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## Reading Literature on Screen in a Classroom Library

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Most schools in our environment use information and communication technology (ICT) at different levels and in various facets of their teaching. Teachers and students commonly use the computer to search for information or to perform activities in different knowledge areas (Jimoyannis, and Komis 2008) and digital reading education has already been incorporated into the school objectives to the point where they form part of international evaluations. However, when these teachers and students participate in activities for the promotion and creation of reading habits they use only printed works. The reading of digital fiction and the interpretive learning of multimodal works practically takes place outside the school.

We at the GRETEL research group asked ourselves what would happen if children had a corpus of fiction available in the classroom library that included both printed books and digital works. What effect would it have on their reading practices? What would their preferences be? How would they assess these works in shared conversation activities? Would this influence the conceptualisation of literary reading expressed by the children? The answers to these questions should give us clues to the didactic benefit of integrating this type of literature in current literary education.

### Research description<sup>1</sup>

One of the actions carried out by our team was to conduct exploratory research on reading habits by introducing digital works of fiction into a primary school classroom library.

<sup>1</sup> A first description of this research can be seen in Colomer, and Fernández de Gamboa 2014.

### *Choosing the school situation to be observed*

The research was carried out in a primary school classroom located on the outskirts of a Catalan city, with a sixth-year class of eighteen students aged between eleven and twelve.<sup>2</sup> We started by introducing into the classroom five iPads with sixteen fictional apps, freely mixing them with books for five months.<sup>3</sup> We then set about observing the independent reading of the students during that period.

It must be pointed out that the school is located in a low-level socioeconomic and cultural area and has an adult population with primary-level education. This implied a low level of familiarity with technology which was beneficial from the point of view of observing motivation and the ways in which the children approached digital fiction. Moreover, this group of students had read a large number of books and had developed a high level of reading skills over the previous three school years with the same teacher they had at the time of the research. This situation allowed us to access abundant information on the previous reading habits of the children in order to contextually interpret the behaviours we observed. In addition, as described by Reyes (2011), the group routinely carried out independent reading practice and literary conversations which facilitated the observation of their reading and the obtaining of the children's explicit and spontaneous reflections on the digital reading experience.

### *How the information was obtained*

The observation was conducted two days a week from January to May 2013. Two activities of the group were observed which were habitual for them since the third year of primary school: half an hour daily of independent reading and one hour per week of conversation and recommendation from the children on the works read.

After analysing the existing digital production, the works were selected based on criteria of quality, scope and diversity of digital resources, their age-appropriateness and on the possibility of text in Catalan or Spanish. The selection of the corpus inevitably reflected the poor amount of digital literary production on the Spanish market at the time of the research (Borràs 2012) which distorted the comparison of the children's reading preferences with respect to the written corpus. As this was the real situation of the children's reading material on offer, it seemed relevant to explore the advantages and disadvantages of introducing it into the school environment under the current conditions. Analysis worksheets of

<sup>2</sup> This is the Francesc Aldea i Pérez School in Terrassa, with Lara Reyes López as group tutor.

<sup>3</sup> To see a list of some of the apps see Primary Works Cited.

the selected corpus were created following the Turrión (2014) model for subsequent contrast with the reading results obtained. Six digitised works were also selected, including some printed works already in the classroom library. The objective here was to examine the children's interest in works which merely added the novelty of the screen to the printed format. The children anonymously answered an initial individual questionnaire on their reading context, use of ICT, experience in specific reading of digital fiction and expectations for extending the classroom library with works of this type.

Observation guidelines were drawn up for the independent reading practice in order to collect data on the reading uses of digital literature. The guidelines were complemented by a researchers' observation diary which would also be used for the observation of the conversation sessions.

Five iPads were loaded with a first corpus of ten digital and six digitised works. Two months later, six more digital works were added to maintain the children's interest and continued reading possibilities. The tablets were placed in the classroom library and the rules of use were equivalent to those for reading books: they could read in pairs or groups, they could change reading material and reserve the device for the next session if they had not finished reading. Instructions on the basic operation of the device (turning it on, changing application, etc.) were given, but this was postponed to see how specific autonomous learning of the management of the apps developed, imitating the real context of coexistence of a printed and digital corpus.

Throughout the process eighteen independent reading practice sessions and four conversations were audiovisually recorded. In the first case, the static camera allowed us to capture the group reading activity and the use of the devices; it did not however allow us to see the interaction of each reader with the digital work they were reading, an aspect that has not been considered here. In the second case, the recordings of the sessions were transcribed for subsequent analysis of the students' discursive construction on digital reading.

The students' individual reading diaries were also available to the investigation: a record of all the works that the children had read over the previous three years, to which a separate section was added for digital works.

### *What information was obtained?*

After the observation and data collection phase, we proceeded with the process and analysis stage. First, the data from the initial questionnaire, the observation guidelines and the comments made by the researchers in their diary on the independent reading practice (Table 1) were exported.

This yielded results on the starting point of the students, the expectations created by the experience, the learning of the use of the devices and the development of digital reading practices in a classroom library situation.

Second, the students' digital reading diaries were transcribed to a chronological and title-based table (Table 2), which showed how many times each work of the corpus had been read, the distribution over time and which specific students had read them. This information revealed the evolution of the students' involvement in the digital reading as well as the reading preferences from a quantitative point of view with respect to the printed works and a qualitative point of view regarding the digital titles.

Third, the reading rate obtained for each work was compared to its descriptive characteristics sheet. With this information we attempted to establish a correlation between both sets of data to reveal the incidence of the type of digital works on reading choices. In the same way we incorporated the results of the analysis of the transcriptions to see the evaluations expressed by the children for each specific title. This allowed us to obtain results on the evaluations according to the specific characteristics of the digital and digitised texts.

Fourth, we performed an in-depth analysis of the transcriptions of the conversation sessions on the works. For this we used the inferential content analysis method (López-Aranguren 2000), with thematic patterns and definition of emergent categories. The thematic results of the transcriptions were crosschecked with the researchers' diaries in order to achieve a clearer interpretation of the topics of interest for the research (Table 3). This allowed us to show the aspects highlighted by the children regarding the works and digital reading, and to characterise the discourse built upon the differences between printed and digital reading.

### Explanation of some of the results

Here we will discuss some of the findings obtained in the reading practices, preferences between the print and digital corpus, preferences according to the characteristics of the digital works and the collective construction of the discourse regarding the interest in digital reading.

#### *Reading practices using digital devices*

The initial questionnaire was designed to describe the reading context of the sample along with their previous reading experience with digital devices and expectations for the experience. Some of the results describe the sample as a group of students with mothers who read daily (17%) or "sometimes" (72%), and 67% of fathers who "never" read. Despite this context of limited reading practice, their school education had achieved

that 83% of the girls and boys rated themselves as "big readers" or that they "read quite a lot" and 94% of them read daily or almost daily. Also, despite the lack of family literacy, new technologies had made their way into the home: 67% of the children had the Internet at home and used it to write in the school blog or in social networks (94%), to play (72%), to watch films (28%) or to read (22%). However, no one said they had ever read fictional texts on a digital device.

Their expectations for the upcoming experience were positive, although 85% simply gave different variations of inexperienced answers in the questionnaire saying they expected it to be "fun", and only in some cases did the reflection seem to respond to a more specific knowledge of digital fiction, giving clues to their consideration that this was something hybrid, close to the audiovisual, and even traces of suspicion from some students who seemed to especially enjoy books:

I think it will be an innovative experience, because reading digitally is a really new thing. On the other hand I don't think I'll like reading with the iPad as much as reading on paper because we won't be able to physically have the story, and with the music and special effects some will have, it'll look like a film.<sup>4</sup>

#### *Integration of reading with digital devices into the regular reading habits*

Reading with digital devices was very quickly integrated into the regular reading habits of independent reading. The curiosity of the students for an unfamiliar reading format created a great demand for the devices during the first weeks. However, it soon became obvious, and even surprising, that digital reading became merely another option, to the extent that some devices were left on the shelf during some sessions.

#### *Collaborative learning: operating the devices*

Reading with digital devices did not promote more socialised reading situations to the expected extent. The results of the observation (Table 1) show that students chose to read digitally in pairs 43% of the time, especially in the beginning (Figure 1). They also did so more often compared to picturebook reading in pairs over the same period. But it is very remarkable that they opted for individual reading with digital devices in 57% of the occasions and that this behaviour prevailed after the exploratory period. Another sign of normalised integration regarding regular reading habits.

<sup>4</sup> English translations of all quotations in other languages have been provided by Tim McQuaid.

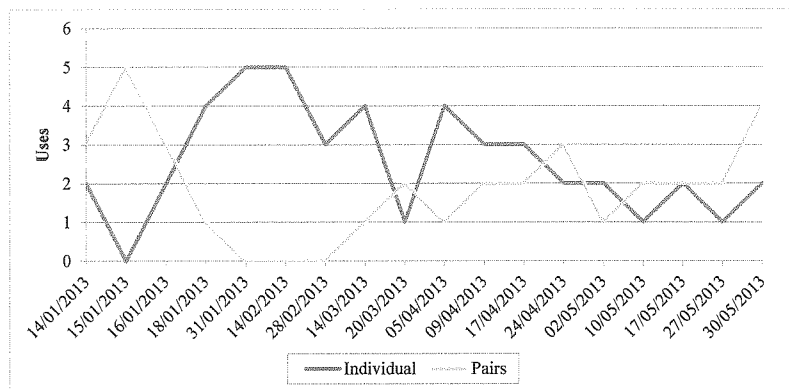


Figure 1. Distribution of the device

Moreover, the children not only opted mostly for individual reading, but they also only made comments among each other 60% of the time and did so above all to jointly learn how to operate the devices and apps.

Familiarisation with the use of the formats is certainly very important for the practice of digital reading, therefore the guidelines and the observation diary paid special attention to this aspect. At first the children treated the devices with a certain fear of damaging them; they chose to shut them down immediately when messages appeared that they did not understand (often a message in English) and it took them some time until they discovered different operational features, such as the advantage of using both hands, the ability to mark the page where the reading stopped, the need to move the device to be able to operate the application, the different ways to turn the page (click, drag, etc.), the use of the “hint” indication to activate effects, etc.

These discoveries were made informally through interaction among the children and occasional requests for help from the adults. Of the 60% of interactions that occurred while reading, 17% took place among reading pairs who were arguing over which application to choose, were finding out how to activate animations or audio, or happily commenting on how the reading was going. The other 42% occurred among students who were reading on different devices, alone or in pairs, and were calling upon other children to obtain or offer help on the use of the apps and devices.

Table 1. Results of the observation guidelines for the observed reading sessions<sup>5</sup>

<b>Who do they read with?</b>	Individual reading	46
	Reading in pairs	33
	Group reading	Not detected
<b>How do they read?</b>	Uninterrupted reading of a text	70 (14 titles)
	Fragmented reading of texts (“sampling”)	67 (20 titles)
	Reading accompanied with audio	Almost always whenever possible
	Reading without audio	19 (mostly digitised works)
<b>How do they read an app?</b>	Reading focused on the text (interaction simultaneous to the reading or without interaction)	Reads the text and later enables effects and animations (27). Turns the page before animations end (2). Reads the text without enabling any animation (5). Enables animation while listening to the text (2).
	Reading unfocused on the text (interaction previous to reading or without text reading)	Continuously touches the screen (3). Turns page without stopping to read the text (3). Reads the text but repeats animations continuously (4).
<b>Behaviour of students reading digitally</b>	Focused on their reading	19
	Discussion with their partner or group that are reading the same device	8
	Discussion with classmates around them	25
<b>Behaviour of students reading in print</b>	Focused on their reading	19
	Occasionally look at the devices around them	6
	Constantly look at the devices around them	Not detected

<sup>5</sup> The numbers in this table indicate the amount of times that a particular attitude or usage was detected during the non-participative direct observation sessions. Some irrelevant items have been deleted, such as the way the devices were distributed and the choice of language. The titles of the works are not included for reasons of space.

The possibility of alternating the languages included in the application is a good example of the exploratory and collaborative forms of learning that the children followed in their use of the new technologies: some followed the stories despite the fact that they did not understand the language well, others abandoned them and others investigated until they found a way to change the language; this knowledge was quickly transmitted among them:

Álvaro: *Animalarium* was in English.

Andrés: But you could change it.

Teacher: Was yours in English?

David: We changed it to Spanish, which was the other language we had, it wasn't in Catalan.

[...]

Luis: I chose the same one and it was in English.

Tamara: I know, but I put it into Spanish. Where there's a globe of the world, you touch it there.

#### *Orality, fragmentation and interactivity*

Some of the more specific and notable new features of the multimodal formats are the incorporation of audio (Yokota, and Teale 2014), fragmented reading (Stichnothe 2014) and the interactivity proposal (Turrión 2014). The children's response revealed interesting aspects in relation to these three characteristics.

First, the addition of orality was an aspect very much appreciated by the readers. The children always read with headphones except in cases where the works lacked audio (as in the works that were simply digitised) and only after establishing conclusively that there was no such possibility. The audio was activated even when they read individually and even though the readers had decided to dispense with the animations to concentrate only on the text. Therefore, if one of the advantages of the new formats is the recovery of the oral narrative, it seems to find an immediate response in the preferences of the readers. This is corroborated by the fact that 15% of conversation session time was taken up with positive comments on the emotive nature of the reading situation created by the audio:

David: It's as if the text was being explained to you, as if it was talking to you, it's not like another story where it's a narrator who's explaining it, it's explaining it to you and, as you listen to it, I don't know, I felt very much inside the book.

Second, the students showed resistance to the reading fragmentation produced by digital exploration. The distinction between uninterrupted and fragmented reading of the works (regularly opening and closing

apps) revealed a considerably balanced outcome for both types. However, many of the fragmented readings were not due to dispersed reading but rather happened during the process of selecting the application. Moreover, students chose mostly short works that could be read in one reading session (68%), closing the apps containing longer stories even though the possibility to reserve the device to continue reading during the next session was made clear, the same as with the printed works. These short pieces were also the most explicitly valued by the children, so the tendency towards uninterrupted reading of short works was the most prominent behaviour.

Thirdly, the usual behaviour of most students regarding interactivity was to read the text linearly and touch the screen only once to activate animations and effects, either at the moment they appeared or later (60%). This general behaviour alternated with other procedures: on the one hand, the initial or central exploration of the effects was the norm in the first sessions, but only a few students continued to do this – those who left the text in order to play and repeatedly activating the animations (17.78%). On the other hand, other children seemed to enjoy combining the textual and interactivity aspects, but stopped several times with the animations (8.89%); and finally, the tendency to focus almost exclusively on the text was also observed with readers who jumped to the next screen page without waiting for the effects to finish or those who only read the text without activating any animations (13.33%).

From the proportion and relation between this continuum of behaviours it seems that the children mostly projected their printed-text reading skills onto the digital reading devices and took the animations as anecdotal, as a post-reading extra, to explore superficially and focus on later, to pay it some attention but only until their impatience to follow the story got the better of them, or simply something they could completely do without in order to fully enjoy the work as an oral and written narrative.

#### *Living in a technological world*

Another facet of digital reading practices is their tendency to promote more extensive forms of information and socialisation through ICT. In spite of coming from a social context with so little experience with technology, we observed that the children soon adopted expert attitudes when using the devices. They commented on the features of the more or less modern tablets, their reduced weight, their screen resolution, ease of use, etc., for almost 20% of the time devoted to discussing their operation in the conversation sessions. They soon also resorted to the Internet to gather contextual information on the works or to provide information on commercial aspects of price and forms of purchase, so this extension

of social practices (Cassany 2008) seems to be confirmed as behaviour immediately induced by digital practices:

Diego: This Easter I read *Wormworld* on the Internet because it couldn't be downloaded here. I found out it's not finished yet, and more or less this month the author will publish the fifth one. I checked it out because I saw a blog and it said that the last one wouldn't be published for a long time.

### *Assessment of reading with digital devices*

The total number of complete digital readings recorded in the children's reading diaries was two hundred and forty-seven; 93.52% of these were digital works and only 6.48% were digitised printed works. This gives an average of 13.72 digital readings per student during the five months of observation – a fact that can be contrasted with an average of 40.92 printed readings for the same students during this period. Undoubtedly we must not forget that there were only five digital devices available and the total number of printed narrative texts that students had available during the research period (around sixty picturebooks and fifty novels) far exceeds that of the digital works (sixteen apps and six digitised works) since the investigation was not designed to establish a balanced corpus for measuring preferences but to include this type of fiction in a natural reading situation in the classroom. Nevertheless, it must be observed that the majority trend was to continue reading printed works with occasional forays into the digital format.

The lack of attention paid to the simply digitised works also stands out in these results. The children's comments show their scant interest in reading works which did not provide any other added value to the printed books apart from simply reading on a screen and the technical disadvantage of their slow loading process. It becomes clear then, that technological innovation alone does not outweigh the attractiveness of the printed book, although the use of digitised works can be advantageous for other already very widespread school uses, such as group reading and discussions.

The evolution of digital reading through the experimentation period was significant (Figure 2). Abundant initial use is clearly visible in the first month followed by a sharp decline. It is a graphic depiction of how, when the novelty effect had worn off, the children returned to their usual habit of reading printed books. However, digital reading increased as the children progressed in their learning of how to best use the possibilities of digital works after the quality of the available corpus was improved and after the group's social evaluation of the quality of some titles increased in the discussion sessions. With the change of these three factors the prestige of the digital corpus increased in terms of literary reading and also became a worthy option for the children.

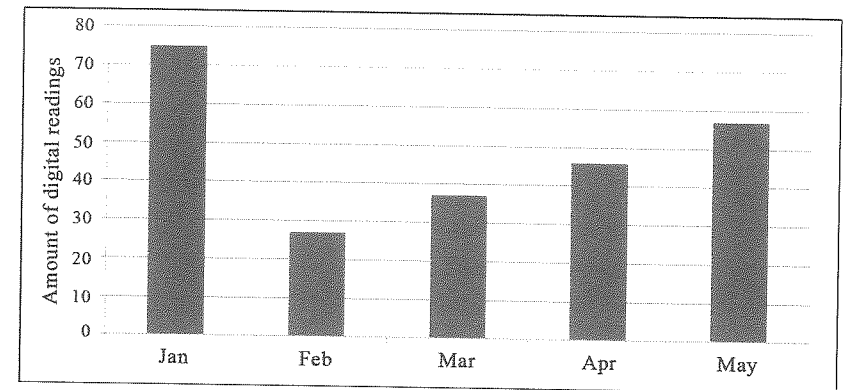


Figure 2. Evolution of digital reading during the experimentation period

### *The influence of the corpus of works*

The importance of the corpus in the reading preferences inevitably leads to the analysis of the most read titles. Since the children explored virtually all the apps, we can now ask ourselves why certain titles remained as a reading choice over time.

The comparison between the analysis worksheets of the titles and their success in the classroom provides some clues to this question. Some works, such as *A Chest Full of Monsters* (with the highest number of readings) or *Doctor W.*, had a large initial attraction, but their reading later declined (Table 2). These are works with extensive use of animation, effects and audio; but these resources are not there to serve the story, in such a way that after the novelty factor wore off interest in them faded. The students identified them as more ludic proposals – 7.17% of the time dedicated to establishing this contrast in the conversation sessions –, as one student said, “they distracted you a lot” and she “wanted to read more”.

In accordance with this assessment and following the success of *A Chest Full of Monsters*, the most read titles were the works with good fictional construction and an integrated use of digital resources – works with a consistent storyline, an effective use of intrigue or an important literary and aesthetic component such as *The Wormworld Saga* or the titles of *Moving Tales*; sometimes with formats similar to an audiovisual narrative, such as *Numberlys* or *The Fantastic Flying Books of Mr. Morris Lessmore*, and others with animations clearly integrated into the work, as in *El Libro Negro de los Colores* (The Black Book of Colours). Some titles such as *El Libro Negro de los Colores* or *Professor Revillod's Universal Animalarium* interested the students for their comparability between the

digital and print format, since it was also available as a printed book in the classroom library.

Table 2. Chronological table of reading use of the works

		JAN	FEB	MAR	APR	MAY	TOTAL
Digital works	<i>The Unwanted Guest</i>	6	5	4	0	0	15
	<i>A Chest Full of Monsters</i>	26	3	4	0	6	39
	<i>Forgotten Colours</i>	0	0	0	1	0	1
	<i>Mi vecino de abajo (My Downstairs Neighbour)</i>	5	5	1	0	4	15
	<i>Doctor W</i>	7	2	0	0	1	10
	<i>The Lost Houses</i>	0	0	1	1	0	2
	<i>Profesor Revillod's Universal Animalarium</i>	10	4	1	0	0	15
	<i>The Wormworld Saga</i>	0	0	10	17	3	30
	<i>El libro negro de los colores (The Black Book of Colours)</i>	12	2	1	0	9	24
	<i>The Numberlys</i>	3	6	7	1	5	22
	<i>The Heart in the Bottle</i>	-	-	4	4	4	12
	<i>The Fantastic Flying Books of Mr. Morris Lessmore</i>	-	-	-	9	4	13
	<i>iPoe Collection, Vol. 2</i>	-	-	-	11	8	19
	<i>This Too Shall Pass</i>	-	-	-	2	4	6
	<i>Underground Kingdom</i>	-	-	-	0	7	7
	<i>Children's Tales</i>	-	-	-	0	1	1

		JAN	FEB	MAR	APR	MAY	TOTAL
Digitised works	<i>Matilda</i>	0	0	2	0	0	2
	<i>Cricotor</i>	0	1	0	0	0	1
	<i>The Witches</i>	2	0	0	0	0	2
	<i>Otto</i>	2	2	0	0	1	5
	<i>El autobús de Rosa (Rosa's Bus)</i>	1	1	1	0	0	3
	<i>Little Bird</i>	1	1	1	0	0	3
<b>TOTAL</b>		75	32	37	46	57	247

Thus, the interest of the children in works that truly provide new reading possibilities can be seen by the total amount of readings obtained for each title and by their temporal evolution, while those that exploit the ludic and entertainment possibilities obtained only fleeting success.

The analysis of the conversation sessions, however, provided another factor for the success of specific titles: the impact of social recommendation of the works at the peak of their popularity. Spontaneous comments on digital works took a long time to emerge and, as we shall see, they happened to a limited extent. When they talked about the books they had read, the children seemed to forget the time they spent on digital reading and revealed their opinion that these works were not worth their analytical attention or their endorsement. From their remarks we can conclude that the printed corpus was deserving of their trust because it had been selected by the school, while the apps seemed to come from a world foreign to the school and to truly consistent fiction.

It seems plausible that this consideration is reinforced by two factors: the absence of presentation and "endorsement" by the facilitators and the poor quality of the digital corpus. The presentation and teaching guidance of the works as a school activity proved to be an important factor that gave the children confidence and attracted them to reading, while the artistic weakness of most of the digital corpus was a reality which was immediately detected by the children. Therefore, the first recommendations to appear in the discussion were those referring to the digitised picturebooks, works that the children could evaluate on the same level as the printed works they already knew from their literary experience. Later, when the corpus was improved with the introduction of new works such as *The Heart in the Bottle*, *The Fantastic Flying Books of Mr. Morris Lessmore* or *This Too Shall Pass*,<sup>6</sup> and when the children's

<sup>6</sup> Two months later, six more digital works were added to the initial corpus of ten digital and six digitised works.

conception of the significance of reading digital fiction was gradually restructured, there was a marked change in their initial opinion on the apps as an added reading space unworthy of their analytical attention. Only then did some recommendations of digital works begin to emerge – and the titles mentioned correlate closely with the increase in reading as shown on the chronological table of reading use of the works (Table 2).

#### *Construction of the children's discourse on digital literature*

As we have seen, the expectation regarding the arrival of the digital devices gave way to collaborative learning and the enjoyable exploration of the apps, but the topic of digital reading took some time to emerge in the weekly conversations and recommendations. The teacher's questions were then addressed to elicit the clarification of their opinions using the didactic resource of comparing print and digital reading. This comparative resource allowed us to focus on the effects and reception of the digitalisation and stimulated an expert reader perspective, providing a distance from both types of reading and thus enhancing the analysis and conceptualisation of the experience. Despite this, the time spent on digital reading was only 7.85% of the four hours of literary conversation recorded. The analysis of the time spent on digital reading shows the main topics that arose and how much time was spent on them:

**Table 3. Topics that arose in the analysis of the transcribed conversations**

Topics	Nº of interventions	Time spent
Technical issues/device operation	47	19.83%
Narrative construction (fictional aspects, artistic resources)	38	16.03%
Description of features and affordances of the digital corpus	32	13.50%
Future of reading and literature	32	13.50%
Opinion/evaluation of audio (music and sound)	23	9.70%
Opinion/evaluation of animations and effects	19	8.02%
Fictional reading vs. gaming	17	7.17%
Printed literature vs. digital literature	16	6.75%
Opinion/evaluation about the orality incorporated into the works	11	4.64%
Expectations	2	0.84%

In terms of their impressions over time, the first were of surprise and fun regarding the apps and resulted in descriptive reports on the interactive possibilities (13.50% of the recorded time). Soon however, the distinction between game-playing and reading came to the fore; “it was a game, not a story” as Roberto said – or as Mireia said with the support of Tamara:

Mireia: You can laugh, but that's it, it's not... And now I just realised there are two types, this one *A Chest Full of Monsters* which is more like with effects and so on, and then the other one, like the one Tamara mentioned [*The Unwanted Guest*], which is a story but it's more... enjoyable.

Tamara: I agree with Mireia because we were reading *The Zombie* [refers to *A Chest Full of Monsters*] and you didn't even know who the main character was. People popped up and I kept pressing. But now I'm reading a book which doesn't have many sounds or anything. And I'm enjoying the story more. I've found the difference that there're less sounds that distract you a lot, and that's very good, it's fantastic that one..., what's it called? The poverty one [*The Unwanted Guest*].

As mentioned, the digitised works were the first to be recommended because the children felt safe with their assessment criteria and their consideration of them as “stories” was evident. When assessments of digital works began to emerge they were made with judgments based on the feelings they had and on the description of the emotions that they experienced during the reading. In contrast, in their assessments of the coexisting printed works, the children used a more conceptual and analytical language centred on the works themselves. This therefore shows that the children adopted a certain “relapse” to a more casual and less academic language when speaking about the digital works, a more “naive” reader position, which seems to reveal that literary learning did not initially transfer to the new forms of fiction.

This response leads us to analyse to what extent received learning is transferred between forms and artistic codes and to consider the need to include the reading of digital fiction in the reading training of current generations. In this way, the continuity of the experience and the teaching guidance began to promote more elaborate analyses on the fictional aspects and artistic resources of the digital works; these analyses increased to the point of 16.03% of the conversation time.

Andrés: I think *Wormworld* is the kind that has a plot that builds up.

Diego: But in the first part it doesn't build up much, only at the end when it says, ‘but he did not know the adventures he was going to go through’. And you go, what? Now that the story was just starting!

Christian: You might say it's great, but humorous? I don't think so.

Carolina: It's true, because I don't think flying books are funny.



Álvaro: It's pretty sentimental, because Morris always has his book, he's writing everything that happens and that's when the whole book gets deleted at the beginning, but then he rewrites it when he's leaving, because he's the new one who flies, his book returns.

Verónica: When I read it I saw there was a flash back, right? First he's old and then he's flying.

Teacher: So, do you think that the black and white [*The Unwanted Guest*] is to show that it's old?

Natalia: It's because of the sadness.

Judgments of this type may have occurred due to the good reading level of the group under analysis which shows that good readers have a high level of expectation, competent criteria and the ability for critical distance that allows them to judge whether digital features add meaning to the story. But it also demonstrated the difficulty to adjust the learning from print reading to new formats. The students had learned to maintain a certain distance from the storyline and the intrigue of the works in order to observe their artistic creation, and their comments on the printed works showed this; but they had not been educated as digital readers and when faced with the new formats they felt discomfort at abandoning the plot and straying towards the digital attractions to linger on the evaluation of unusual aspects. If works build their readers, then undoubtedly digital works also build theirs. If they are not addressed to a player but to a reader of artistic fiction, they require a reading that allows the observation of the design and creation of works of this type and their effectiveness at achieving the effects. As with the printed forms, school education and the quality of the corpus prove to be essential instruments in the training of more flexible readers.

Finally, we would like to underline the recurrence of the social debate on the future of reading (which occupied up to 13.50% of the time) in the children's discussions who, as book lovers – or susceptible to social clichés – discussed the future of exclusively digital reading:

Roberto: It's like it was the book of the future.

[...]

Ana: I'll definitely keep reading on paper.

Mireia: I may agree a bit with Roberto because maybe one day we'd stop cutting down trees. And if someone wants money, perhaps this way with iPads, people would pay and they could make money.

Álvaro: But Mireia, printing houses and bookshops would close down. [...]

Natalia: No, they'd use iPads.

Verónica: Instead of a library with books it would be a library with iPads.

Mireia: It would stop being so expensive.

They delved into their own experience of reading learning to defend the impossibility of reproducing it through digital reading:

Verónica: Children won't be able to read on iPads. [...] Because reading picturebooks is easy, they don't know how to handle the iPad.

Andrés: [...] [B]ut if the first book you read is an iPad, it's not complicated, it's just like moving your fingers like this to turn the page.

Álvaro: Maybe they wouldn't be able to analyse picturebooks so well and all that, because the children would get distracted by the sounds and it would be a big mistake not to use paper books.

And they expressed their fears that stories would be converted into mere fragmented games:

Mireia: [...] [S]tories will stop being so good because maybe they'll focus more on making more of those funnier special effects that make children laugh, and then the story will be nonsense, just to keep the effects and make them relate.

## Conclusions

The results of this exploration provide diverse indications on the digital reading practices of students between eleven and twelve years old using digital devices integrated into the classroom library. From the point of view of their didactic interest they can be summarised in the following conclusions.

Firstly, we can confirm that fictional reading in different formats can coexist without undermining the interest in the reading of printed works in a group of students with a good pre-existing reading level and with the added benefits that the new format provides regarding technological learning.

Secondly, we see a majority tendency to transfer print-reading habits to reading on digital devices with a certain preference for individual reading, short, uninterrupted and dependent on the text, but with the immediate incorporation of audio and a gradual acceptance of interactivity if this forms a real and significant part of the resources of the story.

Thirdly, the quality of the fictional experience of the corpus is a decisive factor in the reading preferences and practices in the school context, with the readers making a clear distinction between playing and reading. The majority preferred narratively consistent stories, an outcome which digital production must take into account if it wants to enter the field of school education.

Finally, the socialisation elements in the classroom community are also essential. If students are to pay attention to digital fiction in the school, it would appear that a teaching guidance process is necessary, as well as

one of conceptualisation and agreed assessment of the group on reading in new formats. Similarly, the resistance and slowness in the transfer of children's analysis and literary assessment abilities to digital fiction demonstrates the need for specific learning on the artistic functioning of the multimodal resources of the works.

In conclusion, the exploration carried out shows the real possibilities for the integration of children's digital literature in the classroom library, it outlines the existing limits in the current corpus in order to achieve this, it suggests the desirability of creating spaces for conceptual development to extend the students' understanding of reading and reveals the need for teaching guidance, both in the introduction of the works and in the inclusion in literary education of the analysis and specific assessment of multimodal resources.

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