual aspect through the process of interpretation more broadly.

### **2.3 Image reading modality**

In this last section of the literature review I will raise the topic of visual literacy with an emphasis on image reading to analyse its affordances for enhancing a democratic reading

practice. Next I will focus on image reading mediation and its connection with Vigotsky's (1987) ZPD to finish with an example that illustrates this dynamic.

### **2.3.1 Visual literacy: Image reading and multimodal ensemble**

Serafini (2014) defines visual literacy as:

“a process of generating meanings in transaction with multimodal ensembles, including written, text, visual images, and design elements, from a variety of perspectives to meet the requirements of particular social contexts.” (Ibid., p.23)

By conceptualising the interpretation of visual literacy under a sociocultural lens, Serafini highlights its dichotomy within the “universal sets” that earlier cognitive approaches proposed to acquire (Serafini, 2017, p.7) and a sociocultural approach that re-conceptualizes the reading practice into a range of social practices that vary with the contexts of production, distribution, and reception of visual images.

The social semiotic approach of visuals hinges on a sociocultural context by investigating the codes through which images construct meaning potentials, and the social practices and contexts in which these codes are embedded with meanings (Serafini, 2017, p.9). Therefore, when spotting a semiotic resource, researchers consider the historical and sociocultural aspects of these resources and how they were used in particular social practices (Ibid., p.10).

Having discussed the sociocultural and social semiotic lenses for the understatement of visual literacy, I will now define the concept of “multimodality ensemble” for discussing the foundational processes for image reading interpretation. The latter one prioritised due the context of the case study's reading practices.

Serafini (2014) defines multimodal ensemble as a text composed of more than one “mode”; multimodal ensemble is simply another term for multimodal text (Serafini, 2014, p.12). A “mode”, equals a semiotic resource or a tool, as it consists of those artifacts “created by people for representing and communicating meanings” (Ibid., p.2). Each mode has its affordances and limitations (ibid., p.15). Therefore, for understanding how a viewer perceives, sympathises and

negotiates meaning with these imaginative artifacts, four foundational processes must be detailed: representation, perception, interpretation and ideology (Ibid., p.29).

By recalling the topic of “representations” discussed in the democracy section, we recognize a mode’s role within the creation of “imaginative artifacts”. For exemplifying the use of tools for creating an image, Molly Bang’s *Picture This* (2000) offers a detailed documentation of her “picture structures” process. Step by step we follow her reflections throughout a careful study for representing her interpretation of *Little Red Riding Hood*. The author considers elements’ shapes, colours, size and direction for conveying feelings, illusions and meanings in her character design and composition. For example, a red equilateral triangle aims to represent a warm, balanced and bold *Little Red Riding Hood*. However, it is the viewer who will sympathise over the information perceived, based on his or her own interests and knowledge (Serafini, 2014, p.31). Perception then can be defined as a dynamic process in which the brain automatically filters, discards, selects information, and compares it to an individual's stored record (Ibid.,).

Following perception we meet interpretation, the understanding generated of the perceived world that through “words, senses, minds, and bodies always mediate our understandings of the external world” (Ibid., p.36). Finally we meet ideology, a space where interpretations can be questioned, challenged and negotiated for disestablishing reinforced and internalised dominant interpretations (Ibid., p.39). Serafini advises that this space of negotiation should be an open space for students to interpret for themselves, “to understand that all interpretations are social constructions and how the sociocultural contexts in which they live affect their interpretive processes” (Ibid.,). Moreover, Bang’s (2000) selection of colour and shape for *Little Red Riding Hood's* character design are not elements fixed to what she intends to represent, there are not universal features that guarantee provoking a single interpretation. When being set in a specific context and time, an interpretation will emerge when transacting with the elements that the viewer perceives in the image and the viewer’s schema.

The same foundational process of perception and interpretation towards a representation can be approached when looking into Kress & van Leeuwen’s (2006) example of parents reading to their children the board book *On My Walk* by Dick Bruna. Through this example, the authors explore the pictorial mode of *On My Walk* affordances for the process of interpretation “Parents who read this book with their children could all tell a different story, could even use different

languages (one image, many verbal texts)” (Kress & van Leeuwen, 2006, p.26). However, the “one image, many different verbal texts” might be limited to certain narratives, as the discourse “genre” (Halliday, 1978), “behaviour” (Wells, 2002) or “co-constructive event” (Maine, 2015) will be determined by how the elements were compositionally brought up together (Kress & van Leeuwen, 2006, p.26). But, although there are some limited stories to choose from, “the parents and their children can choose the order in which they want to deal with the various elements: the page is “non-linear”. It does not impose a sequential structure. And they can choose whether to tell the story of the bird and the cat as a political story [...] Even where such discourses are not explicitly invoked, they will still communicate themselves to children through the parent’s attitude toward the characters and the actions” (Ibid., p.27). Without a written text that imposes a right or wrong narrative of what is being represented, the processes of perception, interpretation and ideology take over the reading practice for positioning the readers as text producers. Maine’s research of children discussing visual texts can encompass a similar approach of the findings that Kress & van Leeuwen present when studying the relation between the elements that structure an image and the discourses of a shared book reading between parents and children based on image reading. Therefore, I will now focus on exploring adult and child dynamics when mediating image reading practices.

### **2.3.2 Mediating image reading practices**

The query in regards to linking children and literature at an early age is focused on relationships, in affectivity, and the contents that fulfil the shared time during the child’s nurturing stages (López, 2015, p.25). When narratives are introduced through books, we are “allowed to see”, we rescue language from the routine places that made it passive matter, to transform it into an aesthetic object (López, 2015, p.30).

Encompassing this idea of parents mediation and companionship when reading to children, Bettina Kümmerling-Meibauer points out the importance of adult’s picturebook mediation within children’s first reading encounters to learn the “rules of book-behaviour”:

“This includes sitting still, turning the pages, holding the book in the correct position, and looking carefully at the pictures. In fact, young children’s first actions might consist in scratching at the paper and pointing at the pictures, and their first utterances might be gurgles and sounds of joy and surprise before they start to name the depicted objects.

However, involvement with picturebooks at this early age is mainly determined by joint looking at the images, usually with parents and other carers” (Kümmerling-Meibauer, 2011, p.1).

Within the development of “looking at images” into “reading images”, several studies point out the importance of children on “learning to understand pictures as they learn to read written texts” (Kümmerling-Meibauer, 2011, p.7 (see also Arizpe & Styles, 2016); Serafini, 2014). Image reading encompasses the acquisition of strategies such as “distinction between figure and ground, the recognition of a three-dimensional object on a two-dimensional surface, and awareness that colours, shapes, and lines are essential parts of illustrated objects” (Kümmerling-Meibauer, 2011, p.7). The process for children to understand these “visual codes” can be enhanced when concentrating on looking at pictures or/and when being encouraged to verbalise their experiences through dialogue (Ibid.).

The study of children's understanding of visual codes through dialogue exchanges, embraces a strong connection to Vigotsky’s (1987) ZPD when enhancing a reading space between adult and child. Dialogic exchanges while reading images fulfils ZPD’s two of the criteria of: a mediator who collaborates with children to reach a meaning potential; and enhancing a meaningful environment for the child to learn. Before children are able to participate in dialogic exchanges, it is the adult who takes the responsibility of mediating toward the child’s personal experiences.

López (2005) exemplifies this activity with the analogy of weaving a bond within the visual text of the book and the songs, metaphors or narratives the adult produces for the child. Proximity experiences towards literature can benefit children’s emergent literacy skills (Reese, et al. 2008, p.35). “Emergent literacy” is the knowledge children have about literacy prior to formal schooling (Ibid.). Relevant skills include knowledge about the conventions of print, letter identification, vocabulary, and story skills, as well as awareness of conventions and purposes of book reading (Ibid.). These skills might be seen as semiotic resources for the child to expand their meaning potential, and thus establish a fluent dialogic exchange between adult-book-child. Consequently, when children reach the age of three, they are usually able to tell a short, simple story, building a bridge between the child’s ability to understand a story and the child’s capacity to narrate a story herself (Kümmerling-Meibauer, 2011, p.4).

By following this dialogic development towards image reading we can approach Arizpe and Styles' (2016) research that points out how children's (aged from 4 to 11) dialogic exchanges with the interviewers widened their ZPD for appropriating more mature structures of meaning. (Arizpe & Styles, 2016, p.58). The authors state:

“In our study, the results of co-operatively achieved learning were evident particularly in the semi-structured discussion of a group of children rather than through individual interviews. [...] This led us to concur with the idea that communal expertise played a more crucial role than individual logical mental operations in determining how far children could make sense of visual texts” (Ibid., p.9).

Arizpe and Styles (2016) conclude by confirming their original belief that:

“careful looking and constructive dialogue enables children (including those who are very young or do not speak English fluently or do not read print confidently) to make worthwhile judgments about pictures which are often profound, complex and richly interconnected with other ideas or symbolic systems.” (Arizpe & Styles, 2016, p.180).

It can be noted then that dialogic exchanges, as a linguistic semiotic system, converges with image reading, a visual semiotic system, in a multimodal dynamic of reading and producing a text. An example of this dialogic exchange when focusing on image reading can be given with Aidan Chambers' (1995) *Tell Me*.

### 2.3.3 “Tell Me”

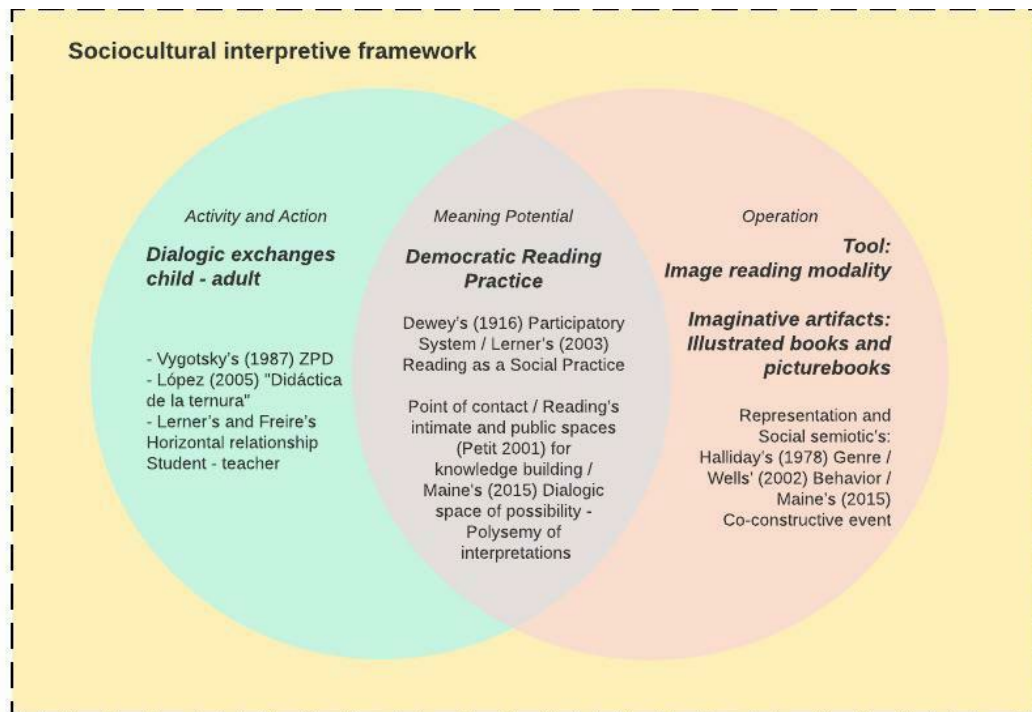
Conversely, Chambers's (1995) *Tell Me*, is a reading approach adaptable to school settings that prepares teachers to interact and adapt to children's spontaneous dialogic exchanges. “As an activity *Tell me* booktalk is individual and at the same time communal and cooperative, for each participant must listen to what others have to say and take account of what everyone else thinks the text is about” (Chambers, 1995, p.21). The fact that participants negotiate and co-construct a collective understanding supposes a more democratic approach. It is an environment where the child feels comfortable to “share their reader's experience - enjoyment or lack of it, thoughts, feelings, memories, and whatever else the reader wishes to report.” (Chambers, 1995, p.45). Adult's intervention for enabling children to share their experiences is given by a simple line: “*Tell me...*” followed by open-ended questions. Chambers bets the

foundation of *Tell me* on children's sensitivity and capability of talking and interpreting artistic matters. A democratic approach that sees beyond a child-adult horizontal relationship.

Chambers participatory system propels meaning-making in a similar approach to Maine (2015) when betting for a co-construction of a collective understanding. In the realm of the diversity of encounters between children, reading spaces and the discourses being crafted on the way, dialogic exchange intertwines with image reading for enhancing a dialogic space of possibility, polysemy of interpretations and knowledge building. A point of contact that embraces children's reading modalities, interpretations and discourses. That visibilize their participation when providing a stage for sharing their lived experience and view of the world.

## 2.4 Conclusion

In order to synthesise the three topics I have covered in this literature review and display my proposal of visual literacy as a tool for enhancing democratic reading practices through dialogic exchanges, I present the following Venn Diagram [see figure B]. Guided by Wells' (2002) model of *Framework for the Articulation of Activity and Discourse* I have intersected "Activity and Action" with "Operation" to place "Meaning Potential" as a space of transaction in the middle. The three categories are assembled within a sociocultural interpretive framework. The left circle of "Activity and Action" encompasses "Dialogic exchange of child - adult". As the categories of "Activity and Action" contain the features of philosophy, register, situation and curricular unit, I have conveyed the theories that approach adult's and child's proximity for the analysis of the participant's roles within a reading context. I focus on "roles" as they allow us to identify the philosophy behind the participant's position and actions. The reading contexts are understood as home, within the family social dynamics, and school, within the institutional social dynamics.



**Figure B:** Intersection of dialogic exchanges and image reading modality for reaching a democratic reading practice

The right circle contains the category of Operation. Given that illustrated books and picturebooks are considered in this framework as imaginative artifacts that mediate knowledge, it must be recognized the code transaction dynamic happening between the image and the viewer. An approach to social semiotics allows us to consider image reading as a tool for the construction of a discourse (genre / behavior / co-constructive events) based on a viewer's perception, interpretation and ideology towards the codes or elements that conform the images within an illustrated book or picturebook. Finally in the middle, where the circles intersect, "Meaning Potential" is found under the title of "Democratic Reading Practice". It is a space dialogic space for possibility, for knowledge building, a point of contact where child - adults dialogic exchanges make use of the image reading tool for accessing literature's intimate and also public spaces.

The analysis of Bibliomochila's case study will allow me to explore the convergence of the proposed theories in a real life setting that aims to undergo the transformation from a traditional hierarchical reading practice into a democratic reading practice. In the following chapter I will



display my methodology proposal for encompassing the development of the Bibliomochilas case study.

### **Chapter 3: Methodology**

The goal of this research is to collect qualitative information through documented experiences in order to understand, describe, analyse and explain the activities and actions (dialogic exchanges), tools (image reading modality) and artifacts (Bibliomochilas illustrated books and picturebooks) that Yauyos community has approached for reaching a democratic reading practice. This qualitative research has been analysed under an interpretive sociocultural framework. Case Study and Semi-structured Life World Interviews are the methods selected under the scope of the research's goal and interpretive orientation.

My main research question is the following:

*In what ways do image reading modality and dialogic exchanges mediated*

*by the Bibliomochilas Project in Yauyos mark a change towards a more democratic reading practice within school and home contexts?*

The question implies asking sub-questions about what was common practice before the project started and what has changed since then.

### **3.1 Epistemology**

Under the premise of achieving an understanding of a community's gaze on a real-world phenomena, a qualitative inquiry and interpretivist/constructivist orientation were carefully followed for crafting the research's methodology. Merriam and Tisdell (2015) define Interpretive orientation:

“the most common type of qualitative research that assumes reality as socially constructed; that is, there is no single observable reality. Rather, there are multiple realities, or interpretations, of a single event. Researchers do not “find knowledge; they construct it. Constructivism is a term often used interchangeably with interpretivism (Ibid., p.9).”

As stated above, an interpretive orientation within a qualitative research are premises that work together aiming to construct knowledge, or as Denzin & Lincoln stated “to make the world visible” (Denzin & Lincoln, 2011, in Creswell & Poth, 2018, p.7). For the present research, the intention of “making the world visible” involves listening to a community's perceptions in regards to the current reading practice they are experiencing. This active listening will allow to construct, or perhaps co-construct, an understatement of what has happened “before” and “since” the Bibliomochilas project launched in the Yauyos community. The collected data consists of transcriptions containing participants' interpretations of what they have perceived and observed when sharing a moment of reading with the children.

#### **3.1.1 Interpretive framework**

The interpretive framework to be used is the one of sociocultural theory. As it has been discussed in the literature review, the participatory system involved in the mediation of image reading and dialogic exchanges between child – adult sets a scene for studying the processes

of interaction between participants and the tools being used for achieving a democratic reading practice. This focus takes us back to Vygotsky's Sociocultural theory and ZPD for evaluating the social dynamics of adult participants toward children participants. Moreover, a sociocultural perspective within image reading modality allows to reinforce the focus on context for meaning making processes.

### **3.1.2 Ontology**

When arising from an ontological assumption, reality's nature is understood under a scope of multiplicity of perspectives. Qualitative researchers conduct a study with the intent of reporting this multiple realities (Creswell & Poth, 2018, p.20). As stated before, the aim of the research is to collect realities and co-construct an understanding of the project. Therefore, there is an intention of capturing the reality of a context that currently endures a transformation for enhancing democratic reading practices. The Yauyos' community can give evidence of this change through their own life experience in the literary project.

### **3.1.3 Axiology**

An axiological assumption requires the researcher to identify its position in relation to the context and setting of research (Ibid., p.21). I am a female Master's student (she/her) and was awarded an Erasmus scholarship. This allowed me to migrate from my home country Guatemala to Scotland, to complete my degree. The programme's structure allowed me to study with a consortium of European Universities, including University of Glasgow in Scotland; Aarhus University in Denmark; and Universidad Autónoma de Barcelona in Barcelona via online classes (this due Covid-19). From the start, I was interested in visual literacy. Before my enrolment, I worked as an illustrator for nearly seven years. I received a Bachelor's degree in Industrial Design from a private Guatemalan university. As someone from a middle to low socioeconomic status, I recognize the privileges and challenges for developing an artistic profession in a country with a large social gap (World Bank, 2021). Therefore, my interest in focusing this research on visual literacy has been to explore how image reading can be an approach for prompting a space to connect with literature and art for most people no

matter the age, culture and context. I hope that the outcomes from this research might help to empower and transform the way literature can be perceived and accessed.

## **3.2 Methods**

The qualitative research methods, Case Study and Semi-structured life world interview, have been selected for achieving the goal of collecting life-experiences of parents, mediators and organisers from the Bibliomochilas project in Yauyos.

### **3.2.1 Case Study**

Yin's (2018) definition of case study is synthesised in two main reasons for a researcher to develop a case study: understand a real-world case and assume that such understanding is likely to involve important contextual conditions pertinent to the case (Ibid., p.15). Following this guideline, the purpose for selecting this method was to develop an in-depth description and analysis for understanding (Creswell & Poth, 2018, p.67) the image reading behaviours currently happening in Yauyos. For developing the design of the present case study, Yin's *Case Study Research and Applications: Design and Methods* (2018) was selected to follow, as it includes a complete guide for carefully crafting a strong research.

In this particular case study, a sociocultural framework led to examination and reflection of how children access literature by taking a close look at the context and the artifacts being used. It is expected to demonstrate if image reading modality and dialogic exchanges can contribute to reach a democratic reading practice that starts with children becoming autonomous and competent readers and ends with adults embracing the same practices as well. Because of this, the Bibliomochilas project in Yauyos is thought to be a propitious case for evaluating the stated hypotheses.

When evaluating if the Case Study method was the best fit for the research, Yin's (2018) three conditions for a case study development were reviewed: (a) Form of research question posed; (b) control a researcher has over actual behavioural events; and (c) the degree of focus on contemporary as opposed to entirely historical events (Ibid., p.9). Starting with (a) condition, case studies usually pose the research question using "how" and "why". These are explanatory

questions that trace an operational process over time (p.10). Re-stating the research question, *In what ways do image reading modality and dialogic exchanges mediated by the Bibliomochilas Project in Yauyos mark a change towards a more democratic reading practice within school and home contexts?* Although the question doesn't start with "how" and "why", its formulation unveils the goal of tracing a time from "before" to "during" the Bibliomochilas's project. An opportunity to illustrate the process that led Yauyos' community to adapt the current reading practices. Following with conditions (b) and (c), case studies are preferred when the relevant behaviours still cannot be manipulated and when the desire is to study some contemporary event or set of events ("contemporary" meaning a fluid rendition of the recent past and the present, not just the present) (Ibid., p.12). For these last two conditions, the justification for selecting a case study relies on the fact that the Bibliomochilas project meets the criteria for being called a "contemporary" event. The project began in August 2021 and is ongoing. Therefore, the data collected throughout the interviews will be "accurate information not lost by time" (Creswell & Poth, 2018, p.97) as participants will have those experiences and perceptions still fresh in their memories.

### **Bounding the case study**

Until now "participants" have been referred to as "Yauyos' community" with the purpose of describing the setting and group of people involved with the project. Given that participants' perceptions were the main element to collect for achieving the case study's understanding, their contextual conditions were the parameter for clarifying the boundaries, or "bounding" (Yin, 2018, p.31) of where the case study begins and ends. The chosen participants' contextual conditions are: geographic area and social context; and role in the project.

#### **Geographic area and social context**

By outlining the study to Yauyos geographical borders allows the focus of the study to concentrate on the local community. Nevertheless, when considering these limits, it is inevitable to wonder what happens outside of them. The "outside area" has been referred to as the rest of Peru at a national level. This information was discussed in the context chapter. It is important to include this contextual information because it allowed

me to analyse the impact of the national decisions that governmental institutions take in Yauyos' reading habits.

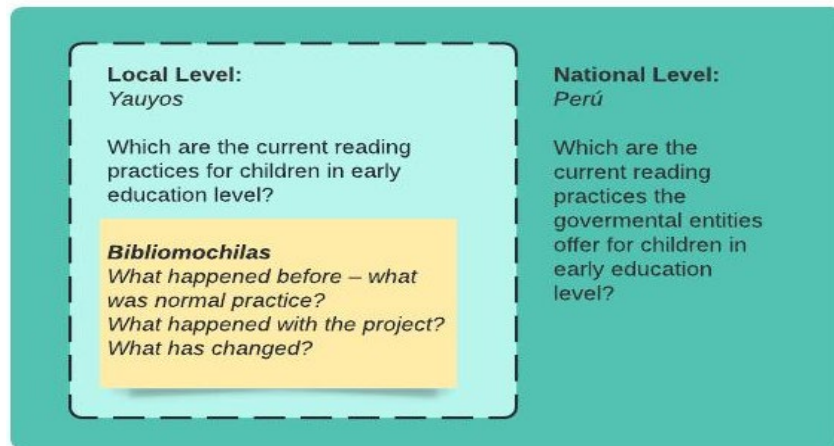


Figure C: Geographic area

Figure C, shows Yauyos (Local Level) as an area contained inside Peru (National Level) in a matter of illustrating the inquiries to focus on each of the two levels and how they are interconnected.

### Role in the project

In this dissertation, participants' roles will be classified as: organisers, mediators, parents and Early education level children. Additionally, the Bibliomochilas backpacks are considered participants because of their importance within the project. The Bibliomochilas act both as suppliers and transporters of the texts for this project..

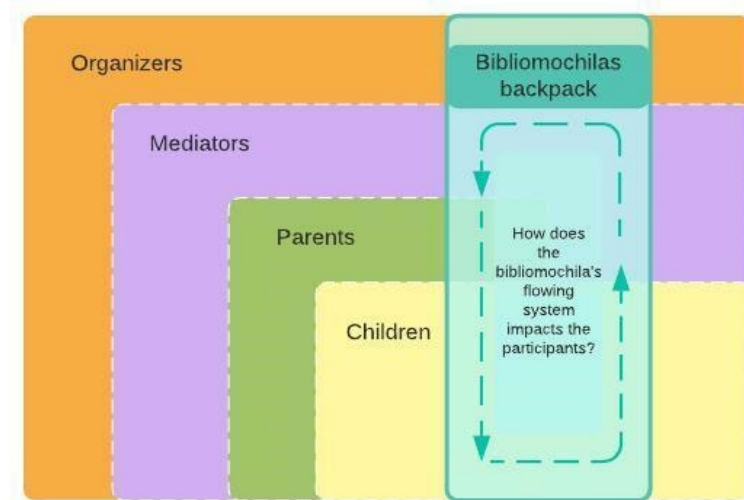


Figure D: Participants' roles

Figure D, shows the relationship between the participants within their roles in the Bibliomochilas project. The chart demonstrates how participants within their role category partially surrounds the one that follows. This structure illustrates how knowledge is transferred from one participant to the other with a proximity that resembles Vigotsky's ZPD. As depicted, the Bibliomochilas backpack section intersects all other sections. Every participant had their hands on the Bibliomochilas backpack and the books inside. There are impressions and perceptions that might have emerged from that experience. Moreover, the impressions and perceptions are the ones this research will collect to expand the understanding and potential impact of this project.

## **Propositions and Rivals**

When defining these boundaries, theoretical propositions and rivals were inferred. A theoretical statement, "propositions" or "rivals", can represent key issues from the research literature and practical matters; they lead to a complete research design - and will provide explicit ideas for determining the data to collect and the strategies for analysing the data (Yin, 2018, p.35). To plan which data to collect and how to collect it, propositions and rivals must be stated when bounding the research.

Three categories have been detected while stating the "propositions" and "rivals" that have emerged while looking into the contextual conditions bounding the project and the project's context chapter. This distribution is as follows:

- **Project's background:**
  - Propositions:

*Formando Familias Lectoras has succeeded in implementing a reading practice because it was developed by people from the Yauyos' community itself who are aware of the multicultural, multilingual and social reality of the families.*

- **Participants' own perceptions, impressions and meaning while performing their role in the Bibliomochilas project**

- ▶ **Propositions:**

*Visual literacy can be a reading practice implemented in an heterogeneous society as it enhances freedom of interpretation, the first step for achieving a democratic reading practice.*

*When propitiating image reading, mediators might set the start for a democratic reading practice as they allow an environment for children to negotiate interpretations based on what they see in the images.*

*The Bibliomochilas backpack flow system can solve the community's lack of accessibility to Public Libraries and literature.*

*Enhancing a reading space at home might encourage children's parents, brothers or sisters and other family members to participate in the reading dynamic.*

*The act of rotating the Bibliomochilas backpack within the families might strengthen the sense of community.*

- ▶ **Rivals:**

*The books might cause discomfort among the participants as they are written in English.*

*The reading practice might be perceived as a duty to accomplish for a school task, and not an activity for the children's delight.*

*Parents might perceive the activity of images as a waste of time and prefer their children to learn how to read and write texts.*



- **The Bibliomochilas project's ability to endure**

- ▶ Propositions:

*Image reading might be seen as practice accessible for anyone to start embracing literature.*

*Mediators' constant training is fundamental for embracing a democratic reading practice.*

- ▶ Rivals:

*The continuity of the current reading practices strongly depends on the organisers and mediators' permanency on the project.*

*The reading practice meets an end at school and at home when moving to primary education.*

## **Design**

Participants' geographic area and social context have given the research a real life location to set the case study context. Participants' roles have provided different units of analysis to focus on. Since these factors relate with and within each other, a map can gradually be traced. This map's design traces the routes to follow when collecting data. To craft this map, single-case and multiple-case study designs were taken into account (Yin, 2018). The modality of these designs can be understood under the basis of undergoing a single experiment due the unusual nature of the studied subject; or being able to undergo multiple experiments due the common nature of the studied subject. Bibliomochila's project is seen as an "unusual" (Ibid., p.50) phenomena in which its single-case design is thought to achieve findings that may reveal new insights. Nevertheless, when selecting a single-case study, two design alternatives are offered as well: holistic and embedded. An holistic approach looks into the global nature of the case, whether an embedded takes in count the subunits within the case for creating an understanding (Ibid., pp.51-52). An embedded single case design was chosen when realising that participants are embedded units of analysis within the Bibliomochilas project. As a subunit, each participant's role reflects a different gaze of the project [see Figure Z].



**Figure E:** Bibliomochilas Embedded Single-Case Study Design

Figure Z captures Figure X and Figure Y structure when easily adapting them to an embedded case study design matrix (Ibid., p.48). Dotted lines surrounding each colour block are used to symbolise the blur between the subunits within the case study, and the case study within its local and national context.

### **Data collection**

Having a clear map for understanding the present case study, we can turn now to specify the data collection instruments being used. The collection of data is considered an essential step of the process for constructing validity. To construct validity is to identify correct operational measures for the concepts being studied (Ibid., p.42). Thus, multiple sources of evidence are needed for portraying an unbiased description of Bibliomochilas reading phenomena. The sources were selected considering how they can complement each other through their findings:

**Archival records:** Looking through the current Peruvian’s reading plan and public reports resources will help to analyse the proposals given on a national and local level. Furtherthis will help to understand the project’s context: *What happened before – what was normal practice? What happened with the project? What has changed?*

**Interviews:** For the analysis of each subunit presented on Figure Z, establishing interviews with each participant was a mandatory step. It is the only method that can attempt to capture a participans’ gaze. Influenced by the present case study’s

epistemology, Semi-Structured life world interviews method was chosen due its compatibility of inquiry. The Interviews' process will be expanded in the Semi-structured life world interview method's section.

### **3.2.2 Semi-structured life world interview**

Inspired by a phenomenological perspective, Brinkmann and Kvale (2015) propose a professional interview modality that resembles an everyday conversation, a *semistructured life world interview*. “A *semistructured life world interview* attempts to understand themes of the lived everyday world from the subjects' own perspectives. This kind of interview seeks to obtain descriptions of the interviewees' lived world with respect to interpretation of the meaning of the described phenomena (Ibid., p.31).” The decision of conducting semi-structured life world interviews was taken when considering a method that would allow me to approach parents, mediators and organisers in a more authentic and sensitive manner. The planning of the interview followed the five stages that Kvale (2007; Brinkmann and Kvale, 2015) proposes for an interview inquiry: Thematizing, designing, interviewing, transcribing and analysing.

#### **Thematizing**

Thematizing an interview involves clarifying the purpose of study (*why*) and the theme of the study (*what*) (Brinkmann and Kvale, 2015, pp.133-134). The purpose and theme of the study was discussed in the Case Study section of this research.

## **Designing**

The interviewees were selected within the Bibliomochila's participants (or units of analysis): parents, mediators and organisers. Twelve interviews were planned in total, but only 10 were carried out. 8 were transcribed while 7 were analysed. This is due to time and money limitations. Some parents were unable to connect due to unstable Internet connection. The interviews were categorised in: parents /carers (six); mediators (two); and organisers (two). Both the interviewer and interviewees were native Spanish speakers. Therefore, the interviews were held in Spanish.

### **Sampling participants**

For sampling interviewees, snowball or chain strategy were used. A snowball or chain strategy identifies cases of interest from people who know people who know what cases are information rich (Creswell & Poth, 2018, p.159). In this case, Rosario Obregón ("Mi Primer Libro Perú" and Bibliomochilas organiser) was the first hand source for identifying as a gatekeeper (Ibid., p.156) and organiser interviewee. Rosario Obregón played the role of gatekeeper when granting me access to join the project's environment as a Master's student researcher. Following the snowball sampling strategy, Mery Yataco (UGEL 13 Yauyos Early Education specialist and Bibliomochilas organiser) was consequently referred to as another organiser interviewee. She was able to arrange interview meetings with mediators and parents.

### **Ethical Guidelines**

As a student researcher, it was mandatory to submit an application form for the University of Glasgow ethical review board to approve the research's interviews [see Appendix 1]. When anticipating ethical issues, the following ethical guidelines shall be discussed: informed consent, confidentiality and the role of the researchers.

For entailing the informed consent and confidentiality of participants, three information letters (plain language statements) were written depending on the participant's role within the project: organisers [See Appendix 2], parents and mediators . These letters described what the research was about, what their role as interviewees would be, how the interview would be performed and what would happen with the resulting data. In regards to participants' identity protection, parents and mediators' letters explain the reason behind using pseudonyms on the resulting dissertation. Conversely, organisers' letters explained the need of stating their names to give validity to the dissertation. These information letters were all written in Spanish plain language with the aim of providing a clear guide on how to voluntarily get involved in the research. Participants were not expected to return the form with their written signature. Their consent was asked verbally before starting the recording of the interview to facilitate the process.

Finally, defining the role of the researcher involves an introspective exploration. Furthermore, it is recognized the research's vulnerability of being co-opted from "above" as well as "below" by its participants (Ibid., p.97). Under an epistemology of co-constructing an understatement of the project with its participants, there is a clear intention of creating a bond with the project's community. This was not to be overlooked, as it could lead to ignoring some findings and emphasising others (Ibid.,). For responding to the danger of any bias orientation when interpreting the data results, proposals and rivals of the project (case study section) were equally prioritised for achieving a neutral posture.

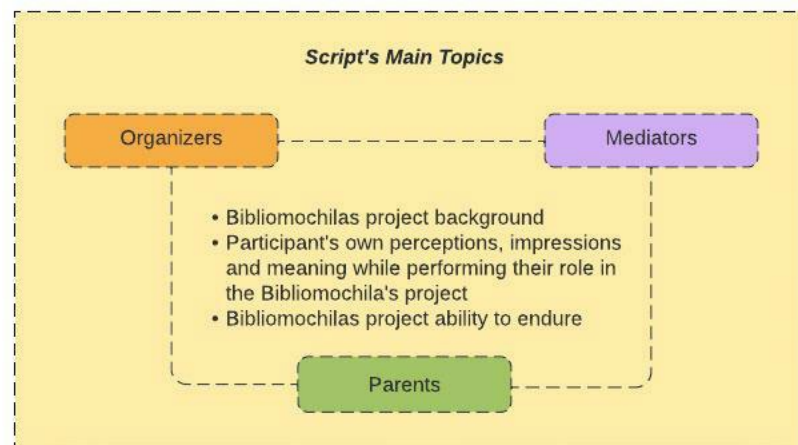
## **Interviewing**

Interviews were arranged through programmed video call appointments using the ZOOM platform. This allowed interviewees to participate from the comfort of their own homes. Interviews were held from the 15th of February till 15th of March 2022. All interviews were expected to last 20-30 minutes. However, some of them extended up to an hour.

At the beginning of the interview I asked participants their basic identification information with the purpose of properly addressing the parents and mediators during the interviews and as a first step for getting to know each other.

## Scripting the interview

Following the embedded single-case study design [see Figure F] it was noticed that organisers, mediators and parents exert different roles in the project when standing from different positions, developing different perceptions. However, their focus points in the same direction: early education level children. To successfully achieve the research's goal, the interview script suggested a guide for facilitating the discovering of interviewee's perceptions. The interview led to discuss those perceptions that served as reliable data for validating or refuting the propositions and rivals stated before. After defining the requirements of the interview's modality, it was necessary to reframe a script's common structure. From this script, three different interviews emerged. Each interview responded to the research's focus and also enabled the possibility of diversifying the conversations depending on the participant's role.



**Figure F:** Script's Main topic

Based on the propositions and rivals categorization, scripts' main topics appeared as shown in Figure F. Organisers, parents and mediators triangulated the research's inquiry in a modality that sought to collect: *What happened before – what was normal practice?* (Bibliomochila's project background) *What happened with the project? What has changed?* (Participants own perceptions, impressions and meaning while performing their role in the Bibliomochilas project) and this, eventually responding to the research's main question.

For diversifying each of the three scripts, participants' roles in the project were carefully studied for adapting the topics and inquiries into questions related to their positions. Parents and mediators' interview script differed from the organisers due to their focus on reading mediation scenarios with the children. The organisers interview aimed to understand their perception of the Peruvian educational system and Yauyos' literary background. At the same time, Organisers' interviews differed in two modified scripts that adapted the interviewee's background. Rosario's interview focused on her motivation for transporting the books from one country to another. Meanwhile, Mery's interview focused on acknowledging her motivation as an educator for implementing visual literacy in the Early Education curricula [see Appendix 3].

### **Scripts structure**

All interview scripts have been arranged in a table with three columns [see Appendix 3]. The first column designates the topic of the question. The second column contains each question separated in rows. The third column is for marking the questions being answered. These scripts were not used as strict guides to fulfil during the interviews. Their structure was designed to allow me to establish a "spontaneous-like" conversation where I was guaranteed to cover the main topics. The questions on the script were a suggested formulation. Probing and complementary questions were made to reaffirm and expand any topic of interest. These latter ones do not appear on the scripts.

A comments section was added at the bottom of all the scripts. I have used this section to write down my first impressions during the interviews. As an early start of the analysis process, this has been a key step for organising my thoughts as the interviews were conducted.

### **Transcribing**

Although transcriptions do not guarantee resembling the live interview with fidelity, they provide a communication channel for addressing and informing out-of-context readers (Brinkmann and Kvale, 2015, p.204). Most importantly, transcriptions represent an amenable form for the researcher to analyse the interview's content. NVivo Academic Transcripts service [see Appendix 4] was used for transcribing the interviews' audios.

As interviews were held in Spanish, the transcriptions were made in Spanish as well. The narrative style used through the transcriptions is a literary one. Verbatim descriptions have been avoided as there is no intention of a linguistic analysis. On the other hand, a literary style has been chosen as it may highlight nuances of a statement and facilitate communication of the meaning of the subject's stories to readers (Ibid., p.213). It must not be forgotten the research's interpretive epistemology. Hence a literary style easily embraces the rhetoric in which interviewees share their perceptions and observations. In other words, their story within the literary project.

### **Analysing**

Brinkmann and Kvale (2015) suggest that "Researchers that transcribe their own interviews will have the social and emotional aspects of the interview situation present or reawakened during transcription and will already have started analysing the meaning of what was said" (Ibid., p.207). As a matter of fact, transcribing my own interviews contributed as a first step for constructing the research analysis. The second step consisted on elaborating an analysis sheet [see Appendix 5] for achieving meaning condensation, a form of categorization based on the transcribed interviews (Ibid., p.231). These categories were given by the propositions and rivals .

The use of the analysis sheets allowed me to keep a track of "meaning units" depicted from the interviewee's statements. This step contributed to shaping an understanding of each topic of analysis. The "meaning units" were written as expressed by the subjects following the transcription's narrative style and were the only ones translated from Spanish to English. The meaning constructed on each sheet of analysis constitutes the findings of the interviews. These results have been used within the findings of the archival records following a case study's "Explanation building: pattern matching analytical technique" for a further analysis that I will present in the next chapter.



## Chapter 4: Analysis

“Pattern matching” is a case study analytic technique that can be defined as the comparison between an empirically based pattern (findings) with a predicted one (propositions and rivals) (Yin, 2018, p.175). Successful matching would be evidence for concluding that an original proposition was the better one (and that the rivals were less acceptable) (Ibid., p.177). “Explanation building” is considered a type of pattern matching analysis whose goal is to build an explanation about the case of study. To explain the “how” and “why”. The procedure leads to narrate the case study sequentiality while enlightening theoretical significant propositions (Ibid., p.179). To achieve this sequential narrative the analysis has been segmented using the same categories of the propositions and rivals stated when bounding the project.

### 4.1 Project’s background:

**Proposition:** *Formando Familias Lectoras has succeeded in implementing a reading practice because it was structured by people from the Yauyos’ community itself who are aware of the multicultural, multilingual and social reality of the families.*

Under a diagnosis of the early educational level (3, 4 and 5 year old children) developed by the UGEL 13 Yauyos, it was observed that “children were lacking oral expression, communication. They were shy and that was the most visible aspect” (Yataco, 2022, min 01: 04). Therefore, to reach their goal of improving children’s oral expression, UGEL 13 Yauyos developed *Formando Familias Lectoras* [Developing Reading Families] in 2019, a strategy that encourages children to express themselves, that invites parents to join their children in their reading spaces and that is aware of the families’ contexts.

Clara (teacher of 5 years old children) and Mabel (teacher of 3 years old children) are two “Maestras Fortaleza” [Strength Teachers] that belong to the team behind the strategy. They have been working towards the goal of reading promotion in conjunction with early education specialist Mery Luz Yataco, since the inception of *Formando Familias Lectoras*.

Clara states “My role as a “maestra fortaleza” is to support and inculcate reading within families of the community I work with. At the same time I support other communities, my colleagues, so they can also support their children in the same way” (min 00:28). Clara comments that there are around twelve Maestras Fortaleza coming from different districts of Yauyos. This has helped to recognize and work considering the plurality in their context. Clara describes Yauyos as a district with five zones. One of the zones, Sur Grande, speaks the language of Quechua Huancayo. Clara states that there, they are approaching the project in their native languages “In Sur Grande, they speak Quechua Huancayo, and we have understood that our colleagues there are currently working, and developed material in their native language. [...] We have always managed to work respecting our own communities.” (Min 35:54).

When considering a lack of interest towards reading in the community, Clara mentions the geographic contrast between rural and urban towards book access “Yauyos is a province situated in a rural area. Most of its districts and annexes are rural, so there are not many possibilities for accessing texts. Here in the capital, you can go to a supermarket and find texts. If the child sees it you can buy it. Or if you go to a market, you see posters or stories, the traditional ones, and you can buy it for the child. In our reality, in our context, families do not have those possibilities. If you ask them if they have texts at home, only a few of them will do. So, these factors influence our families degree of participation” (min 05:31).

Considering the context’s plurality has led to the position of a triad structure to unify the focus of the project (teacher-parent-child). Mabel highlights the triad of teacher, parent and child for the project to move forward, for working all together “Everything lays upon the emphasis you give, how do you provoke the parent to invite them to participate and to make it more simple, to simplify it” (min 03:24). When referring to her students Mabel states “If the child arrives late, if the child seems careless, some teachers don’t observe their student’s background for

researching what is happening. Everything has an underlying reason” (min 08:39).

When Mabel describes her role as a teacher and mediator, the labour of recognition and empathy within the parents of her students becomes essential. Teachers have to present solutions for facilitating parents’ circumstances: if there are no books, they can make the books with the *libros cartoneros* technique and if they don’t know what to write about, teachers motivate them to write about something familiar to them; if there is no place at home, to designate “a very small space, a small pillow, a small tree trunk, in the patio or in the *chacra*” (min 00:22); and if there is no time for them to read or participate in the school activities, teachers adapt their schedules to the parents working schedules.

Both mediators base the consolidation of the reading promotion programs in a teacher-parent-student triad that embraces their context plurality and acknowledges their limitations as well, but overall they prompt creativity using what they have at hand for pursuing an inclusive dynamic that benefits their whole community.

#### **4.1.1 Reading Promotion at Early Educational Level in Yauyos**

Before the *Bibliomochilas* project, *Formando Familias Lectoras* already had “*Libros Cartoneros*” [Cardboard books] and “The Reading Marathon” as reading promotion projects. Besides these projects, teachers have to respond to the requirements that the Ministry of Education implemented with *Plan Lector* [Reading Plan]. Clara explains that they have to designate two days a week for reading mediation activities with the children. In Yauyos, they do it on Tuesday and Thursday afternoons for parents to be present. Because of the pandemic, they arrange ZOOM meetings in which she usually shares a book with the children.

In 2019 Yauyos’ teachers participated in a “*Libros Cartoneros*” workshop by the hand of Carol Castro from *Ucumari Cartonero*. The resulting *libros cartoneros* recollected daily life stories and traditional oral tales that, as Mery states “allowed children to acknowledge their local activities and get involved with them”. From those gatherings, Mery proceeds “children were able to tell their stories. [...] We observed that children could progressively improve their communication” (Yataco, 2022, min 04:06). In regards to the Reading Marathon, Clara explains that they usually seem restrained by the fact that many parents did not have books at

home for them to participate actively. Before Bibliomochilas, libros cartoneros compensated for the lack of books in the communities.

When the Covid-19 pandemic started in 2020, the project had to adopt a virtual modality. This meant the need for improving internet connection. Yauyos' teachers needed to connect with their children and also to endure their training sessions to move forward with the *Formando Familias Lectoras* projects. When they solved their connectivity problem, with the help of Yauyos' authorities, Internet allowed them to become more visible, or as Mery states "We could see ourselves through other places' windows, with other countries that might connect with us and what we had been doing" (Yataco, 2022, min 08:58). Through their participation in the workshops organised by *Mi Primer Libro Peru* [My First Book Peru], Rosario Obregón was able to see what Mery and her team had already achieved and decided to donate 6,000 books to their community.

#### **4.1.2 "Mi Primer Libro Perú" and the development of Bibliomochilas**

When Rosario explained her work of book recollection around USA public libraries, she constantly mentions her position as a Peruvian migrant. Her experience unveils a contrast of perspectives towards what a book symbolises in countries with opposite realities: the book as a privilege versus the book as a right. During her visits at the library, Rosario was able to attend the sales of the discarding books organised by *Friends of the Library*. The *Friends of the Library* are a volunteering association that helps sell all the library's books that have not circulated or are too old (weeding). The *Friends* also collect books people donate directly to the library. The books that are not sold during these activities are usually discarded, or given away for free. An opportunity Rosario took advantage of for increasing the number of books she collected to send to Peru. The transportation of these books to Peru started in Rosario's own suitcase. When the amount of books increased, she used truck load services. Afterwards, when sending to Yauyos, she used a shipping container, wherein she was able to send 6,000 books.

However, this was not the first time she sent books to an UGEL. The first UGEL to receive the Bibliomochilas was Huánuco. They received the books but within a few months the project stopped. "Teachers didn't want children to touch the books, because it is a treasured object, so

expensive, so scarce”(Obregón, 2022, min 19:42). Again we meet the contrast within a perspective where the scarcity of a book invests the object with power (as Petit states), making it inaccessible. In contrast with a vision of a book as a commodity, accessible and disposable.

Based on what happened in Huanuco, Rosario expands the initial focus of the project towards the mediator “the mission of *Mi Primer Libro Peru* will be of establishing documentation centres, of recycled books in all universities that are preparing the future Early Educational Level teachers” (Obregón, 2022, min 23:46).

At institutional level, teachers have the pressure of responding to the *Plan Lector* [Reading Plan] of the Educational Ministry. The main goal of *Plan Lector* is to develop communicative skills and reading autonomy in children (Ministerio de Educación, 2022). The *Plan Lector* for early educational teachers consists of a guide to diagnose the reading habits in their classroom, and according to that collected information, design and implement their own school year reading programme (ibid.). The recommended activities are shared book reading at the classroom’s library and inviting parents or storytellers to mediate the reading activity with children (ibid.).

When Rosario received a grant from the Cultural Ministry of Peru with the project of “Bibliomochilas” in 2019, the purpose of this project was to help Early Educational Level teachers succeed with the demands of *Plan Lector*. With the help from Roxana Castro, a professor of Early Educational Level students at *Universidad Nacional de Education* [National University of Education], they traced a plan to train student-teachers on how to mediate books with children. As part of the practice they would carry the Bibliomochilas to the schools that hire their services. As current Early Educational Level teachers did not know how to accomplish the demands of the *Plan Lector* “They usually hired a clown, a children’s show, because in the popular sector that’s what is understood as mediation” (Obregón, 2022, min 35:00). With the Bibliomochilas project, they could hire a student teacher who knew how to mediate books. The charge consisted of 2 soles per child (around 50 cents of a US dollar) to help cover the transportation and lunch costs of the student teacher.

However in 2020, Covid-19 prevented the implementation of the project. Rosario had to restructure the project to adapt it to virtual modality. During this process she looked for more

allies: Carmen Sandoval from *Pontificia Universidad Católica del Perú*, and Carol Castro from *Ucumari Cartonero*. In 2021, together they imparted their first seminar for teaching book mediation with early childhood children. Through this seminar they met Mery Yataco and her teachers of Yauyos. The premise of their project unveiled the role of the early educational level teacher “Early educational level teacher, in some social environments, will be the first reading mediator. In the popular sectors, teachers have to be prepared. They have to talk about reading for pleasure to parents, highlighting the fact that orality is part of literature. We have the opportunity of training these first mediators. If they understand, they will realise how this first experience can get imprinted for life” (Obregón, 2022, min 45:08)

## **4.2 Participants’ own perceptions, impressions and meaning while performing their role in the Bibliomochilas project**

**Proposition:** *Bibliomochilas backpack flow system solves the community’s lack of accessibility to Public Libraries and hence, literature.*

The books arrived in Yauyos on July 5th, coinciding with the teacher's day celebration in Peru. The books arrived first in Lima province, and from Lima books were transported to Yauyos. The arrival of these books was the starting point for opening Yauyos’ first community library in Catahuasi, a centric province in Yauyos where books could be easily distributed to schools. The reception and movement of these books to Yauyos represented a group work coordination. Teachers were the main allies during this process.

The Bibliomochilas, as an itinerary library, came to respond to the problems Catahuasi library confronted. Covid-19’s social distance regulations and lockdown interfered with any indoor activity. Therefore, if children could not arrive at the library, books had to go out of the library to meet children. At an institutional level, the library still has not been assigned a librarian for receiving and mediating books with children.

**Proposition:** *The act of rotating the Bibliomochila’s backpack within the families strengthens the sense of community.*

Although the Catahuasi library is not currently active, the space is used by teachers as a middle

point for rotating the books. Mabel explains that, as books are already coded and inventoried, they do not lose track of books whenever they exchange them with other districts' institutions.

Books rotation and lending from family to family has created an awareness among parents for taking care of the books that belong to the community. Marcela Flores, mom of Camilo (4 years) explains “The books are not mine, they lend it to us so they can go to other children. The moment Camilo says to me “*Mom I want to read*” I have to be with him supervising so he can be careful. I have to explain to him “*Do not rip, do not damage*”. At the moment he says “*Let’s go and read, Mom, I want books*” we go, sat down for a while, at least half an hour and I am there with him” (min 3:27) Marcela expresses a concern of the way she has to be there for supervising how the child is interacting with the book. However, this same concern that Marcela expresses makes her join the activity, a proximity that benefits her child and herself when creating a reading habit. This encounter can also be perceived as a space for the child to learn “rules of book-behaviour” as explained by Kümmerling-Meibauer (2011).

**Rival:** *The books cause discomfort among the participants as they are written in English*

When receiving the books, Mery and her team were advised by Rosario to talk with teachers and parents about the goal of using illustrated books written in English. Image reading practice had to be reinforced as there were still some teachers that rejected the mediation with books written in English “early education children do not read in a conventional way. They simply do image reading. They observe. They visualise the story or the book that they have in their hands, and regarding their life experiences, they narrate the story that they can observe. [...] It’s an achievement not focused on a single area, as we are also promoting the expressive and communication areas, a group of skills for children to have at hand” (Yataco, 2022, min 18:18).

Teacher training was essential for embracing the purpose of book mediation with these English written books. Teachers were then able to join parents in their process of deconstructing the concept of reading, traditionally designated to text, and becoming book mediators at home. Mabel shared her experience when introducing the books to the parents, as they immediately noticed ““*They are in English*” and I replied “*But, is not this a great opportunity for you and your child to be at the same level? Because what you will read is the image not the English text*”” (min 08:39).

Educational institutions of the Yauyos community also had to endure a learning process to understand the purpose of using books written in English “When the institutions offered to translate the books, we told them that our goal was not that the child read text, but rather interact with the book. That the child can hold in their hands a great variety of images, that he or she could touch and revisit.” (Yataco, 2022, min 25:59).

However the translation issue has been raised by parents and mediators as well as educational institutions. They tend to approach translation as a tool for contrasting the child’s narrative with the written text.

Luis Rojas, father of Pedro (4 years), explains “We as adults, feel intrigued by what the text says. But for my child this is not important, just by using the images he is able to tell. While I was trying to decipher what the title said using the internet, he already had the answer just by looking at the images” (min 03:18). Luis points out the gap between adults and children: adults feel intrigued by deciphering the text, a need for a precise answer, while children take the image reading path for creating their own answers.

In the case of the mediators, Clara approaches text translation in case she needs to give a precise answer “if my children ask, I have to answer. I can not say “*Oh! I don't know what it says*”” (min 37:49). In Mabel’s case, her need for translations is focused on the inclusion of the primary level “children that read in a formal way” (min 52:25) to the reading programme. Further, Mabel adds that the translations can help as evidence for the parents who were suspicious about the project “they will be able to contrast how certain the child was with the narrative they created” (min 49:49)

The translation issue can lead back to the traditional perspective of reading, based primarily on the written text, therefore, this needs to be discussed within the programme. Current translation technology is easy to access, even from mobile phones. In the early educational level context, accessing translation can unbalance the children’s, parents’ and teachers’ horizontal meaning negotiation intended to achieve. Therefore, adults have to learn to respect children’s image



based narratives. There is no need of comparing children's narratives with an approximation of what the English written text says to evidence that children read images.

**Proposition:** *Visual literacy can be a reading practice implemented in an heterogeneous society as it enhances freedom of interpretation, the first step for achieving a democratic reading practice.*

Mabel states that they, as early educational teachers, already knew about children's ability to read images "Whenever we refer to reading competence, we say that it's reading at the level of the child. Early education children read in a no formal way, they do image reading practice" (min 39:14). Mabel describes her book mediation with early education children using a shared book practice in her classroom's reading space, following a schedule to gradually establish a reading habit.

As Mabel, Mery approaches a similar concept to "no formal way" of reading when referring to the term "non-conventional reading", a concept she followed to use for describing the children's reading practice. When asking Mery about what this term meant in the practice, she explained "We call conventional reading, to the practice in which the child can read the letters or the syllables that are in a text. This can be done by a primary level child. On the other hand, early education children don't look at the letters, they just look at the images. That's why they don't practise conventional reading. [...] He doesn't need to decipher a letter, a consonant for expressing what the book says" (Yataco, 2022, min 32:09). This concept was introduced during their formation as teachers, but this theory didn't provide any source of evidence for proving the practice effectiveness.

When looking at the Ministry of Education's teacher's guide that explains early childhood reading competences, the term of non-conventional reading is defined as "the situations in which children read based on what they perceive when immersed in a social situation" (Ministerio de Educación, 2020). Early Educational Level Curricula expands the term by stating that it is the type of reading that children practise when not knowing the alphabet; "they read without knowing how to read" (Ministerio de Educación, 2016, p.120). When exemplifying a shared book reading scenario with children, there is a clear bisection between children's reading practices: "children know that a written text is for reading and an image is

for looking.” (Ministerio de Educación, 2020, p.20). The guide concludes “We can realise that, before children read in a conventional way, children read by themselves when proposing ideas towards what the text says, they interpret it and start building meaning.” (ibid.,). Although the theoretical perception toward image reading is mainly based under an emergent literacy framework and not accepted as a reading modality itself, the success towards the reading practice lays upon a strategy that trespassed a theory and managed to adapt Yauyos’ plurality of homes. Mabel strongly believes that the circumstances of Covid’s lockdown were adequate for starting a project that settled a reading habit inside Yauyos’ homes. When Mabel mediated the Bibliomochilas with her students, she visited each of them at their homes. Having this intimate approach allowed her to perceive the way her students gradually improved their communication skills when performing the narratives they created towards the image. Mabel reassures that this integral transformation has impacted children’s self esteem by creating a sense of confidence that allows them to appropriate reading spaces.

During her home visits, Mabel also experienced parent’s excitement when listening to how their children narrate their own stories just by looking at the images “While listening to the child and asking what else happened in his story, the mom from the kitchen was listening to us. Then she asked me “*Professor, was he speaking to you?*” And I said “*The child speaks, let him speak*”” (min 08:39). Listening to their children narrate stories through the image reading practice at home, has been enough evidence for most of the parents who at the beginning were doubtful towards the practice. Patricia, mom of Camilo (4 years), recalls “I said “*How is this going to be liked by my child? He is small, he is not going to like it*”. But it’s totally worth it, it is useful. He has learned to tell a story through images” (min 25:28).

The acceptance of the image reading practice at home is reflected in the way parents explain how their children undergo the practice for creating the narratives. Luis explains that Pedro (5 years) “He is a very imaginative child, he immediately imagines. And perhaps due to the environment we live in. We are constantly in contact with nature. He starts relating with what he observes. Also because he already knew the shapes, and also because of what he sees on television. When he observes the drawings, he quickly memorise them. He is like a recorder, he immediately starts imagining. Even though he doesn’t know how to read, he immediately gives a description of what he is observing” (min 11:33) Luis explanation allows us to build a slight idea of Pedro’s meaning potential for composing a narrative based on a schema conformed by Pedro’s lived experiences in a natural context and his access to narratives and

visual languages through television, and perhaps internet as well.

Teachers and parents taking evidence of their lived experiences during image reading practices might present situations in which they will gradually realise that reading consists of a scheme of modalities that respond to the imaginative activities they constantly refer to. Therefore, there are no conventional and non-conventional readings inherent to an age or a level; and there are no adult and children reading modalities.

**Proposition:** *When propitiating image reading, mediators set the start for a democratic reading practice as they allow an environment for children to negotiate interpretations based on what they see in the images.*

Mery ties the concept of image reading practice with dialogic exchanges when explaining that “every text contributes with a different reading for each child, a narrative they can talk with their parents or their teachers by saying “*Look teacher here it says that...*”” (Yataco, 2022, Min 33:47). It has been detected as well the possibility of discovering new contexts “For example, in one of the train books, a child could ask his mom or dad if they had ever been on a train before. Probably because he found the image of the train fascinating. This interaction enhanced a dialogue with the parent” (Ibid.,). The intertwining of both visual and dialogical practices when interacting with the books responds to their main objective: encouraging children to express themselves.

Clara enlists the features of expression, reflection, creativity and the expansion of vocabulary when discussing what she thinks children learn through image reading practices. These enlisted features respond to a meaning making process. Clara has observed how shy and quiet children progressively become more expressive. Clara incites children into dialogue when asking “*what do you think?, why do you believe that?*” (Min 31:20) so children can then reflect and express their opinion. These reflections or transactions of children’s lived experiences and the book’s images lead them to a creative process in which Clara again mediates “I ask “*now that you finish this story, do you think you can create another one?*”” (Min 31:20). Finally when referring to expanding the vocabulary Clara states “We enhance that our children grow while expanding their knowledge, meanwhile they expand their vocabulary. Usually one can focus only in the common worlds one is used to. But if the child asks “*what is this?*” He can be asking about objects that they don’t know very well” (min 31:20).

**Proposition:** *Enhancing a reading space at home encourages children's parents, brothers or sisters and other family members to participate in the reading dynamic.*

Mery explains Bibliomochilas versatility for enhancing reading spaces in two scenarios: the Bibliomochila arrives home to accommodate its books into the reading space that parents conditioned for their children; and the bibliomochila is carried by the child while coming along with their parents to the chacra for them to read wherever they want while waiting for their parents to finish their work. The Bibliomochila' provides the child with the autonomy of deciding when and where to read "we understood that reading doesn't have to be imposed, it has to be for pleasure." (Yataco, 2022, min 37:50).

In the case of Marcela she explains that whenever she enhances the reading mediation with Camilo, she lets him choose the space, in bed and in the garden are the most frequent reading spaces. When explaining the reading dynamic, Marcela makes a recurrent emphasis of the word "sharing" to express how this experience of joining her child's reading space has allowed her to observe his development as a creative reader that invents narratives based on the image.

Luis and Rosa work in the chacra [crop]. Their availability for reading to Pedro seems compromised when feeling exhausted after their workday. However they always try to find time to read with Pedro before he goes to sleep. Luis says "It's good for him to have that habit, and if I don't join him, well I will lose the chance of giving him something that will be useful for him in the future. So we both make the effort of reading him before he goes to sleep" (min 05:16).

The absence of a physical reading space has been a problem that the itinerary modality of the bibliomochilas responded to by adapting to children's homes and the places they frequent. The presence of the books at home invites parents and children to gather around and read together. Still, parent's availability is a factor that compromises a reading space to take place, even if the child does have the initiative. Upon this scenario, mediators have tried to reinforce children's autonomy for them to read whenever they want even if there is not an adult around.

**Rival:** *The reading practice is mainly perceived as a duty to accomplish for a school task, rather than an activity for the children's pleasure*

Luis Rojas recognizes a lack of initiative after workday. Thus, the responsibility he has with Pedro's school, forces him to accomplish the reading dynamic with his son. In between this feeling of imposition, Luis reflects on the intellectual benefit his son will receive if he endures this reading with him. Luis constantly highlights the importance of this reading activity in Pedro's future and how this is an opportunity they have to take advantage of "for his forward development" (min 06:54).

The parent's description of the reading activity as a benefit for the child's future rather than an activity for their pleasure is mainly sustained by the educational setting where books are connected with education, and reading is seen as an instrument for learning. Parental ideas about what children learn through image reading points to the learning of values and habits.

For example, Andrea García (four year old Mario's mother) said, "In the reading, if there is a little boy that washes his teeth, and showers, Mario learns values and to be well behaved, to help." (min 08:49). Andrea expands her idea of Mario learning values when she uses the same reading dynamic for correcting his behaviour "We had to start inventing stories in which Mario misbehaves. He shows himself very attentive every time he listens to his name (min 09:51). [...] When he misbehaves, he reflects. Then he reads, he imagines and meditates on what is good and what is bad (min 10:22)".

At the same time, parents often mentioned how image reading enhanced imagination and creativity. For example, Luis Rojas perceives image reading practice as an activity that helps Pedro "To develop his imagination, because he doesn't even know how to read our language yet" (min 21:30). Rosa Rojas mentions social skills in addition to imagination "It helps him to be more social. To be social, to participate, and to be brave. I always say to him "*speaking, singing and dancing*". [...] So yes, that would be, to be brave, to express and be imaginative" (min 22:19)

The understanding of reading as an instrument for incentivizing imagination indicates that beneath the ideas that connect reading with education, there is a starting point for perceiving reading as a leisure activity, for the delight of the children.

**Rival:** *Parents do not perceive the activity of images as a waste of time but do want their children to learn how to read and write texts.*

Rosario acknowledges that early educational level teachers are constantly pressured by parents if their children are not reading “*the teacher is a bad teacher, my child doesn't know how to read the alphabet, he doesn't know the letters*” (Obregón, 2022, min 30:50). Parental pressure means some teachers go ahead with teaching children to read texts at a very young age. This learning is mechanical and not meaningful, Mery explains, in those learning scenarios: “the child only repeated or sang the numbers. If he forgot the number 4, he didn't know that the 5 followed it. [...] This was a momentaneous learning, it wasn't meaningful for the child” (Yataco, 2022, min 37:50).

Although the practice seemed to be beneficial and somehow a creative dynamic to do at home, Andrea García expressed a great desire for Mario to start reading and writing “We hope this year he starts reading, a little, to write as well [...] (min 12:03). We are all concerned. We want him to start writing his name, because some other kids that had the opportunity to attend school by this age already know how to write their names. Mario transcribes a lot, everything that we teach to him, he transcribes it. But we lack the abilities of teaching ways to read to Mario” (min 12:59). In response to these concerns, during Mery's interview she explains that they are currently working in the creation of a campaign with the UGEL to tackle the common idea of forcing children to read written texts and write before six years old. The fact that this idea prevails in some Yauyos' parents and teachers is because written text reading is seen as the main reading modality for their children to learn so they can receive a proper education.

### **4.3 The Bibliomochilas project's ability to endure**

**Proposition:** *Image reading might be seen as practice accessible for anyone to start embracing literature.*

Image reading practice has been positively accepted by the Yauyos' community, mainly because the illustrations invite them to return to the book and observe. There are no obstacles perceived. Mabel explains “Image reading practice, I think is universal. Because for images there are no languages, there is no colour, no ethnic, there is no limit. It's universal. What we

see, we can interpret it depending on the way we observe. Images are universal” (min 57:34). Marcela reflects on the impact of this image practice on herself: “At the beginning I was bored and said “*Oh! Yes, that book is in English, I am not going to understand*” but when you start looking at the images, you start to understand, because when you see the images they start taking you, they start telling you a story” (min 30:03). Cecilia perceives image reading as a pleasing invitation “for the people that don’t like to read, to suddenly have the desire to read. Through the drawings it is more inviting, mostly for children. They can relate, imagine and create tales, stories and legends. If you give them a reading full of text they don't like it because it's exhausting. Well, that’s what I have noticed and observed in my children” (min 36:52).

Although parents and mediators embrace the practice themselves, there is a strong prevalence of the idea that image reading is a practice for small children at an early educational level which precedes the learning of reading written texts, the “formal” and “conventional” modes of reading. Hence, image reading is perceived as an emergent literacy instrument.

**Rival:** *The reading practice meets an end at school and at home when moving to primary education.*

In the case of Camilo (4 years), he still has two years to participate in the reading program. However, his mom Marcela, recalls a reading transition Camilo will endure from early education to primary school “In primary level they will give him the Education of Ministry books. They give them books, but they are not like the early educational level ones. They do not have drawings. I know he will not like them that much, but he has to learn with those books” (min 27:06). This statement within this rival takes us back to the idea of parents perceiving the reading activity as a school task, as discussed above.

When discussing the possibility of expanding the reading programme to other educational levels, Mabel confirmed its implementation in Primary Education “Our specialist [Mery Yataco] managed to develop and give continuity to this project so it could move forward to primary education, and perhaps consequently to secondary education as well. To give the project continuity. We succeed with 3 year old children that used to be shy and restrained. The possibility of having access to books granted them autonomy, they were able to appropriate their own reading spaces and say “*my book*” and “*the kindergarten backpack*”” (min 54:14). There is a goal of empowering generations by surrounding their whole education with books,

and hence, reading spaces. However, it is not clear if the image reading practice will prevail in Primary school in case they achieve the translation of the English written text. A problem that takes us to the rival of the discomfort the English written text causes and the conflict between conventional and non-conventional reading in children.

**Proposition:** *Mediators' constant training is fundamental for embracing a democratic reading practice.*

Clara poses three main practices for inviting parents to adopt in their mediator's role: encouragement, involvement and awareness. When teachers speak to parents they try to encourage their participation for the benefit of the child. She mentions the examples of "*Yauyos Si lee [Yauyos does reads]* congress and *Formando Familias Lectoras* strategy, possess inspiring phrases in their titles that create a sense of belonging among parents. We have achieved then perhaps, not a 100%, but maybe an 80% of parents' participation" (min 18:22). Clara concludes "We want to create awareness in parents, in a nice and inviting way, not in a meaningless way. We want them to get involved with their children while reading" (min 21:29). When training teachers and parents for becoming reading mediators, there is an implied construction of a community of readers with tools to exert their roles. An example of just giving the books without the training is given with Rosario's experience at UGEL Huánuco.

*Yauyos Si Lee* was a three day virtual international congress that took place on UGEL 13 Yauyos Facebook page (<https://www.facebook.com/yauyos.ugel>) from 28th to 29th of September in 2021. National and international mediators, artists and specialists of children's literature participated. UGEL 13 Yauyos second international congress *De la Oralidad a la Lectura* [From oral to reading tradition] was offered in a hybrid modality from the 19th to 23th of May 2022.

Teachers and parents embrace their roles of reading mediators when that involvement leads them to actively participate within a community of readers, providing a space where they are able to evidence their children's progress through the narratives they create, and for starting to implement a democratic reading practice when given the tools to do so.

**Rival:** *The continuity of the current reading practices strongly depends on the organisers and mediators' permanency on the project.*

As a principal, Mabel traced the goal within her institution of reading 800 books during



children's Early Educational years (from 3 to 5 years old). This gives children 3 years to complete the goal, which they trace using the "lectometro" [reading thermometer] each of them have at home. Mabel affirms that this was a personal decision she took as a principal of her institution "I have set a goal of 800 books, why? Because Zona Sur Chico has 800 books designated. In my institution, books have already rotated. But in the other institutions where the principals are hired, there was a certain fear. Books didn't rotate, they stayed inside the institutions. I reported that to my specialist as I am also myself coordinator of the Zona Sur Chico" (min 22:30). Mabel detects that this problem relies on the type of contract principals have, "hired" or "named". A hired principal is constantly rotating from one institution to another. Whereas a named one, as herself, is established at their institution for a longer period of time so it is easy for them to give continuity to projects.

Both Mabel and Clara point out that the motivation and creativity which Mery Yátaco has incentivated in teachers, standing from an institutional position, has prompted the development of the project. When observing the project's structure it can be perceived that the task delegation Mery Yátaco has designated to each "Maestra Fortaleza" has generated the appearance of community leaders in Yauyos' districts. As Mabel states, there is a weakness from the side of the institutional bureaucracy when constantly rotating educators, however the ones who remain have a great opportunity to perform a more fruitful role in benefit of their community.

#### **4.4 Additional Findings**

##### *Generational emancipation for the appropriation of reading spaces*

Besides the propositions and rivals previously analysed, there was a recurrent idea of achieving a generational emancipation for appropriating reading spaces that the interviewees expressed when referring to their purpose of undergoing their reading promotion programmes. Mery shares "Under my own personal experience, I didn't have the chance of having a mediator nearby. Now that I have reached this position I can have the privilege of interacting with these books that attract me. If an adult can change, imagine what a child can do" (Yátaco, 2022, min 44:24).

Focusing on Yauyos' lived experiences towards the written text authoritarian background "la letra entra con sangre" [the written word enters with blood] (ibid., p. 16), if there is to be an emancipation for appropriating reading spaces, it has to be done through another modality. In the context chapter I have discussed parent and educator concerns of amending the present generation with a better education that improves Peruvian reading habits. A response to this was given through the Ministry of Education's Plan Lector. However, the written text reading modality is an "old" instrument of a traditional educational system that in this case perpetuates a cycle of inaccessibility to books and its reading spaces. This same act of instrumentalization has caused image reading modality to be perceived as simply a leisure reading activity for children. Because it is not framed by educational normatives, it is referred to as a non-conventional reading.

When appealing image reading modality, Yauyos teachers have evidenced "that effectively, children don't need to know how to read for being able to read. They don't need to know the letters to be able to read" (Yataco, 2022, min 33:47). This recognition that detaches reading from the printed letter allows to visibilize that image reading modality can be a path for achieving a generational emancipation towards the appropriation of reading spaces. These reading spaces are envisioned as a safe stage for children to speak, to express themselves. The project has also demonstrated that image reading modality is an inclusive path that not only embraces children who still do not read in a "conventional" way, but also adults who feel alienated from books when inviting them to participate as readers or/and mediators.

In the next chapter of Discussion I will synthesise the analysis' findings for adapting the main insights into a framework that will allow to visualise Bibliomochilas' path for approaching a "Democratic Reading Practice".

## **Chapter 5: Discussion**

In this last chapter I will first answer my research question by approaching Well's (2002) model of *Framework for the Articulation of Activity and Discourse*. While tracing the model, I will draw conclusions towards the routes and features that structure the Bibliomochilas project.

Finally I will raise the limitations and implications of the present case study within the field of children's literature.

Wells' (2002) model was employed to display the Bibliomochilas and UGEL 13 Yauyos strategy in a map that integrates the theories discussed in the literature review: Democratic reading practice, dialogic exchanges and image reading modality. The resulting map locates participants, their context and their social dynamics in order to recognise and organise the participant's perceptions collected throughout this case study and thus answering the research question:

*In what ways do image reading modality and dialogic exchanges mediated by the Bibliomochilas Project in Yauyos mark a change towards a more democratic reading practice within school and home contexts?*

## **5.1 Bibliomochilas case study framework for reaching a “Democratic Reading Practice”**

### **5.1.1 Activity**

**Philosophy:** UGEL 13 Yauyos strategy “Formando Familias Lectoras” is strongly characterised by a community based philosophy, a jointly communicated experience recalling Dewey's (1916) definition of Democracy. The objectives are to (1) develop a reading community within families, (2) empower teachers as community leaders “Maestras Fortaleza”, (3) lend and rotate the Bibliomochilas' among the communities, and (4) plan of reading promotion projects that recognise and respect the plurality in Yauyos. To achieve a community of readers as proposed by Lerner (2003), Yauyos' early educational level has undergone a transformation for moving away from its traditional educational authoritarian structures, perceived under the objective of achieving a generational emancipation for appropriating books and reading spaces. When giving children a space and tools for expressing themselves the project has found a path for breaking a generational cycle of “culture of silence” (Shaull, 2007, in Freire p.30). This started with the appropriation of books as cultural objects. Before the bibliomochilas, “Libros Cartoneros”, was introduced as a social practice that encouraged participants to represent their daily lives and cultural traditions. Participants

emerged as authors. Libros Cartoneros' workshops set a point of contact for transforming the perception towards the book as an artifact invested with power to master semiotic tools for producing these cultural artifacts. This book appropriation experience was enriched when receiving the Bibliomochilas. Parent and teacher comments point out how they themselves and children felt invited by the materiality of the illustrated books' with their diversity of shapes, materials, colorfulness and overall aesthetic features. An appropriation of reading spaces came along with book appropriation when evidencing children's domain of image reading modality, "non conventional reading". Besides this, reading space appropriation was strengthened when families were encouraged to assign a place at home for receiving the bibliomochilas and a time for mediating the reading activity.

**Register:** The features of field, tenor and mode are found In this dimension. Bibliomochilas project "field" can be depicted as the shared book reading at home or school. The relation of the participants, "tenor", responds to Vigotsky's (1987) ZPD conditions of collaborative assistance and meaningful learning while weaving an affective bond that intertwines the triad of child - parents - teachers. In these encounters children learn the "rules of book-behaviour" (Kümmerling-Meibauer, 2011) and create a bond with the book's materiality (Petit, 2001) in order to appropriate them. This triad tenor as conferred by López (2005) in "Didáctica de la Ternura" leads to establish "mode" as the dialogic exchanges where the child-parent-teachers read and produce texts together.

**Situation:** The main limitation I have identified is the national and generational perception of reading as an educational instrument. Written text reading modality referred to as "the conventional reading", has been and still is an instrument in favour of a vertical educational system ("Banking education system" as described by Freire (2007)). This results in, the discomfort towards the English written text of the Bibliomochilas' books and the need for translating the text for acknowledging the "right answer". Image reading modality or "the non conventional reading" does have a foundation under this perspective when relating it to emergent literacy. However, participants do embrace its instrumentalization for propelling imagination, an affordance that opens a path for deconstructing the idea of reading as educational, as an imposition, into reading as leisure, for pleasure.

### 5.1.2 Action

**Curricula:** The educational setting of the model converges “Formando Familias Lectoras” reading promotion projects, “Plan Lector” demands and Bibliomochilas’ trainings and rotational dynamics for responding to the lack of oral expression that UGEL 13 Yauyos identified on its diagnosis. The staged actions for improving communication skills in children strongly depend on early educational teacher’s training as reader mediators for establishing dialogic exchanges. Therefore the deconstruction of a vertical student-teacher relationship into a horizontal one; a change that detaches from the imperative of the written word, and enhances dialogues towards the image. Teachers then pose questions for children to initiate and expand the telling of their interpretations (in a similar approach to Chambers’ (1995) *Tell Me*); they train parents for mediating books at home and encourage children’s autonomy for approaching books in case there is no mediator. Overall, these actions allow children to create a reading habit and an environment where they can have the initiative of approaching reading spaces and where they feel comfortable sharing their interpretations.

### 5.1.3 Operation

**Behavior:** Wells’ (2002) speech development and discourse construction; Maine’s (2015) co-constructive moves; Rosenblatt’s (1978) transactional theory; and Serafini’s (2014) social semiotic and sociocultural definition of visual literacy, have shed a theoretical insights to understand Yauyos’ children meaning making processes for constructing discourses based on image reading modality. The sociocultural lens of the authors makes visible the social nature and situational event within the discourses children create while transacting with the images’ semantic codes, and the main importance of the language in a stage where children’s knowledge building is mainly conferred to speech. In my literature review I noted that learning language is learning the foundations of learning itself (Halliday, 1993 in Wells, 2002). Wells’ (2002) approach to Vygotsky and Halliday language development theories, points to the participation of children in social transactions, enculturalization, for propitiating the mastering of the semiotic resources of their culture, language. Hence the lexicogrammar, semantic and phonology resources for children to compose their discourse. This approach allows us to position image reading modality as a social semiotic transaction. Parents recall that their rural

context does exert a great influence on the narratives children create towards the image. Their examples demonstrate that nature is a recurrent topic. Children's lived experiences at home and with their cultural and social world in Yauyos compose a visual and oral vocabulary that can be expanded and transformed in the reading spaces that the Bibliomochilas illustrated books offer. The information consumed through television and/or the internet could also be tentatively added to Yauyos' children schema.

When reading the images in the books, the progression of the child's speech construction is determined by the transaction of the elements they perceive in the images, their existing knowledge of the world or schema (Maine, 2015) and concrete utterances (Bakhtin, 1986) for mediating their interpretations in a discourse. As it can be seen, interpretations are not limited to the number of elements in the images' compositions, a single reading sequentiality or the author's intention. Image's spatial nature or non-linear progression in relation to the transaction's situational event propels a polysemy of interpretations.

#### **5.1.4 Meaning Potential**

**Democratic reading practice:** Maine (2015) explains that in a dialogical space of possibility, children tend to ask questions, pose hypotheses, and most importantly, create narratives that lead to a conclusion or problem solving. The image reading modality that Peruvian children are exerting with Bibliomochilas illustrated books emerges from a dialogic space of possibility as the one described by Maine. This dialogical space of possibility, presented in a similar way to how Petit (2001) envisions intimate and public reading spaces, it's a space where the routes of Activity, Action and Operation described above are met. I have named this space "Democratic Reading Practice". This is a point of contact to break barriers between children and adults for embracing horizontal participation. Serves as a stage for expressing interpretations, for knowledge building, for being imaginative and expanding vocabulary, along with providing skills for creating new narratives or producing new books in the case of Libros Cartoneros. This is a space where children can perceive reading as a social practice with a purpose that detaches from education, from the imperative of the written word when exploring reading's multimodality.

As a result, children and adults as well, can encompass their lived experiences with what they perceive in the image for discovering answers, relating feelings or simply expressing their ideas. In the following diagram I have showed how all these come together:

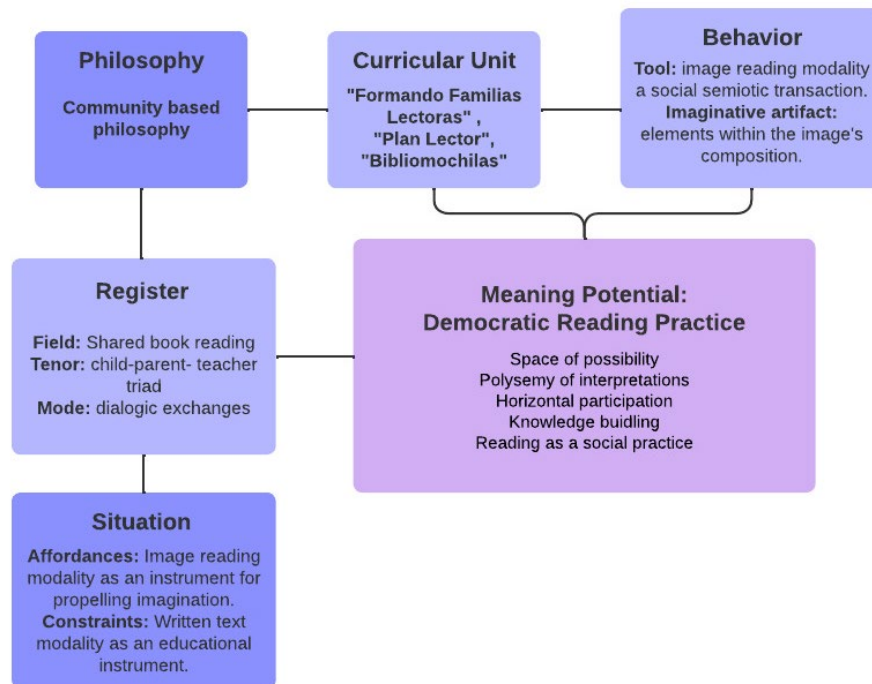


Figure G: Bibliomochilas case study framework for reaching a “Democratic Reading Practice”

## 5.2 Limitations

The most relevant limitations were the impossibility of travelling to the field, conducting observations and engaging in face to face dynamics with the participants. Observations are one of the two main recommended sources of evidence in a case study, besides interviews (Yin, 2018, p.12). However, the focus of this research was based on co-constructing an understatement towards the Bibliomochilas literary phenomena: its tools (image reading modality) and artifacts (Bibliomochilas illustrated books and picturebooks) that Yauyos community has approached for reaching a democratic reading practice. Collecting data through online interviews with some of the participants allowed me to reach this goal. The participants were adults in the roles of organisers, mediators and parents, therefore the present case study is constructed with an adult gaze. Although children were not interviewed, mediators and parents were able to give a detailed description of children’s image reading practices based on

their observations. “Operation” was written based on the collected data and the theoretical basis. My current hypothesis is that children practise an image reading modality in a similar way to the one done with wordless picturebooks. For strengthening or evidencing this proposition, empirical research with children would be needed.

### **5.3 Implications**

Segmenting the project into the features of “Activity” (Philosophy, Register and Situation), “Action” (Curricular Unit) and Operation (Behavior) allowed me to structure the Bibliomochilas case study in a “reading at early educational level situation type” that might serve as a model for adapting to other similar contexts. The purpose of analysing and segmenting the collected data in routes has been for tracking the project pathways to a democratic reading practice. This structure has allowed me to depict the weaknesses and strengths for the project’s organisers and teachers to evaluate. This has also been done with the aim of supporting the project’s sustainability.

Through this case study, I aim to visibilize the work of a resilient community that has achieved to disestablish traditional structures by weaving threads of affectivity towards each other. Democracy is met in each unit, triad or point of contact of child-parent-teachers, whose effort and compromise operates the itinerary libraries and its book mediation. Underneath these actions, the desire of nurturing with possibilities to those who start to read the world, becomes a claim for accessing and appropriating books and its reading spaces. To appropriate reading spaces is to achieve a generational emancipation that breaks cycles of silence. The insights I have collected evidence image reading modality as a path for appropriating reading spaces and as a tool for co-constructing discourses (narratives) or dialogues, for children to ask, evoke, create and moreover, speak!

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## **Interviews**

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Anonymised: FLORES, M., 2022. *Interview Parents*. Zoom Interview, 18 February.

Anonymised: GARCÍA, A., 2022. *Interview Parents*. Zoom Interview, 11 March.

Anonymised: CLARA., 2022. *Interview Mediator*. Zoom Interview, 17 February.

Anonymised: MABEL., 2022. *Interview Mediator*. Zoom Interview, 20 February.

OBREGÓN, R., 2022. *Interview Organiser*. Zoom Interview, 15 February.

YATACO, M., 2022. *Interview Organiser*. Zoom Interview, 16 February.

## **Appendices**

### **Appendix 1**

Dear Diana Cruz Velásquez

**School of Education Research Ethics Committee**

**Project Title:** Visual Literacy in Peru: A case study of Bibliomochilas Project in Yauyos

**Application No:** 402210104

The School of Education Research Ethics Committee has reviewed your application and has agreed that there is no objection on ethical grounds to the proposed study. It is happy therefore to approve the project, subject to the following conditions:

- Start date of ethical approval: 20/12/2021
- Project end date: 30/11/2022
- Any outstanding permissions needed from third parties to recruit research participants or to access facilities or venues for research purposes must be obtained in writing and submitted to the School of Education Research Ethics Administrator before research commences. Permissions you must provide are shown in the reviewer feedback form, titled *Notification of Ethics Application Outcome*, that has been sent to you.
- Data collected should be held securely for the period you indicated in the application and any personal data collected should be appropriately managed in accordance with the General Data Protection Regulation.
- The research should be carried out only on the sites, and/or with the groups and using the methods defined in the application.
- Any proposed changes in the protocol should be submitted for reassessment as an amendment to the original application. The *Request for Amendments to an Approved Application* form should be used:  
<https://www.gla.ac.uk/schools/education/research/ethics/forms/>

Yours sincerely,

Dr Paul Lynch  
School of Education Ethics Officer

**Appendix 2**

# Plain Language Statement

## **Title of project and researcher details**

*“Visual Literacy in Peru: A case study of Bibliomochilas Project in Yauyos”*

Researcher: Diana Cruz Velásquez

Supervisors: Prof. Evelyn Arizpe and Prof. Cristina Aliagas

Course: Dissertation research

## **Dear Organisers,**

You are being invited to take part in a research that aims to analyse the project of Bibliomochilas. A series of interviews will be held with the parents, mediators and organisers that conform the community of Bibliomochilas project.

Before you decide if you want to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the information on this page carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

I hope that this sheet will answer any questions you have about the study.

### **1. What is the purpose of the study?**

Collect experiences through a series of interviews that allow me to analyse how the literary project of Bibliomochilas is impacting the reading practices of children in Early Education of Yauyo’s province.

### **2. Why have I been chosen?**

You are being asked to take part because you are a valuable participant in the project. Your participation will lead to a better understanding of the reading dynamics children are experiencing when interacting with the picturebooks the Bibliomochilas contain.

### **3. Do I have to take part?**

You do not have to take part in this study. If you decide not to take part, your decision will be respected. If you do accept to take part in the project, but suddenly change your mind, just let me know and I will not use any information you have given me in my writing.

### **4. What will happen to me if I take part?**

Interviews will be held through video calls using the ZOOM platform. They will take about 20 -30 minutes to be completed. For the interview, my main focus will be to acknowledge Peruvian educational context, and hence to emphasise in the reading context of the community of Yauyos.

You do not have to answer any question that you do not want to. I will record the video call using the ZOOM platform recording option, so that afterwards I can listen carefully to what was said.

I will be finished gathering data by March 15, 2022.

**5. Will the information that I give you in this study be kept confidential?**

I will keep all the data I collect about you and your child's personal information (name, surname, age and time being an active participant in the project) in a locked file on my computer. When I write about what I have found your names will be mentioned because you occupy a public position in representation of Bibliomochilas project.

However, if during our conversation I hear anything which makes me worried that you might be in danger of harm, I might have to inform relevant agencies of this.

**6. What will happen to the results of this study?**

I will analyse the data I collect from participants, and present it in the dissertation which I am writing for my qualification, IntM in Children's Literature, Media and Culture. The findings will be presented in English and Spanish languages to allow educational institutions and organisations involved with Bibliomochilas project to understand the ways they may or may not have changed literacy in children. I will also present the information to colleagues. I will destroy the data at the end of the project.

**7. Who has reviewed the study?**

This study has been reviewed and agreed by the School of Education Ethics Forum, University of Glasgow

**8. Who can I contact for further Information?**

If you have any questions about this study, you can ask me, Diana Cruz Velásquez




or my supervisor, Prof. Evelyn Arizpe ([evelyn.arizpe@glasgow.ac.uk](mailto:evelyn.arizpe@glasgow.ac.uk))

or the Ethics officer for the School of Education, [Paul.Lynch@glasgow.ac.uk](mailto:Paul.Lynch@glasgow.ac.uk)

Thank you for reading this.

End

## Appendix 3

-  Bibliomochilas project background
-  Participants' own perceptions, impressions and meaning while performing their role in the Bibliomochilas project.
-  Bibliomochilas project's ability to endure

First I would like to thank your availability and constant support for collaborating with me in this interview's process, Mery. As you know, these interviews will be useful for analyzing the practices that Bibliomochilas project currently enhances on Yauyos.

**Consent**

Before starting the interview I would like to read the following statements with the purpose of guaranteeing that you feel comfortable with the process:

Your participation is voluntary and that you are free to withdraw at any time, without giving any reason.

Your name will be mentioned in any publications arising from the research due your public representation of the Bibliomochilas project as one of the Early Education Specialists from UGEL 13 Yauyos.

The material will be treated as confidential and kept in a secure storage.

Considering those last statements,

Do you consent to being part of this research project?

Do you consent to record the present interview?

	Question	Answers
	1. Could you tell me about the current reading habit in the Yauyos community (children, teenagers, parents and colleagues) and why is it important to focus on Early Education level when implementing a reading habit?	x
	2. Do you consider that the proposals of the "Reading Plan" ["Plan Lector"] of the Education Ministry (2006) and Cultural Ministry (2021) for Early Education Level are provey useful tools for encouraging reading and hence, access to books in Yauyos?	
	3. Were there any other reading plans focused on Early Education Level implemented before Bibliomochilas project?	She indirectly answered this question when explaining the cartoneras book project in which they collected folkloric tales.



	<p>4. When interviewing Rosario yesterday, she commented that she met you during a series of training sessions, and therefore, that was the start point of the Bibliomochilas project. Would you tell me a bit of when and how the Bibliomochilas project was developed?</p> <p>By the time that the books arrived in Yauyos, What did you thought when seeing, touching and passing the pages of these books that “Mi Primer Libro Perú” sent?</p> <p style="text-align: center;">At some point, did you consider that perhaps the language in which these books were written might be a barrier? How did the image reading practice that these illustrated books enhanced was embraced by teachers, parents and children?</p>	x
	<p>In the last few years, “Developing Reading Families” [“Formando Familias Lectoras”] project of UGEL 13 Yauyos has demonstrated the viability of implementing a different reading practice through the Biblioichilas in a multicultural and intergenerational context when enduring a sanitary crisis (Covid-19).</p> <p>5. Which are the factors that you consider that have influenced the project to be embraced? What can be improved?</p>	
	<p>In the book, “Perceptions of the XXth Century Educational System for improving the XX1st” [“Miradas sobre el Sistema Educativo del Siglo XX para mejorar el del siglo XXI”] I have noticed that your reflection focuses on transforming Early Education level current system into an environment that enables children to develop creative, communicative and autonomous skills,</p> <p>6. What would be the role of the bibliomochilas’ illustrated books in this learning environment? What other abilities do you think that can be acquired?</p>	x
	<p>I have also noticed the recurrent statement on the book in regards to the lack of infrastructure, therefore children’s libraries,</p> <p>7. Do you think that the Bibliomochilas project can permanently fulfill thE lack of children’s libraries in Yauyos? Then, it caughts my attention, why a bibliomochila and not a children’s library in Yauyos?</p>	
	<p>As you might acknowledge, part of the interviewing process is collecting parent’s experiences in relation to the project. Therefore,</p> <p>8. Would you like to suggest a question, an important doubt you might have, for the parents to answer?</p>	<p>What does parents think when observing how their child speaks and narrates? What is their opinion in regards to that change?</p>

	<p>Finally, I would like to close this interview with the following questions:</p> <p>9. Do you consider that the image reading practice having place when interacting with the illustrated books might be a standpoint for democratizing literature?</p> <p>How do you visualize the future of the children that are experiencing this reading practice?</p>	x
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**Impressions:** Mery’s interview was very punctual, she managed to detail with great precision the sequentiality of “Mi primer Libro Perú” work in Yauyos community. She emphasized what children do and see when they responded to the practices. For her, it's very clear that the success of the project lies in training all the people involved with the children’s development for assisting their reading practices in a better way. She also mentioned a memory of her childhood, how she didn’t have access to a reading experience and therefore, how at the present moment through her position as an educator of UGEL can promote opportunities for children to access a reading experience. She repeatedly referred to image reading practice (visual literacy) as a “*non conventional reading practice*”. That is the concept she uses for naming the fact that readers ignore text and focus on images. She suggests that the child, because of their inexperience, ignores the text and automatically diverts their gaze to images.

## Appendix 4

### Mery Luz Yataco

Interviewer 00:00 Listo, si te aparece la grabadora?

Mery 00:05 Todavía no

Yataco

Interviewer 00:06 Todavía no? Ok a mí aquí me parece que está grabando. Si?

Mery 00:25 Ahora si ya aparece la grabación.

Yataco

Interviewer 00:27 Super! Entonces bueno, vamos a comenzar con nuestra entrevista. Y para iniciar quisiera comenzar platicando acerca del contexto, del hábito lector en la comunidad Yauyos, ya sea en niños, adolescentes, adultos, incluso colegas en la comunidad de Yauyos. Qué es? Qué es lo que está sucediendo ahorita con el hábito lector? Y por ende, por qué enfocarnos en los niños de nivel inicial para inculcar el hábito lector?

Mery 01:04 Bueno, mira, esa propuesta apareció a partir justamente de un diagnóstico y las instituciones educativas de nivel inicial, como también de un programa no escolarizados, porque también tenemos en lo que la UGEL 13 de Yauyos, no? A partir de nuestro acompañamiento, visita a nuestras escuelas. Se pudo observar que nuestros niños tenían poca expresión oral, no se comunicaban, eran tímidos en el momento y lo más visible es que la biblioteca no era visitada, no era atractiva para ellos. Entonces a partir de ello, levantamos información, hicimos nuestro diagnóstico y pudimos observar que efectivamente, bajo los índices que se marcaba de las evaluaciones de los niños a fin de año, veíamos que eso no progresaba. A partir de ello vimos la mejor forma de poder levantar esta necesidad que había en las instituciones educativas y propusimos, primero levantar la información de los niños a partir de sus convivencias en su comunidad. En Yauyos las comunidades tienen festividades, tienen fiestas patronales, tienen también sus actividades propias del lugar que los niños participan con sus padres. Entonces, a partir de ello empezamos a recopilar, con el apoyo de los padres y las maestras, las historias que viven su comunidad: fiestas, sus leyendas, no? A partir de ello, que puedan dialogar con sus niños. Eso fue el primer motivo que nos llevó justamente a proponer esta propuesta con la necesidad y demanda que tienen nuestras comunidades, con nuestras familias y por ende nuestros niños. Y también tener en cuenta que nuestros padres de familia de la comunidad de Yauyos, pues su nivel educativo es muy bajo, no? Algunos ya han empezado primaria, que es el después de inicial, sigue primaria. No habían hecho y otros que no han terminado. Entonces esa necesidad era muy latente. Otro que también en nuestras comunidades no hay bibliotecas, no hay libros disponibles para que puedan ellos desarrollar esta oralidad en los niños. Entonces empezamos por ello, para poder ellos recolectar. Ahora esa recolección de historias, de leyendas, cómo lo podíamos poder compartir con otras escuelas, compartir con otros distritos. Entonces buscamos una estrategia.

Interviewer 03:58 No te preocupes, Mery, no te preocupes, todo bien. Continuamos aquí

expresión oral = diálogo? →

lectura como Práctica social  
Teoría de Halliday de lenguaje social

lectura para el desarrollo de la oralidad, el diálogo →

Problemática generacional

con la grabación.

- Mery Yataco 04:06 A partir de allí, vimos la estrategia del libro cartonero para poder justamente publicar estas recolecciones, porque eran parte muy importante de ellos que eran contados por sus padres, sus abuelitos, que son los sabios de la comunidad. Entonces, a parte de que ellos convivía, conocían esas actividades, entonces se sentían involucrados en ellos. Empezamos a poder ver que los niños, a partir de lo que habían recolectado, podían contarnos sus historias, según lo que habían investigado y poder pues tener sus redacciones con sus papás, contarnos sus historias. Y pudimos ver que había un poco mayor fluidez de comunicación con ellos. Entonces empezamos a sentir que efectivamente estábamos yendo por el camino correcto, no? de poder ayudar a nuestros niños a que puedan mejorar esa necesidad que le planteaba. Por allí empezó esta aventura, por decirlo así, que nos llevó, pues justamente a poder buscar aliados y buscar las formas de que nuestros niños, a pesar de la distancia que nuestro Yauyos esta pues a 6 horas de la misma capital, puedan tener las posibilidades, no? uno propio de ese lugar, recolectando con el material que tenían a la mano, que es el cartón. Es un material de reuso. Y entonces a partir de eso, pues empezamos esto. Entonces eso fue lo que nos motivó a poder realizar esta propuesta, no? Como te decía, es parte de una necesidad. Y bueno, estamos atendiendo aún lo seguimos haciendo. Primero con nuestros niños y ahora la necesidad no solamente es el niño, sino también ese sensibilizar al padre. Bajo esta propuesta, formando familia lectoras. Eso sería, Diana.
- Interviewer 06:08 Entonces engloba a todos los miembros de la familia, podríamos decir, porque son los padres de familia. Es en casa donde también tiene que surgir, tiene que ir dándose ese hábito, cierto? Y bueno, ahora que me comentabas, el proyecto tuvo punto de partida en esta recolección de cuentos populares por parte de los niños. Y cómo publicar estas historias del libro cartonero. Y el libro cartonero, me imagino, que llegó con Carol Castro, si no estoy mal. O cómo fue que saltaron a decir "bueno, esta va a ser la forma en la que lo vamos a publicar estas historias"?
- Mery Yataco 06:54 Sí, efectivamente, bajo esta mirada que teníamos por poder ayudar a nuestros niños, buscamos aliados y una de los mejor aliados que tenemos es Carol Castro, no? Con Ucumari Cartonero, que entablamos una buena amistad y le comenté, no? de esta situación que estamos pasando en nuestra provincia, Sosa nos ayudó, no? Ahí teníamos talleres presenciales. Entonces eso empez en el 2019, o sea, la convocamos y trabajamos con las maestras de forma presencial el primer taller. De poder contarle de una primera experiencia de sus propias vivencias de ella, como cada una de ellas también tienen diferentes lugares de donde pertenece. Entonces comenzamos a preguntar, "a ver qué recuerdan de ello" no? "quiénes me contaban esas historias?" Y así empezamos primero con ellos, pues la sensibilización, porque algo que tú no haces, algo que tú no participas, que no haces por ti misma, entonces no hay forma de cómo involucrar a la otra persona. Entonces esto empezó con ellas, no? Primero hasta el taller de sensibilización, de fortalecimiento y a trabajar justamente con Carol Castro esta estrategia de libros

libro cartonero  
como medio de  
esta práctica  
social

cartoneros.

Interviewer 08:20 Sí, sí, justamente estaba intentando hacer conexiones porque ayer con Rosario, ella me comentaba que ella llegó a ti por medio de capacitaciones y también por medio de Carol Castro y como vieron que eran personas muy activas con la temática. Fue así que surgió, que fue como este punto de partida para dar inicio al al proyecto las bibliomochilas. Me podrías comentar un poco más acerca de como este encuentro y cómo surgió la idea de las bibliomochilas?

Mery  
Yataco

08:58 Justamente, empezamos bajo esta pandemia a trabajar virtualmente, no? Una necesidad muy grande que tenía en nuestro contexto, porque muchos de nuestros lugares no tienen ni señal, no hay la conectividad con nuestros niños en un lugar puede tener con una señal, un número telefónico en el otro lado es otra marca. Nosotros en una presencialidad tenemos que tener hasta tres teléfonos para poder comunicarnos y muchos de los casos, no podíamos hacer esto, no? en otros lugares, ni siquiera podíamos comunicar porque no entraba ni señal. Ningún tipo de conectividad, será muy preocupantes. Trabajamos bastante con las autoridades de nuestras comunidades para que puedan ampliar la señal, por lo menos bajo esa coyuntura de la pandemia. Fuimos mejorando ya la conectividad, no al cien por ciento, El taller de fortalecimiento y seguimos con nuestro trabajo del 2019. El 2020, pues entonces nos pudimos dar cuenta de que nuestros niños no estaban en nuestras escuelas, no? en torno a nuestras familias. Esta propuesta se fue al nombre que tienen "formando familias lectoras", porque es el contexto donde ellos estaban. Que estaban es su inmediato, no? en su comunidad, no? lo que pasaba allí, no? Bajo estas situaciones que se vinieron presentando, empezamos más las capacitaciones virtuales, las maestras muy comprometidas a poder. Vimos la forma, una de ellas bajo de ese contexto fuimos vistas quizás, por muchos, porque éramos publicados bajo el Facebook en espacios públicos para que nos puedan visualizar. Buscar la mejor forma de que nuestras maestras se puedan conectar de donde puedan, no? Entonces por el Facebook, que era un espacio de repente más accesible para poder comunicarse. Entonces bajó esto, hubo muchas miradas, muchos ojos que nos miraban. Entonces a partir de ello también entablamos comunicación a través también de Carol Castro con Rosario, no? Es la que dirige "mi primer libro Perú" Entonces vio el trabajo, vio esa y la finalidad que tiene, no? Que es que con nuestros niños. Que nos satisfacían cantidad de libros y lo cual no lo tenían. Comenzamos también hacer conversaciones con las autoridades para que nos ayuden a hacer el traslado de los libros cuando lleguen. Desde mucho antes fue porque era una preparación para poder tener en realidad estos libros en cada escuela. Entonces, por un lado, la conversación con Rosario, con la directora de "Mi Primer Libro Perú" Que nos dió pues, esta gran noticia de darnos 6000 libros para nuestras escuelas, no? y a partir de eso también las maestras se entusiasmaron más, los padres de familia. De tal forma que logramos en esta propuesta, en esta donación virtual, todavía, que uno de los distritos con su alcalde puedan formar una biblioteca comunitaria. Justamente el lugar donde es Catahuasi, darle un espacio para tener esto que le habíamos promocionado tanto en este tiempo y que pues no lo teníamos. Entonces él también se sumó a

Problema  
con la  
conectividad  
internet

Las herramientas de la internet fueron una ventana para ser visibles a otros lugares

esta causa. Entonces nos dio un espacio para poder traer todos los libros, porque era también otra de las formas de dónde tener toda esa tanta cantidad de libros, no? y poder distribuir, no? a las diferentes zonas que están muy alejadas unas de otras. Necesitamos este punto medio y bajo su ayuda, pues pudimos obtener eso. Verdaderamente, que fue algo muy maravilloso que no sucedió en el 2020. Bajo esta virtualidad y tener pues la promesa de tener esa cantidad de libros para nuestros niños, no? Que nos motivaba a poder continuar y seguir con el compromiso. Que esta pandemia, no? solamente nos trajo mucha, mucha pena, también satisfacciones, porque pudimos vernos bajo estas ventanas de otros lugares, con otros países que pudieran conectarse con nosotros, con lo que estamos haciendo. Pues bajo esto, agradezco quizás si no hubiera sido por esta pandemia tampoco nunca nos hubiéramos conocido, nunca, nos hubiéramos podido ver, no? ser visibles, porque siempre nuestro contexto era presencial, sin imaginar, pues lo maravilloso que podemos conseguir bajo esto que hemos podido aprender. Llegamos a esto sin conocer, sabíamos que existían las plataformas, pero que nunca lo pudimos tener en cuenta. Nos sirve mucho para poder mirarnos en otros lugares.

Interviewer 14:49 Si, no, no, como comentadas, puede notar que mencionaste ciertos factores para que el proyecto se pudiera desenvolver más fácilmente y entre ellos mencionabas pues la tecnología que hizo más accesible estas ventanas hacia otros lugares, verdad? Y entre los cuales también pudiste conocer a Rosario y a entablar como este diálogo para poder dar inicio al proyecto. Y luego cuando ya llegaron los libros, me comentabas también, que a nivel institucional quiénes fueron los que dieron como esta ayuda para transportar, para dar el lugar, fue la municipalidad?

Mery Yataco 15:41 Sí, efectivamente, buscábamos aliados en las misma maestras, quién nos podía cumplir nuestro sueño de poder tener nuestros libros. Entonces todos tuvimos esa tarea, no? Desde personas hasta las maestras y verdaderamente que fue algo, pues algo maravilloso, no? saber que teníamos una posibilidad de tener esos libros porque, uno teníamos ya la donación. Ahora gestar cómo llegar a las escuelas, sabiendo lo distante que es, lo difícil que es traerla y verdaderamente que encontramos esa mano que nos ayudó pues a sumar a este logro, este sueño que se hacía realidad. No podría de repente describir, cuán grande era nuestra felicidad de poder saber que ya van a ser los libros muy pronto. Y soñábamos con esas fechas hasta que se hizo realidad, no? Y sumaron muchos esfuerzos. Desde la misma comunidad, de la misma parte, de la de la dirección de UGEL. Porque transmitimos los oficios, gestamos para que se pueda dar. Entonces, muy, comprometidos todos ellos, no? Colocamos "mañana encontramos, sí, nos pueden ayudar?" hacemos el oficio, pum! salía rápido del oficio y enviábamos bajo la virtualidad, encontramos esto que agradecemos mucho. Primero a Dios que hizo posible esto y a las manos maravillosa de Rosario, Carol, nuestro el alcalde, todos participar en esto y que verdaderamente ese esfuerzo que se hizo grande, pero que se logró. Tiene ahora sus frutos, tienen resultados que quizás si no hubiera sido por este esfuerzo no lo podíamos contar, no lo podíamos compartir con otros.

También fueron una herramienta para organizarte

Interviewer 17:35 No, no, no, definitivamente y no tendrían estos resultados que han podido visualizar en tan corto tiempo, verdad? Y que es lo que también les motiva a continuar. Y bueno, ahora hablando un poco de, tu me comentabas que añoraban la llegada de estos libros, cómo fue ese momento de cuando recibieron los libros? pudieron hojearlos ver todas estas imágenes? y además de esto el texto en inglés. Hubieron algunos sentimientos encontrados? o qué tipo de emociones surgieron al ver estos libros?

Mery Yataco 18:18 Bueno, en la primera mirada, cuando vimos la cantidad de libros que fuimos a poder recolectar, los libros. Fue algo grandioso, verlo nosotros, con tanta cantidad de libros en las manos y que eran pues libros apropiados para nuestros niños del nivel inicial. Entonces nosotros a nivel de la entidad, las docentes, mi persona y las profesoras que fuimos a verlos, nos quedamos maravillados. Decíamos nosotros, habiendo esas posibilidades y que ahora lo tenemos en la mano, era maravilloso. Y Rosario nos decía "pero mira Mery, tienes que tener cuidado con los padres, cuando reciban, digan "pues está en inglés, y ahora qué, me van a traer libros que mis niños no tienen, no". Entonces ella también, bastante conmigo me decía "hay que trabajar bastante con ellos e indicar a los padres familia cuál es la finalidad y el sentido que tienen nuestros niños" Yo les decía no te preocupes, porque nuestros niños del nivel inicial no leen de forma convencional. Simplemente, hacen lectura de imágenes. Entonces ellos hacen, observan. Visualizan todo el cuento o todo el libro que tienen en sus manos y él a partir de sus experiencias, van narrando el cuento que puedan observar. Entonces, y eso verdaderamente ayuda a nuestros niños. Pues porque estamos descubriendo su oralidad, estamos desarrollando una secuencia de imágenes. El sentido de izquierda derecha. La cantidad de libros que tiene. Es un, son logros no solamente de una sola área, no de la parte expresiva, el área de comunicación, sino son un conjunto de competencias que nuestros niños desarrollen al poder tener a la mano. Entonces esto, que llegamos en el primer momento, ahora era tener más de cerca a nuestras maestras, que puedan conocer. Entonces el día que llegó que íbamos allí, pero era el mejor regalo que tuvimos, no? el recibir todos esos libros, no? en un día del maestro. Y fue, o sea, cada cosa fue marcado y preciso que no lo podemos olvidar. Justo recibir esa donación, en un día tan especial de la labor que tú cumplés y con las personas que efectivamente están en esa responsabilidad de sumar a los logros.

Perspectiva de Mery de lo que es lectura visual

rompe con la idea de espacialidad y no linealidad de la lectura de imágenes  
se piensa en lectura de texto

Interviewer 21:03 Y la coincidencia con el día

Mery 21:05 ...

Yataco

Interviewer 21:14 Se está trabando un poco el audio y el video. Mery, me escuchas?

Mery 21:37 También para poder hablar por el celular, por la cámara nos vemos, no

Yataco porque se está cortando muy frecuentemente. Voy a colocar también con el celular un momentito, por favor.

Interviewer 21:46 Ok, ok, yo te espero, no hay problema.

Mery 24:24 Diana, por aquí me escuchas?

Yataco

Speaker 24:25 Sí, sí, te escucho muy bien.

Interviewer 24:27 Ah, ya, entonces mejor por aquí, por ahí nos miramos y por acá hablo.

Interviewer 24:31 Super bien, súper bien. Muchas gracias por las soluciones. Pues te escucho súper bien y también te veo. Te veo. Toda una maestra en tecnología. Ahora con esto de que tenemos que aprender del ZOOM y demás, pues hay que ponerse las pilas para dominar estas plataformas, no?

Mery 24:51 Así es Diana. Hemos tenido que aprender de lo que no sabíamos.  
Yataco Éramos, quizás desconocíamos de estos temas, pero que ahora hemos podido aprender de todas las formas por la necesidad nos conducen a ello. Pero bueno, aquí estamos, fue mejor comunicarnos Diana.

Interviewer 25:13 Si, ahorita la comunicación está mucho más fluida. Muchas gracias por buscar esta solución y bueno, dando continuidad. Pues tú me mencionabas que estos libros llegaron justamente en la fecha del día del Maestro, en la celebración del Día del Maestro. Y qué mejor motivación que ver estos libros y tener como este impulso de "bueno, tenemos que usarlos, tenemos que llevarlos a los niños." Cómo surgieron las capacitaciones de los maestros? Ellos ya estaban capacitados antes de que llegaran los libros? o al momento que llegó esta gran cantidad de libros, pues surgieron todas estas capacitaciones?

Mery 25:59 Bueno, llegó como te sigo contando, llegó el momento de los libros.  
Yataco Entonces, pero para esto ya nuestras maestras ya venían trabajando, no? ya venían ellas realizando. Porque esto llegó en el 2021, el 5 de julio de 2021 llegaron los libros a Perú y llegaron a nuestras manos. Y ya las maestras en el 2020 ya venían trabajando, con lo que los cartoneros, con la recolección de libros, con las ediciones de cuentos virtuales, con la edición de cuentos también con los niños, entonces esto sumó. Sumó más, no? Ya teníamos todo lo que habíamos recolectado en los libros cartoneros. Pero ahora teníamos ya en físico una variedad de libros, no? Fue primero con las maestras ya llevarte estos libros al mismo lugar de acopio de nuestra comunidad que era Catahuasi. Tener todo en las manos, todos los textos vistos. Hubieron reacciones, primero por las maestras de que estos libros nos decían, no? "está en inglés, lo cual van a decir que no van a poder leer." Entonces comenzamos primero a sensibilizarlas a ellas de que es lo que queremos y sabemos que nuestros niños no hacen una lectura convencional, pues hacer una lectura de imagen. Entonces ellas a partir de esta sensibilización, que empezó primero porque ya teníamos el trabajo con el desarrollo de esas competencias, pero ahora iba a aportar más ya tenemos libros en físico, no? Entonces ellas, a partir también realizaron con sus padres familia, no? Que no queremos que el niño lea de forma convencional ni que la maestra, los padres que lean simplemente que acompañen ese proceso de interacción con los libros o con las bibliomochilas que se les podía dar. Entonces los padres a partir de esto, la mirada que le estamos dando. No era que el padre le lea el libro, sino es que acompañe ese proceso de interacción con estos libros que iban a tener nuestros niños. Y entonces llegó eso primero, no? De que la maestra ya estaba preparada para ser una mediadora, acerca a esta familia de poder acompañar, no? Ya superado el tema de que los libros estaban en Inglés. que no estaban en

Fecha llegada de libros al Perú

interacción con los libros

Ellos ya habían comenzado con el desarrollo de las competencias



nveramente recalca lo de la interacción, la exploración del la materialidad quizás acá se acopie lo de la multimodalidad de visual literacy

castellano, que estaban en Inglés. Entonces también, cuando fue el recibimiento hubo también aportes de las demás comunidades, de la más instituciones, indicando incluso de que podían traducir los libros, pero les manifestamos que nuestro sentido no era que el padre le lea, sino la interacción con el libro. Que pueda el niño tener tanta variedad de imágenes frente a sus manos, pueda tocar, pueda revisar. Entonces, no era todavía para nuestros niños de nivel inicial, la prioridad de que el niño lea tal cual está el cuento, no? Si no que pueda a partir de esa relación, esa interacción con estos libros. Con esa mirada teníamos grandes logros. Y efectivamente el director también lo tomó y dijo "bueno, eso no es ningún problema" si nos dijo en el momento que hicimos la inauguración, porque era un gran acontecimiento tener nuestros libros, en Yayos y tenía que ser como es. Un buen recibimiento, participó el director, todas las autoridades efectivamente para poder dar el inicio de esta, de este gran, gran sueño ya hecho realidad, está nuestro lugar, no? Ahora nos tocaba a nosotros seguir la otra parte, no? de poder llevar a las escuelas. Entonces sumamos allí nuevamente los esfuerzos para poder llevar a cada lugar una determinada cantidad de libros que se tenía que movilizar a otros lados. Primero movilizarse internamente y luego pues que puedan rotar. Entonces fue eso, bueno, una preparación de nuestras maestras de un año anterior y que pues esto se pudo hacer. Sumado todo a las demás autoridades, ya con los libros en nuestro Yauyos. Así fue Diana.

← intento de introducir la palabra escritura x las instituciones

El recibimiento

Interviewer 30:10 Entonces podríamos decir que toda la planeación y estrategia y capacitación sucedió en el 2020, que llegaron incluso los libros y demás y se puso a funcionar el proyecto, se dio este inicio en el 2021.

Mery Yataco 30:28 Sí, sí, justamente fue en la preparación del 2020 y primero formándonos y en la formación. Y como te decía primero, si tú no lo vives, si tú no lo haces, no puedes contar ni contagiar a otros. Entonces fue esto con las maestras y luego a partir de ello, pues fuimos vistas bajo esta ventana con Rosario que casi para finalizar el mes del 2020 y nos dijo, no? "vamos a poder bajo su trabajo, que están realizando darles esa donación." Entonces ahí empezó todo este proceso de poder ser llegar, no? Hasta que en julio estuvo en nuestras manos, nuestros libros.

Interviewer 31:07 Es muy interesante. Toda esta travesía, es toda una aventura, lo que han vivido, experimentado tú también como especialista, los docentes, las familias y toda la comunidad involucrada, para también facilitar el acceso a todos, a todos, porque según lo que tengo entendido Yauyos se divide en distritos y a cada distrito, se le hizo llegar una cierta cantidad de libros, verdad? Entonces, bueno, sí, también lo que me causa un poco, me da mucha curiosidad es el momento en el que tú mencionas, el concepto de que no es una lectura convencional. A qué te refieres con lectura, que no es una lectura convencional? De dónde surgió esto?

Mery Yataco 32:09 Los niños de nivel inicial, les llamamos lectura convencional, aquel niño que puede leer, no? de forma corrida las letras o las sílabas que está en un texto. Que lo puede hacer el niño de primaria. Entonces nuestros niños de inicial no hacen ellos, no? No miran las letras, solamente miran las imágenes. Decimos que nuestros niños, por decir no hacen una lectura convencional porque no están mirando las letras y lo que dice ni deletreando, sino simplemente hace su lectura de imágenes. Ese proceso

Mery explica el concepto de "lectura no convencional"

La lectura de imágenes como una antítesis de la lectura de texto. Se asume que es un tipo de lectura que antecede a la lectura de texto. Por eso es que se debe implementar antes de primaria.

de reconocimiento, primero de lo que está indicada en cada hoja de libro. Luego hace el su cuento bajo la manera que lo comprende, bajo la manera que sus experiencias previas para hacer. Entonces el no necesita poder descifrar lo que dice una letra, una consonante para poder expresar lo que dice ese libro. Por eso decimos que nuestros niños no hacen una lectura convencional. Y lo llamamos, que el niño conoce las letras y va formando lo que dice la palabra, no. Eso lo hacen en el siguiente nivel. Entonces nuestros niños bajo esa mirada, solamente decimos y hemos podido comprobar que si hacen la lectura imágenes.

Interviewer 33:33 Cómo detectaron esto? fue porque no sé, por medio de una capacitación o fue que ustedes como maestros se comenzaron a dar cuenta de estas prácticas de los niños?

Mery Yataco

33:47 Sabemos, bajo nuestra preparación como docentes, que nuestros niños de nivel inicial todavía no tienen ese proceso de acuerdo a su nivel de desarrollo. Pero solamente lo teníamos en teoría y quizás de repente solo lo decíamos así, no? Pero a partir de esta experiencia, ya con los libros así. Vimos los resultados, no? Yo a las maestras les digo "A ver chicas, mándanos a ver los videos, cómo se están reaccionando los niños" y podíamos ver y efectivamente comprobar bajo en sí, no? Con evidencias de que efectivamente el niño hace la lectura de imagen. No era solamente lo que habíamos aprendido, quizá en las capacitaciones y en la preparación como docente, sino que efectivamente nos pudimos dar cuenta, bajo estas evidencias, que efectivamente nuestros niños no necesitan saber leer para poder leer. No necesita conocer las letras para poder leer, sino que simplemente ellos dan su lectura a través de esta experiencia, que ese contacto con libro, no? Inimaginable, que cada texto aportaba una lectura para cada niño, una narración que ellos podían contar a sus papás, podían contar pues a sus maestras mismas cuando se conectaban "Mira que acá dice" y le llamaba la atención los dibujos que quizás, bajo estos contextos que son muy lejos de Yauyos, no los tenían. Por ejemplo el del tren, uno de los libros con el tren y le preguntaba frente a lo que podía ver, si su familia, o su mamá, o su papá había subido un tren?, no? Porque le parecía maravilloso, esa imagen, no? de cómo se transportaba. En esa interacción que surgía a pesar de que ellos no estaban sabiendo qué cosa dice en el texto, pero la imagen lo decía todo y entabla una conversación con el padre de familia. Y puedo ver un video donde le decía "Mamá, y tú has viajado en tren? Cómo es el tren?" Entonces mira, todas esas situaciones que surgieron a partir de esa interacción, no? Y eso fue una de las evidencias que pudimos ver, no? Y muchas otras más que pudimos observar frente a esto, no? Y que? Y que decía, yo como especialista, mirá hasta dónde pudimos llegar con este sueño y que no solo quedó en ellos, sino que se pudo hacer realidad y que se puede ver el logro. Y podemos decir que efectivamente, que esta teoría que sabíamos, efectivamente es cierto. Porque lo podemos ver muy cercano y en cada comunidad, en cada distrito que tienen Yauyos.

Trabajo de evidencia para comprobar esta teoría de la lectura no-convencional - lectura de imágenes

vínculo entre dialéctica y lectura de imágenes

Interviewer 36:33 Sí, definitivamente. Y bueno, con todo esto que tú me mencionas de tu formación como docente, la formación de las docentes en la actualidad me trae en mente la publicación de "Calabaza Ediciones" del año pasado de "Miradas sobre el sistema educativo del siglo XX para mejorar el

siglo XXI" y tu también aportabas a esta reflexión del nivel inicial como este ambiente donde el niño se pueda, hoy en día, desarrollar de forma creativa, autónoma y también, qué más? Sí, sí, como decía, comunicativa. Darles esa voz que era algo que en el pasado, bueno, en sus propias experiencias, no estaba tan latente en el sistema educativo. Entonces ustedes están un tanto promoviendo un cambio. Tú piensas que por medio de estas prácticas de lectura de imágenes se pueda perpetuar de alguna forma estas prácticas, estas dinámicas que han ido consolidando? es posible perpetuarlas para que entren, no se, en la currícula nacional?

Mery Yataco

37:50 Mira, bajo esa mirada de concepción de lo que es el nivel inicial, había muchos errores, no? muchas concepciones erróneas por parte de los padres de familia. Y demandas que nuestros niños no estaban preparados. Yo cuando llegué en 2017 a Yauyos, mayormente en todas las escuelas tenían la concepción de que el nivel inicial bueno, tenían que aprender todos los números, no? todos los números, pero de una forma mecánica, no? de poder cantar todos los números y poder conocer todo el abecedario y que puedan escribir. Entonces, un poco que trabajamos bastante con ellos y la demanda era demasiado, no? Los padres de familia le exigían a la maestra que pueda hacer ello. Entonces, a partir de esto, hemos podido cambiar esa mirada, esa demanda del padre de familia que pedía que le pongan los números. Que le pongan las palabras para que puedan saber que el niño va a ir a otro nivel y que no sabe. Entonces trabajamos ya con material en mano que eran nuestros libros, mejor material que hemos tenido, para poder ir cambiando esa mirada. Como tú dices, no? ya estamos cambiando ese chip en el de familia. Que no es necesario que el niño repita, porque el niño solamente repite o cantaba los números. En ese "si sabe los números a ver?" y solamente puede repetir, no? como una canción. Si se olvidaba el 4, ya no sabía que seguía el 5. Entonces era efectivamente aprendizajes momentáneos, no? Entonces no eran aprendizajes significativos, por lo que podemos ver ahora, no? Entonces esto efectivamente está dado en la currícula, pero que como docente quizás no comprendemos lo que significa ser maestra de educación inicial, ¿qué es lo que tenemos que desarrollar en ellos? Y no es que el niño pueda aprender a leer o que pueda leer algo, no. A poder decirme todos los números de una forma genérica, sino que desarrollamos primero en ellos la autonomía que es muy importante y que a partir de esta, conexión con las bibliomochila lo puedo hacer. Por qué? Porque el niño podía elegir qué libro deseaba tocar, ver. Podía ver por dónde empezar con ese libro. Entonces forjamos a través de estos materiales que son muy importantes en nivel inicial, de que pueda el niño lograr esa autonomía. En qué momento poder leer. Entonces no le podíamos decir al padre de familia "el niño va a leer a las nueve de mañana, no." El niño cuando él necesitaba hacerlo, cuando él decidía hacerlo. Pero sí, ¿qué hacíamos para ellos? Que el padre de familia pueda estar en su domicilio a pesar de no tener todas las condiciones, porque allá las viviendas, mayormente son solamente un espacio, solamente un ambiente donde estaban divididos en diferentes sectores. Entonces decidimos o pudimos prever que tenga un espacio de

> López recalca esta distorsión de lo que es el Jardín infantil

Banking education - repetición - algo con el ritmo. Creo que tener también hace mención de algo vinculado con la musicalidad para memorizar

Banking ↑ aprendizaje momentáneo vs aprendizaje significativo (ZPD)

imposición vs invitación

Descripción del espacio de lectura constituido dentro de las condiciones promedio de cada vivienda

La mochila surge como una herramienta de inclusión para aquellos padres que no se pueden quedar en casa y deben ir a trabajar en la chacra.

Lectura x placer, no obligada es el resultado de reforzar la autonomía

lectura, no? No importa, chiquitito. Pero que sea solamente de espacio de lectura. Entonces, cuando él desee pueda coger su librito y leer, no? Que debe permanecer eso. Entonces, eso sí, podemos trabajar con los padres de familia. Entonces el padre, el niño a partir de ese espacio que tenía, él podía libremente elegir el libro y el momento que pueda leer. Entonces, en cuánto, mira, podemos cambiar solamente con eso, no? En los espacios en la casa de las familias, de tener un orden quizás en ese mismo espacio, de tenerlo previsto, de poder saber también lo que tiene que ver, cuándo va a ser su lectura, cómo hacerlo y cuál es la función del padre de familia de acompañar ese proceso, no? Entonces aquí quizás de repente hay un poco de desventaja con otros padres familia, porque nuestros padres salen muy temprano a sus actividades diarias, que son pues la agricultura, entonces se van muy temprano y regresan ya por las cinco, cuatro de la tarde, salen a sus hogares. Muchas veces se van con los niños. Entonces para ello también prevenimos de que puede llevar esa mochilita no? Y tener allá donde esté, sus estancias, sus mantitas. Que pueda tener él también la decisión de poder leer cuando lo necesite o que pueda tener ese espacio de poder compartir con sus familias. Entonces mira que cada cosa fuimos afinando y viendo la necesidad y pudiendo aportar para que el padre familia, y desarrollar sobre todo esto sea competencia en nuestros niños que queremos. Su autonomía. La lectura, porque entendimos que esta lectura no puede ser obligada, debe ser por placer. Entonces va a quedar algo que me gusta, no? queno no me obligaron a leer, sino que yo tuve libros que a mi me gustó, quizá otros que no me gustó, pero que yo decidí, no? Entonces eso, eso hicimos con nuestros niños estudiantes, no?

Interviewer 42:49 Maravilloso, es tan maravilloso como cuentas, como narras todos estos sucesos . Y tan, no sé, es muy maravilloso poder escuchar lo que los niños han disfrutado, porque es más hacia el deleite y alejarnos un poco de esta voz autoritaria de "tienes que leer y tienes que leer porque sí" no hay ninguna otra explicación. Entonces desde ese sentimiento de obligación, pues es muy difícil que surja leer por placer. Entonces bueno, ahora que ya nos acercamos un poco al final de la entrevista, tengo un par de preguntas más. Ahorita que hablamos un tanto de la autonomía del niño y de que incluso los papás han formado estos espacios en casa y son ellos también quienes se sientan con los niños, quizás toda las familias se reúne y como hablabas, y he visto también en los videos o en conversaciones de los cierres de las prácticas de lectura. Hay padres que comentan que ellos también no han tenido la oportunidad de acercarse a esos libros, que quizá cuando eran niños no había esto. Entonces, bueno, dado esto el caso, tú piensas que estas prácticas de lectura de imágenes, este acceso a las bibliomochilas de alguna u otra forma, podría democratizar la lectura en el Perú?

Mery Yataco

44:24 Sí, sí, efectivamente. Estas prácticas de lectura por placer, pues va a cambiar este nivel educativo que tenemos, no? porque hemos tenido, quizás no todos, la oportunidad de tener un mediador cerca tuyo, que pueda estimular a que tú puedas coger un libro, sobre todo eso de que puedas tener libros. Como te decía al inicio, no? Miraba los espacios de lectura en las escuelas, no visitados, no? eran llenos de libros, pero que quizás no provocaba la lectura en los niños. Porque no teníamos esa

contaban con libros antes, pero estos no eran lo suficientemente atractivos para los niños. Jael habla de esto en su entrevista.

Emancipación generacional

docente es un actor fundamental donde el cambio debe iniciar.

lo fundamental de contar con el material que invite a los niños

demostración a nivel institucional

preparación, quizás, de cómo estimularlo, no? Pues poco a poco eso fue cambiando y pudimos decir o vivenciar que lo que puede lograr el acercarse a un libro. Puede cambiar mucho la educación en nuestros niños. Y sobre todo a partir de un nivel tan básico que es el nivel inicial. Entonces esto verdaderamente que sí va a cambiar mucho el nivel educativo de nuestro sistema peruano, no? Que estas vivencias, tener esa concepción primero de la parte quién dirige, no? que son los docentes quienes son los que están más directamente en contacto con las familias y con los niños. De poder cambiar su mirada, de que no es una obligación, sino que es un placer poder coger. Eso implica tener una movilización de estrategias. De poder saber elegir, de poder preguntar cuáles son los libros que le gustan. De poder acondicionar un espacio para que el niño pueda ver las diferentes bondades que tienen los diferentes libros que nos aportan. Pero no podríamos poder decirlo poder asegurar esto, sino hubiéramos tenido la gran cantidad de libros en nuestras manos. Sin ese material que es muy importante, no podríamos decir. No podríamos decir que esto que se pensó o que quizás mucha de las docentes, maestras, especialistas, UGELES pueden decir, no? Cuando ya tú tienes el material, lo pones en práctica, lo pones en disposición del niño, desde las familias, los logros son inigualables, no? Son indescriptible, que efectivamente sí se puede hacer. Lograr con estos niños muy pequeños el inicio, al acercamiento a la lectura. Bajo esto pues se da, se da y se puede hacer. Necesitamos también de muchas manos quien ayuden a hacer esto. De poder quizás, eso también en nuestra función, como ahora, como UGEL de poder compartir esto que hacemos. De compartir esas experiencias que efectivamente si se puede. Con tu trabajo y tu compromiso podemos lograr esas manos que te ayudan. Podemos lograr que nuestros padres se puedan comprometer. Entonces viendo todas esas condiciones que es de trabajo, que no es nada fácil, pero que si se puede lograr, no? Que podamos decir que, a partir de este acercamiento hay un cambio. Un cambio en el sistema educativo, de preparación, porque ves efectivamente esto que quizá como adultos no éramos podido vivir. Yo comentaba también como experiencia propia, mía, que yo no tuve esa oportunidad de poder tener esa estabilidad, de tener un mediador cerca mío. Y ahora ya en otro nivel, con otra posición, me doy el lujo de poder tener estos libros. Que te atrae. Entonces imagínate si un adulto puede cambiar, imagínate que puede hacer un niño que recién está entrando justamente a poder aprender.

Interviewer 48:15 Es inspirador el trabajo que han que han elaborado y el rol que tú también has desenvuelto en la comunidad me parece muy importante y definitivamente va a resultar con niños lectores más a futuro. Entonces, bueno y finalizando la entrevista, quisiera terminar con la siguiente pregunta que es más pedirte a ti una sugerencia. Quizá hay alguna pregunta que para ti sea importante que los padres contesten en cuanto al proyecto? Sí, si hay alguna pregunta que a ti siempre te ha causado un poco de curiosidad conocer con los padres de familia, con los niños. Que tú me puedas sugerir para hacerles en la entrevista de los padres.

Mery 49:14 Bueno, lo que siempre recolectamos de ellos o quisiéramos saber es




Yataco

La pregunta que Mery pide va ligada a esta recurrente mención de evidencias x parte del padre para poder comprometerse. Asimismo vuelve a mencionar la demanda de los papás a las maestras

como ellos ven esto, que quizás en otros tiempos no pudieron ver. Como ven en el trabajo ahora, bajo esta mirada que hemos cambiado la concepción del trabajo en el nivel inicial en Yauyos. Cómo ellos se sienten, no? Como ven ese cambio, no? De ver una forma convencional de libros y cuadernos. Y no hay esa interacción libro del niño, de una interacción de la participación voluntaria de él, del desarrollo autónomo, de poder ver el cambio en sus capacidades de comunicación, no? de poder darle a él, el espacio de poder dialogar en una mesa, de poder en una conversación de que el niño participe, no? lo que podemos ver ahora. Entonces eso, cómo el padre de familia lo ve, no? cómo él siente eso que él pedía, que él tenía su demanda de que el niño "el mío de inicial no hace nada, no me manda tarea, no me manda nada" pero ahora ya no lo pide, no? Y puede ver ahora que su niño habla, cuenta. Cómo ve? cómo se siente? El mismo con sus demandas como adulto y como lo que puede observar, no? Quizás eso podría a mí también ayudarme como especialista y puede saber cuál es la opinión del padre de familia en ese sentido.

Interviewer 50:37 Es una muy buena pregunta y seguramente vamos a tener muy buenas respuestas. Pero bueno, voy a parar la grabación, sí? te agradezco muchísimo tu participación.

## Appendix 5

<b>Organisers: Mery Yataco</b>			
<p> Bibliomochilas project background</p> <p> Participants' own perceptions, impressions and meaning while performing their role in the Bibliomochilas project.</p> <p> Bibliomochilas project's ability to endure</p>			
<b>Topic</b>	<b>Researcher Inquiry: Proposal /Rival</b>	<b>Interviewer Questions</b>	<b>Meaning Units</b>
	<p><i>P: Formando Familias Lectoras has succeeded in implementing a reading practice because it was structured by people from the Yauyos' community itself who are aware of the multicultural, multilingual and social reality of the families.</i></p>	<p>1. Could you tell me about the current reading habit in the Yauyos community (children, teenagers, parents and colleagues) and why is it important to focus on Early Education level when implementing a reading habit?</p>	<p>Under a diagnosis of the early educational level developed by the UGEL 13 Yauyos, Mery explained that they observed “children were lacking oral expression, communication. They were shy and that was the most visible aspect”(min 01: 04). While reviewing the diagnosis, they acknowledged the impact of the parent's scholarly level factor. Most Yauyo's parents have only completed primary level. Hence, to reach their goal of improving children's oral expression, they had to develop a strategy empathetic enough with the child's context, that included their parents. Encompassing the child's context, Mery states that the condition of the school libraries didn't encourage children to get towards books.</p>
		<p>2. Do you consider that the proposals of the “Reading Plan” [“Plan Lector”] of the Education Ministry (2006) and Cultural Ministry (2021) for Early Education Level are provey useful tools for encouraging reading and hence, access to books in Yauyos?</p>	<p>Wasn't asked.</p>
		<p>3. Were there any other reading plans focused on Early Education Level implemented before</p>	<p>Therefore, they started to plan a strategy for fulfilling the need of encouraging children to express themselves. The</p>

		Bibliomochilas project?	<p>strategy was formulated under the proposal “Formando Familias Lectoras” [Developing Reading Families]. This proposal was established in 2019. It consisted of asking parents to collect stories or legends they were familiar with so they could create a proper book out of it through the “libro cartonero” technique. A self publication editorial technique teachers had to learn and experience first, because as Mery states “We started the work of sensitization first with them (teachers) because if you don’t do it, do not participate on it, do not do it by yourself, there is no way you will involve another person.” (Min 06:54). On 2019 the teachers were convocanted to endure the “libros cartoneros” workshop by the hand of Carol Castro from “Ucumari Cartonero”. The resulting libros cartoneros recollected daily life stories and traditional oral tales that, as Mery states “allowed children to acknowledge their local activities and get involved with them”. From those gatherings, Mery proceeds “children were able to tell their stories. [...] We observed that children could progressively improve their communication” (min 04:06).</p>
	<p><i><b>R:</b> The books might cause discomfort among the participants as they are written in English.</i></p> <p><i><b>R:</b> The reading practice might be perceived as a duty to accomplish for a school task, and not an activity for the children’s delight.</i></p>	<p><b>4.</b> When interviewing Rosario yesterday, she commented that she met you during a series of training sessions, and therefore, that was the start point of the Bibliomochilas project. Would you tell me a bit of when and how the Bibliomochilas project was developed?</p>	<p>When the Covid-19 pandemic started on 2020, the project had to endure a transition of moving their dynamics into virtual modality. Hence, this meant the need of improving their signal connectivity, moreover internet. Yauyos’ teachers needed to connect with their children and also to endure their training sessions to move forward with “Formando Familias Lectoras” proposal. When being able to partially solve their connectivity problem, with the help of Yauyos’ authorities, Internet allowed them to become visible, or as Mery states “We could see ourselves through other places’ windows, with other countries that might connect with us and what we had been doing” (min 08:58).</p>



			<p>Facebook made their work visible to the public eye. Through Carol Castro, Rosario Obregón, director of “Mi Primer Libro Peru” [My First Book Peru], was able to notice and see what Mery and her team had already achieved and decided to donate 6,000 books to their project. Joy and excitement overcame the Yauyos community. The arrival of these books was the start point for opening their first community library in Catahuasi, a centric province in Yauyos where books could be easily distributed to schools. The receivment and movement of this book donation to Yauyos represented a virtual group work coordination. Teachers were main alleys followed by the community (parents and UGEL institution) during this process.</p>
	By the time that the books arrived in Yauyos, What did you thought when seeing, touching and passing the pages of these books that “Mi Primer Libro Perú” sent?		<p>“It was wonderful, to see for ourselves, a huge amount of books in our hands, books appropriate for our early childhood children”. The books arrive on July 5th, coinciding with teacher’s day celebration.</p>
	At some point, did you consider that perhaps the language in which these books were written might be a barrier? How did the image reading practice that these illustrated books enhanced was embraced by teachers, parents and children?		<p>When receiving the books, as Mery narrates, they were advised by Rosario to talk with teachers and parents about the goal of using books whose text was in English. Image reading practice had to be reinforced in teachers for them to recognise that “early education children do not read in a conventional way. They simply do image reading. They observe. They visualise the story or the book that they have in their hands, and regarding their life experiences, they narrate the story that they can observe. [...] It’s an achievement not focused on a single area, as we are also prompting the expressive and communication areas, a group of skills for children to have at hand” (min 18:18). Mery ties the concept of image reading practice with dialogic practice when following to explain that “every</p>

			<p>text contributes with a different reading for each child, a narrative they can talk with their parents, they could talk with their teachers whenever they connected “Look teacher here it says that...”” (Min 33:47) The child could also experience the possibility of discovering new contexts, Mery follows to exemplify “For example, in one of the train books, one of the children could ask his mom or dad if they had ever been on a train before. Probably because he found the image of the train fascinating. This interaction enhanced a dialogue with the parent”. (Ibid.,). The intertwining of both visual and dialogical practices when interacting with the books responds to their objective traced when reviewing their initiator diagnosis: encouraging children to express themselves, to speak.</p> <p>Image reading had already started to be implemented with the previous projects of libros cartoneros. The book donation came to sum up and motivate the community. However the work of sensitivity towards the image reading modality had to be reinforced as there were still some teachers that rejected the mediation with books written in English. This training process was of main importance because teachers besides mediating the books with the children, had also to join parents in their process of deconstructing the concept of reading, traditionally designated to text; and explain their role as mediators when interacting with the books at home. The educational institutions of Yauyos community also had to endure an ideology transformation “When the institutions offered to translate the books, we manifest them that our goal wasn’t that the child read text, but rather interact with the book. That the child can hold in their hands a great variety of images, that he or she could touch and review.” (Min 25:59).</p>
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			<p>During Mery’s interview there was a recurrent mention of the term “non-conventional reading”, a concept she followed to use for describing the children’s reading practice. When asking Mery about what this term meant in the practice, she explained “We call conventional reading, to the practice in which the child can read the letters or the syllables that are in a text. This can be done by a primary level child. On the other hand, early education children don’t look at the letters, they just look at the images. That’s why they don’t practice conventional reading. [...] He doesn’t need to descifre a letter, a consonant for expressing what the book says”. (min 32:09). This concept was introduced during their formation as teachers, but its theoretical convention didn’t provey any source of evidence that allowed the affirmation of the practice. The results they have observed when enhancing the Bibliomochilas has allowed to evidence this non-conventional reading through experience “this evidence points towards, that effectively, children don’t need to know how to read for being able to read. They don’t need to know the letters for being able to read” (min 33:47)</p> <p>After receiving the books, the last stage of this arrival process was to distribute these books to the schools so the dynamic of rotating the backpacks could begin.</p>
	<p><i>P: Visual literacy can be a reading practice implemented in an heterogeneous society as it enhances freedom of interpretation, the first step for achieving a</i></p>	<p>6. In the book, “Perceptions of the XXth Century Educational System for improving the XX1st” [“Miradas sobre el Sistema Educativo del Siglo XX para mejorar el del siglo XXI”] I have noticed that your reflection focuses on transforming Early Education level current</p>	<p>The traditional perception of early educational level unsettled the main objective of developing children’s autonomy. This distortion was endured by parents, demanding their children to learn text reading, and teachers that didn’t had a clear goal of early educational level purpose. Parent’s pressure over teachers led the latter</p>

	<p><i>democratic reading practice.</i></p>	<p>system into an environment that enables children to develop creative, communicative and autonomous skills,</p> <p>What would be the role of the bibliomochilas' illustrated books in this learning environment? What other abilities do you think that can be acquired?</p>	<p>ones to relent the parent's request. However this learning, as Mery explains was mechanical " the child only repeated or sang the numbers. If he forgot the number 4, he didn't knew that the 5 followed it. [...] This was a momentaneous learning, it wasn't meaningful for the child" (min 37:50).</p> <p>The Bibliomochilas came as a tool for restoring the aim of early educational level of joining children in their process of developing autonomy. Mery explains Bibliomochilas versatile functionality in two scenarios: the Bibliomochila arrives home to accommodate its books into the reading space that parents conditioned for their children; and the bibliomochila is carried by the child while coming along with their parents to the "chacra" [crop field] and placing their own reading space wherever they want while waiting for their parents to finish their labours. It's a tool that adapts to the family contexts and necessities acknowledged in Yauyos. The practice that bibliomochila's as a tool exerts, provides the child with the autonomy of deciding when and where to read, hence the child reads for pleasure "we understood that reading doesn't has to be imposed, it has to be for pleasure. So, what will remain is something that the child likes. That reading wasn't imposed. That I had books that I liked and some that I didn't, but I decided" (min 37:50).</p>
	<p><b>P:</b> <i>Bibliomochilas backpack flow system can solve the community's lack</i></p>	<p>7. I have also noticed the recurrent statement on the book in regards to the lack of infrastructure, therefore children's libraries,</p>	<p>Wasn't asked</p>

	<p><i>of accessibility to Public Libraries and hence, literature.</i></p>	<p>Do you think that the Bibliomochilas project can permanently fulfill the lack of children's libraries in Yauyos? Then, it caught my attention, why a bibliomochila and not a children's library in Yauyos?</p>	
	<p><b>P:</b> <i>Mediators' constant training is fundamental for embracing a democratic reading practice.</i></p> <p><b>R:</b> <i>The continuity of the reading practices strongly depends on the organisers and mediators' permanency on the project.</i></p>	<p><b>5.</b> In the last few years, “Developing Reading Families” [“Formando Familias Lectoras”] project of UGEL 13 Yauyos has demonstrated the viability of implementing a different reading practice through the Bibliomochilas in a multicultural and intergenerational context when enduring a sanitary crisis (Covid-19).</p> <p>Which are the factors that you consider that have influenced the project to be embraced? What can be improved?</p>	<p>Wasn't asked.</p>
	<p><b>P:</b> <i>Visual literacy might be seen as a reading practice accessible for anyone to start embracing literature.</i></p>	<p><b>9.</b> Finally, I would like to close this interview with the following questions:</p> <p>Do you consider that the image reading practice having place when interacting with the illustrated books might be a standpoint for democratising literature?</p>	<p>Mery trusts that reading for pleasure practices can lead to a significant change in early educational level. However this transformation requires evidence for: first, changing the teacher's perspective for them to join children in the development of their autonomy. A certainty for transmitting the ideals to parents and enhancing the reading strategies with the children. Second, there is a recurrent mention of parents demanding visible results of what their children “learn”. When they are able to see how their child speaks and tells a story, they have enough evidence for compromising with early educational level purposes. And finally, after consolidating a unity between</p>

			<p>teachers, parents and school, they will be able to share the effectiveness of their communal reading experience to a higher institution for changing the educational system. That consequently might improve the reading material they supply schools with, another determinate variable for succeeding within a reading for pleasure practice.</p> <p>However, moreover changing the educational system, a powerful phenomena endures: a generational emancipation “Under my own personal experience, I didn’t have the chance of having a mediator nearby. Now that I have reached this position I can have the privilege of interacting with these books that attract me. If an adult can change, imagine what a child can do”.</p>
	How do you visualise the future of the children that are experiencing this reading practice?	Wasn’t asked	