

DIGITAL FICTION IN LITERARY EDUCATION

What do secondary school teachers think about this multimodal artform as a pedagogical resource?

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Abstract

This paper documents L1 teachers' viewpoints regarding the integration of digital fiction in the form of multimodal, digital literary texts as a resource to foster literary education at secondary level. This study is developed in the context of a larger collaborative, intersectoral research project focused on the co-construction of guided reading of digital fiction texts. Based on interviews with 6 secondary school teachers in Catalonia (Spain), we analyze what teachers think about the arrival of digital fiction in literary education and the pedagogical function they consider that it might perform. Also, we document their fears and doubts regarding the academic use of these texts as well as the teaching and institutional challenges posed by the multimodal and interactive artforms that they envision using. The data analysis shows that one main challenge has to do with grasping the value of works of digital fiction as key texts for literary learning and reflecting on the ways in which digital fiction contributes to building a complex literary competence. Other challenges concern establishing criteria for the selection of quality texts, their suitability for the student/reader, envisioning teaching strategies, the metalanguage on multimodality, and overcoming institutional barriers. Our study also highlights the contributions that, according to teachers, digital fiction brings to reinforcing the interpretive, literary skills of secondary school students.

Keywords: Digital fiction, Literary education, Multimodality, Secondary school teachers

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1. INTRODUCTION

Literary education, aimed at creating 21st century readers who are involved, sensitive, and critical, must respond to the cultural reality of permanently evolving societies. To achieve this, it requires to consider the interpretive possibilities and needs that are emerging through the adoption of the new cultural products (Unsworth & Thomas, 2014). This implies recognizing that various traditional and new narrative typologies are simultaneously circulating in the literary-cultural framework, and that the literary experience is becoming increasingly transmodal (Beavis, 2013, p. 241). The dynamism of literary culture generates new aesthetic-literary sensibilities that teachers cannot ignore if they wish to teach from the perspective of a culturally sensitive paradigm. Thus, this organic conceptualization of the cultural-literary panorama gives rise to a central challenge: that of helping new generations to interpret not only traditional literary texts, but also the new multimodal narrative creations, whether they be paper-based, such as picture books or comics, or digital, such as literary apps, video games, or augmented reality.

In this study, we focus on digital fiction as a text that has recently aroused interest within literary education studies, due to its potential to influence literary learning. *Digital fiction* is an umbrella term to refer to the multiple possible forms taken by works that depend on computer technology for their creation and consumption, of which literary apps and video games are examples (Ramada, 2018). The integration of digital fiction in teaching young readers opens up a new scenario, requiring us to address innovative learning/teaching challenges to ensure its didactic relevance. With this vision, the Digital Education Action Plan of the European Digital Education Content Framework (2021) seeks to promote studies that, in collaboration with educational agents, generate practical regulatory knowledge regarding the introduction of digital texts into schools. Thus, to fully leverage new narrative digital texts in children's literature to enhance students' interpretive skills, it is crucial to understand teachers' perspectives on digital fiction, particularly regarding the integral role of multimodality.

This article is part of the research project "Training 21st Century Readers: Digital Literature and New Devices for Expanding the Reading Response in the School Context" (ref. PID2019-109799RB-I00) led by Ana M. Margallo and Cristina Aliagas, and financed by the Ministry of Science and Innovation in Spain for the period 2020-2024. Its objective is to meet the need to train readers who are prepared for the changing challenges of the digital age at its intersection with literary culture, prioritizing the introduction of digital fiction in secondary education. This project is conceived as a collaboration between researchers and secondary school teachers. It involved sessions of training about digital fiction and sessions where researchers and secondary school teachers collaborated to design teaching interventions of works of digital fiction.

Specifically, this article focuses on analyzing the thinking of 6 teachers at secondary level (children between the ages of 12 and 16) and Bacc (A level; 16-18

years old), taken from the Autonomous Community of Catalonia (Spain). The teachers were interviewed several times to inquire into their attitudes, reflections, and assessments regarding the role of digital fiction in literary education. The interviews were done at the beginning, during, and after the training seminars. The sessions covering the design of teaching interventions focused on works of digital fiction, in which teachers participated as co-researchers, during the period 2020-2022. Although there is a line of research that looks into the teachers' perspective on the use of technology in the classroom (e.g., Aliagas & Castellà, 2014), in fact there are few studies examining the introduction of technology in reader education. Research on digital fiction, multimodality, and teacher training is even less common. Therefore, we hope that the results presented in this article serve as a reference for broader studies on multimodality in literary education.

2. MULTIMODALITY IN LITERARY EDUCATION

In this section, we describe some relevant research concerning multimodality and literary education. In section 2.1, we will focus specifically on how multimodality affects literary learning, and finally, in section 2.2, we will discuss the concrete possibilities that digital fiction offers to the field of literary education.

Over the past decade, the field of literary education, influenced by studies on multiliteracies, has undergone substantial changes linked to the process of integrating technological culture and media into educational practices (Gómez Camacho coord., 2016; Leeuwen, 2015; Rowsell & Walsh, 2011). The incorporation of digital practices, such as storytelling (for instance in the form of video-reviews or multimodal writings), have transformed the ways literary texts are commented on in the academic field, expanding the interpretive responses sought from students with a strong impact on their literary competence. Thus, the didactics of literature, as an academic discipline, faces new challenges for the field of reader education in the face of a wide variety of discourses that include multiple semiotic codes. Certainly, multimodality is one of these challenges. Although multimodal literary texts have been slowly integrated into the school curriculum (i.e., picturebooks, comics, graphic novels), digital narrative texts have not.

Studies such as that of Nissen et al. (2021), in which the uses of literature are documented in 102 classes from Nordic high schools, bear witness to this recognition of multimodal literature. Meanwhile, Macken-Horarik and Unsworth (2014) qualitatively examine the interpretive processes of teachers interpreting picture books. Their study confirms the urgent need to enrich the perspective of teachers regarding semiotic knowledge as one of the main interpretive challenges that multimodal literature entails. Linked to this, another priority is to develop interpretive models that combine linguistic or visual forms with the functions and patterns of meaning making in multimodal literary texts.

Recently, the field of research into children's and young people's literature has begun to target *digital literature* (Frederico, 2016; Turrión, 2014), latterly integrated

into more holistic concepts such as *digital fiction* (Ramada, 2022), as an opportunity to extend the repertoire of aesthetic text types that make up the literary array in classrooms to include artistic-narrative texts infused with digital elements, whether interactive or audiovisual. These demands fit with interdisciplinary proposals such as that of Rovira-Collado et al. (2021), which interclude the use of intertextuality and multimodality in teacher training, based on an expanded re-conceptualization of the notion of *literary constellation* (Jover, 2009) from a transmedia perspective. In fact, in contemporary cultural life, the notions of books and literature are being challenged with new narrative-aesthetic forms that are largely linked to screens (i.e., literary apps, video games). Therefore, literary education should evolve in alignment with this reality.

Next, we will consider the concept of multimodality in relation to studies on children's and young people's literature and the field of reader education. We will examine its impact on literary learning and investigate the role of digital fiction within this educational context, alongside the previous literature in the field.

2.1 *Multimodality and literary learning*

Multimodality studies are based on the idea that human communication is multimodal and examine how people create meaning by articulating resources such as text, image, sound, animation, or space (Kress, 2010; Kress & Van Leeuwen, 2001, 2006). According to this framework, specific types of composition and interpretation (Rowse & Walsh, 2011) and these are socially modelled (Adami, 2017). Moreover, Jewitt (2006) argues that multimodal formulations always necessarily integrate two or more semiotic resources, thereby generating a semiotic synergy that expands the expressive potential of the text.

Actually, the use of various semiotic codes in the same text is an inherent element in the history of children's books. As far back as the 17th century, in his work *Orbis Sensualium Pictus*, Comenius (see reedition 2018) was one of the first to identify the potential of the image in books written for children. He argued that the inclusion of images makes the children's books more attractive. In addition, they facilitate understanding and support the interpretation of the story. Since the end of the 19th century, multimodality has been articulated as one of the pillars of children's books. Advances in printing techniques and recent technological developments have substantially transformed the materiality of children's literature and supported reading with features linked to tactility and screens (e.g., computers, tablets, smartphones, etc.). The constant innovations associated with the materiality of literature and its multimodal essence have made it possible to present children's and young people's fiction through multiple channels and semiotic modes of expression. This retrospective view of the transformation of children's books explains why, nowadays, literature might integrate text, images (static or moving), and sound, among other features (pop-up tabs, QR codes). The history of children's and young

people's literature has shaped an implicit multimodal reader modelled by the presence of the pictures, new technologies, and audiovisuality (Correro, 2018).

Linked to multimodality as a characteristic of children's books, it is not surprising that reading multimodal narratives has been one of the pillars of literary education, especially in early childhood and primary education, where picture books and comics have increasingly become motivating factors of reading habits and reading for pleasure. Studies that analyze children's reading responses in relation to multimodal literary texts (Arizpe, 2008; Arizpe et al., 2023; Silva-Díaz, 2005) highlight the potential of these texts to foster interpretation, but they also underline the challenges that these texts pose to teachers, who have to overcome certain cultural, educational, and language barriers.

Some educational practices in the field of the pedagogy of reading in L1 in secondary school—such as in our area, Catalonia—have been quite resistant to the integration of these multimodal literary works as objects of reading and analysis, perhaps in response to a curriculum that continues to privilege the reading of canonical works. Certainly, some national curricula have integrated the idea of digital technology as a tool for developing digital competence. Firstly, they recognized the usefulness of specific resources and platforms (e.g., dictionaries) and later included the interpretation of digital forms (e.g., the blog, digital storytelling, the book trailer, the video-review by booktubers). Also, from the more specific field of the study of languages and texts, digital texts have been gradually introduced, mostly associated with the development of critical reading competence. This contrasts with the boom of multimodality in the teaching of foreign languages, where it is seen as an element that supports comprehension (Bland, 2023).

There is a consensus in previous studies on literary education around the fact that multimodality provides new learning opportunities in terms of visual literacy (Arizpe, 2008; Arizpe et al., 2023; Correro, 2018), digital literacy (Manresa & Real, 2015), sound literacy (Lima de Moraes, 2016), and media literacy (Drotner & Livingstone, 2008). To achieve these didactic objectives, it is crucial to guide teachers in the development of strategies to address these multiple literacies: "Semiotic approaches to reading of multimodal literature call for new kinds of knowledge and (for teachers) new kinds of know-how" (Macken-Horarik & Unsworth, 2014, p.324). According to these authors, this type of know-how is linked to the acquisition of semiotic awareness and the development of a specific metalanguage. Macken-Horarik & Unsworth (2014, p.232) also argue that current multimodal formats imply learning a new literary corpus.

2.2 *Digital fiction as an opportunity to expand literary learning*

The term *digital children's and young people's fiction* refers to "all forms of children's and young people's fiction (as opposed to informative/factual texts) that require and take advantage of the expressive possibilities of computational contexts, both in their creation and reception processes" (Ramada, 2022, p.100). Therefore, a work of

digital fiction requires a technological device such as a computer, a mobile phone, a tablet, or any other platform with a touch screen or controller to be experienced and interpreted. Digital fiction includes various texts that—taking advantage of the possibilities offered by an electronic medium of expression—have created a life-like world that has the text itself (understood in a broad discursive sense) as its own reference point. Digital fiction can adopt multiple textual forms, either as a literary app, a hypercomic, or a video game. Despite the diversity of texts, previous studies (Frederico, 2016; Lima de Moraes, 2022; Ramada, 2018; Turrión, 2014) have identified the narrative specifics of digital fiction:

- *Multimodality*, because digital fiction takes advantage of the multiple semiotic resources of the digital environment (sound, music, image, movement, written text, etc.).
- *Reader participation* in the fictional universe represented; a characteristic that is linked to the *interactive affordance of the works*, namely the possibility of activating *hotspots* or taking decisions about objects, characters, or environments. Reader participation in the story can be realized through varying degrees of active participation, from an exploration of the fictional universe to a conscious manipulation of the elements of the world represented.
- *Narrative discontinuity* or the rupture of the linearity that characterizes traditional works, in such a way that digital fiction “plays” with the conventions of literary communication and experiments with different ways of constructing, explaining, and being told a story.

According to Lima de Moraes (2022, p.144), digital literature “is a means of obtaining aesthetic pleasure, [...] which can contribute to the education of children and young people as literate, sensitive, and critical subjects within digital culture”. Research in the didactics of literature has identified some contributions that digital fiction makes to the field. Manresa and Real (ed., 2015) consider that the expansion of the reading corpus in the classroom to include digital texts is a necessary step towards expanding the teaching of interpretive strategies. Some studies (Alisaari et al., 2018; Fittipaldi et al. 2015; Stoop et al., 2013a, 2013b) have analyzed the comprehension strategies that are employed when reading in printed or digital formats and have shown that such strategies depend strongly on the type of text, leading to the insight that a flexible use of digital and printed texts in the classroom is beneficial. Others have studied the interpretive difficulties that digital fiction entails for primary school students and pointed at interactivity as one of the main challenges (Aliagas & Real, 2019; Kurcirkova, 2017; Ramada et al. 2021;) along with multimodality (Macken-Horarik & Unsworth, 2014). Previous studies agree on the need to propose a particular mediation that would allow us to understand the works in terms of the specific characteristics of digital fiction. Following this line, Manresa (2020) argues that the analysis of reading difficulties must form a deliberate part of the didactic strategy deployed by the teacher. Also with this focus, but from a more practical perspective, other studies propose guided mediation (Real & Correro, 2015), the selection of literary apps for the classroom (Fittipaldi & Real, 2020; Frederico, 2016)

or giving an account of the impact that a training course on digital fiction has for teachers (Lima de Moraes & Fittipaldi, 2024; Real & Aliagas, in press).

All these previous studies agree that the quality of teacher mediation is fundamental to the use of digital fiction in the classroom, as it has a direct impact on the ways in which readers go about building strategies for textual interpretation. In fact, research on the integration of technology in educational practices points to the teacher as either a bridge, or a barrier to new literacies (Aliagas & Castellà, 2014; Brzycki & Dudt, 2005; Kopcha, 2012; Magnaye et al. 2024; Stocchetti ed., 2014). As with other texts less frequently used in daily classroom work, such as picture books or comics, the recognition of digital fiction in the academic environment depends largely on teachers' perceptions with regard to these texts. In addition, it is worth pointing out that, according to previous studies (e.g., Pieper, 2020), it is particularly demanding for teachers to deal with students' literacies, interests, and learning needs whilst simultaneously ensuring content learning. The extent to which digital fiction is valued as a resource by individual teachers will govern its level of inclusion in the classroom. It is, therefore, relevant to know how teachers value this type of text.

3. THE AIMS OF THIS STUDY AND ITS METHODOLOGICAL APPROACH

In this section, we present the objectives and research questions of this study, as well as the methodological strategy designed for data collection and analysis.

3.1 *Aims and research questions*

The aim of this article is the qualitative analysis of teachers' thinking about digital fiction as a resource for the training of L1 readers, as well as their perspective as potential readers and mediators of this text. The notion of *teacher thinking* includes the system of representations and beliefs that support certain positions and judgments, as well as the reflections and experiences that weave their worldview and shape teachers' actions in the classroom (Fons & Palou, 2014). From this point of view, the main question that structures our study is: How do secondary school teachers perceive and value digital fiction as an object of study in secondary classrooms?

This question is broken down into focused research questions:

- RQ 1: What attitudes do teachers adopt regarding digital fiction as a resource for the literature classroom? And what literary and didactic arguments do they use to justify their attitudes?
- RQ 2: What beliefs and thoughts model teaching perspectives on the didactic function of digital fiction in the training of readers?
- RQ 3: What didactic implications do teachers believe this type of fiction might have in secondary literary education when considering selection criteria, learning objectives, and forms of mediation?

- RQ 4: What fears and challenges do digital literary texts give rise to? And what interpretive and didactic challenges do they pose?

3.2 Context of the study and ethical considerations

The focus of this analysis is part of a larger research project in which researchers from the team have collaborated with teachers within the framework of training in digital fiction, in order to collaboratively design lesson plans around this resource.

The participants in the project were new teachers—that is, within six years of having obtained their Master's degree in Teacher Training for Compulsory Secondary Education and Baccalaureate (MFPS), which we refer to here as “Master’s in Secondary Education”—, essential in Spain to teach at both educational levels. The participating teachers were enrolled in a cycle of seminars, offered free of charge by the Institute of Educational Sciences at the Autonomous University of Barcelona (ICE-UAB) and the MFPS, exclusively for recent graduates in linguistic and literary education. The function of the courses was to accompany them in the complex process of teaching about digital narratives (Margallo, 2022). In this very specific context, with a dynamic based on training practices linked to the process of designing lesson plans, interest in multimodal texts arose naturally.

The six teachers freely decided to join the research project to collaboratively build various proposals for the guided reading of multimodal texts with a team of researchers. A special focus lay on digital fiction with the aim of integrating them later into their classes. The teachers agreed, also voluntarily and as part of this longitudinal research, to be interviewed several times throughout the process. Their participation in the project and the recording authorization were formalized with the signing of an informed consent form. The participants did not receive any direct remuneration, apart from the intangibles associated with the knowledge and experience generated by participating in the project. Of the six teachers, half committed to bringing these collaboratively created lesson plans to their classrooms in the future.

Finally, it is important to highlight that this research is undertaken in Catalonia. This is a plurilingual autonomous community in Spain, in which Catalan is the vehicular language in state schools. However, Spanish, Aranese, and sign language have an explicit official recognition. The linguistic policy in Catalan schools guarantees that all pupils gain a full command of both official languages (Catalan and Spanish). In terms of technology, Catalan secondary schools received a significant boost in 2009 from statewide Spanish programs such as Escuela 2.0 (known in Catalonia as the EduCAT1x1 program), which ensured that all students had a laptop (Aliagas & Castellà, 2014) and basic training was offered to teachers. Nevertheless, the schools decide individually whether to invest or not in tablet devices.

3.3 Participants

In order to answer the research questions, we interviewed the six secondary school teachers at two points in the project: at the beginning and at the end of the collaborative design of the guided reading plans. There were three criteria for the selection of the participants, which they all met by virtue of being part of the seminar cycle: having specialized in language and literature in their master's degree in secondary education; having obtained their Master's degree within the previous six years; and being a teacher actively involved in the delivery of ESO (Compulsory Secondary Education, equivalent to 12–16 years old) or Baccalaureate (6th form, equivalent to 16–18 years old). The collaboration with newly qualified teachers was intended to promote educational innovation in the processes of the induction of teachers.

Table 1 provides basic information on the teachers in relation to sociological, educational, and professional aspects. We have replaced the teachers' names with pseudonyms, to preserve their anonymity. The table shows that all of them teach the subject of Catalan or Spanish language and literature in secondary schools in Catalonia (Spain). In the Catalan education system, these are the main languages taught, together with English as an L2 language. The sample is made up of six teachers (two men and four women), of whom four have a Catalan language and literature teaching profile and two are from the area of Spanish language and literature. In relation to the level at which they teach, four are in secondary school, one is in a 6th form college, and one works at both levels. They represent different levels of technological expertise and knowledge of children's and young people's digital literature.

Table 1. Profiles of the teachers interviewed and information about their education and teaching careers

Teacher	Gender	Age	Teaching specialty studied	Year of graduating in MA in Secondary Education	Subject taught	Level usually taught
María	Female	43	Audiovisual Communication	2019	Catalan	ESO (GCSE)
Mar	Female	26	Catalan Philology	2018	Catalan	ESO (GCSE)
Claudio	Male	28	Humanities	2018	Spanish/ Catalan	Bacc (A Level)
Mirta	Female	26	Catalan Philology	2017	Catalan	ESO (GCSE) & Bacc (A Level)
Blanca	Female	30	Catalan and Spanish Philology	2014	Catalan	ESO (GCSE)
Juan	Male	36	Spanish Philology	2013	Spanish	ESO (GCSE)

3.4 Design of the interview

Two online interviews were conducted with each of the teachers, one in 2021 and another one in 2022. The first one took on average 30 minutes and the second one 45 minutes, which adds up to a total of 7.5 hours of video recording. This was done with *Microsoft Teams*. The use of a virtual platform facilitated the participation of teachers by eliminating the need for travel.

The first interview was aimed at capturing the initial perspectives of the teachers in relation to multimodality in secondary reading training. Additionally, it included specific questions about picture books and digital fiction. They were asked about their personal relationship with these texts in their roles as readers and teacher/mediators, to identify to what degree they were aware of these texts, if they had previously used them in their classrooms, and for what purposes. Meanwhile, the second, more in-depth interview, was oriented towards displaying their didactic thinking in order to document the didactical possibilities they saw for each of these texts and the literary and didactic criteria that supported their choices. This second interview also served to identify changes in their perceptions, revealing any transformations that occurred after participating in the induction seminars.

3.5 Data analysis strategies

The corpus of interviews was fully transcribed to perform a qualitative content analysis. To define the data analysis protocol, we adopted the SWOT (Strengths, Weaknesses, Opportunities, and Threats) tool, which allowed us to take a qualitative approach to the object of our study: teachers' perceptions of digital fiction in the teaching of reading. Taking inspiration from the SWOT methodology (Puyt et al., 2023) we were able to take a detailed look at teachers' conceptions of digital fiction, taking into account their personal and professional perspectives, as well as their perceptions of its strengths and weaknesses. We have adapted this methodology to the nature of our study, realizing it through an analytical protocol focused on the research questions shown in Table 2.

Table 2. Analytical protocol for the analysis of teachers' perspectives on the role of digital fiction in the teaching of readers and how it is aligned with the research questions

Research Question	Layers in the analysis
RQ 1	Personal and professional perspectives and attitudes of teachers towards digital fiction
RQ 2	Strengths and Opportunities associated with digital fiction <ul style="list-style-type: none"> - Learning advantages for literary education - Integration into teaching practice
RQ 3	Reluctances or weaknesses <ul style="list-style-type: none"> - Fears and perceived threats - Inconveniences and difficulties
RQ 4	Challenges anticipated

Based on this protocol, we implemented two complementary analysis strategies. Firstly, we wrote an individual report on each teacher, capturing his/her thoughts on the object of study. Secondly, we conducted a cross-sectional analysis of the interviews, made by digging out aspects of the protocol enabling us to identify points of convergence contrasts and nuances in their views. Globally, the two strategies allowed us to dive into the point of view of teachers towards digital fiction and the process of its adoption in the classroom, and to see how they are linked to assumptions about literature and teaching, as well as to their personal experience as readers and their fundamental vision of educational work.

4. DATA ANALYSIS

Below, in Table 3, we present the analysis of teachers' perceptions and attitudes on the didactic integration of digital fiction as a multimodal artform by employing the analytical categories described above. We identified three main types of perceptions, which we present and compare in the following subsection.

Table 3. Characterization of the personal and professional perspectives of the teachers interviewed about the reading of digital fiction and its didactic uses

Enthusiastic	Moderately keen	Resistant
Juan	Mirta	María
Claudio	Mar	Blanca

4.1 Personal and professional perspectives of teachers toward digital fiction

Enthusiastic teachers presented themselves as passionate about digital fiction, which they defended as a unique opportunity to train their students in literature. They started from the conviction that the classroom must be permeable to the world that the student inhabits, which they described as indisputably audiovisual and interactive. They considered this permeability inevitable and very positive:

The predominant cultural text [nowadays] is audiovisual, and audiovisual means multimodal. If we trained students in digital fiction, they would have much better tools for a critical appreciation of what they consume. I'm not saying that [digital fiction] should form 100% of their learning, but I do think it should be given more prominence because it provides the student with tools to enjoy their environment (Claudio, Interview-1).

Their enthusiastic position is linked to the commitment they feel towards contemporary culture and, at the same time, to a vision of learning based on developing competences:

I believe that teachers have a great commitment, which is to bring every form of culture [to students] and sensitize them to an appreciation of it. In the world of digital fiction specifically there are works that are very carefully wrought, artistically, aesthetically, and from the literary point of view, but which, without accompanying support, can

generate a feeling of strangeness. I think that supporting the students in this interpretative process and teaching them to enjoy the potential of these works is not only a benefit for digital fiction but for any other form of culture (...). I think we are enriching them in a much more holistic way, and that they are also mobilizing skills that are transferable to other forms of artistic expression (Juan, Interview-1).

The enthusiastic teachers integrated curricular objectives with contemporary narrative practices. They firmly believed in the advantages of digital fiction for the teaching of readers and emphasized its role in literature education.

In this regard, they highlighted the opportunity to reduce the intellectual and academic character traditionally associated with a literary text, something that Juan called the “de-academicization of literature”. His statement emphasizes the idea that digital literature offers various narrative forms with which students interact in the classroom and beyond:

I believe in digital literature because it allows us to bring the student's reality closer to the school context. Even to de-academicize... so that [the students] don't see a gap between the "now I'm in a language and literature class and at home I'm doing things that have nothing to do with that" (Juan, Interview-1).

In the personal sphere, enthusiastic teachers claimed to be regular consumers of multimodal narrative texts and usually showed an interest in technology, experiences and attitudes that seemed to enhance their teaching practice and that sometimes led them to consider that digital works could even be "more powerful than a book" (Claudio). These perspectives informed their didactical approach to digital fiction and motivated them to attend specific teacher training focused on this cultural product.

4.1.1 *Enthusiastic teachers*

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4.1.2 *Teachers who are moderately keen*

These teachers are prudent in their thoughts and opinions. Their statements are more measured. They highly valued digital fiction as an opportunity for educational improvement, but they did so with reservations, because they tended to have somewhat indeterminate and even ambiguous feelings about this topic.

The group of moderately keen teachers includes Mar and Mirta, who initially showed a positive attitude towards introducing multimodal digital literature into the school, but with some occasional reservations. In Mirta's case, we noticed at first some doubts related to her lack of knowledge of multimodal texts. She regarded such texts as works that seemed to have less complexity than other literary texts. In her case, participation in the research seminars led to a significant change in her view of multimodal fiction, encouraging the discovery of its richness and didactic potential. Mirta summarized this transformation in her perception of the value of

digital fiction by pointing out that “Now, I don't see it as a mere game but as a literary work”.

In other cases, such as Mar's, participation in the seminars allowed her to name to something she considered that she was already integrating into her classes, intuitively:

Really, I hadn't considered multimodality [...] until we started these seminars. They made me aware of this multimodality that exists, and that I was working on anyway, but not consciously or in a controlled way (Mar, Interview-2).

Although the moderately keen teachers agreed with the enthusiasts on the idea of expanding the narrative-literary universe of the classroom with new multimodal texts. In fact, they differed from the latter in the degree of prioritization they thought should be given to them, and in the arguments that support their position. While those with the most enthusiastic profile considered that digital fiction was a priority in teaching, those of a moderately keen profile were more comfortable integrating digital fiction into an educational approach based on the paradigm of the diversity of literary texts. They did so under the premise that each text requires a more personalized take-up by readers:

[Digital fiction] is another type of reading. The student must be enriched so that they can read these texts in the same way that we teach them to read other types of text (Mar, Interview-1).

4.1.3 *Resistant teachers*

Resistant teachers initially adopted a skeptical view of the contributions of digital fiction in the classroom, without necessarily implying a disparagement of these cultural forms. Their words were rather questioning or even critical, and tended to be focused on the problematic, doubtful, or negative implications of integrating digital fiction into the teaching of literature. We could say that they adopted a critical position but one open to reflection.

In this group we find the initially more resistant profiles, such as those of Blanca and María, who, in the first interview, expressed doubts about the inclusion of multimodal texts in the classroom; this was not only regarding digital fiction but also about other texts such as picture books, comics, and video games. The resistant discourse draws on an implicit view of reading as closely linked to the written text and classic genres, from which it seems to be assumed that learning to read on paper is better. These assumptions shape the pre-eminent role they grant to canonical literature, which, in their universe, seems to place other narrative expressions—whether paper-based, digital, or other media—on the periphery. The views of the resistant teachers are shaped by several prejudicial ideas, such as the notion that there is a competitive relationship between technology and reading in the lives of readers, or that digital fiction texts are more simplistic than written fiction, something that stands out more in María's discourse. María was also concerned about her identity as an expert and her image as a motivated reader, which she

considered important to project in the classroom. It might not be a coincidence that the resistant teachers in our sample tended to be committed readers of paper-based books. Blanca expressed the fact that part of her uncertainty regarding digital fiction related to personal ignorance of the digital media, since she considered herself a "light consumer" of multimodal fiction—referring to comics or graphic novels, but much less to other digital fiction. She told us: "I'm a reader, I'm not a player of video games".

María held a strongly resistant perspective on the didactic integration of digital fiction, although her participation in the series of seminars seemed to open her eyes slightly. She stated that she had learned to value digital fiction, but that she felt too uncomfortable as a reader and as a teacher to be confident in taking advantage of these texts educationally. She recognized that she would feel more naturally comfortable opening up the corpus she works with in the classroom to the cinematic world than to digital literary applications or video games.

Before, I was totally reluctant. Now I see it differently. Now, after reading—well, seeing—the applications [in the seminar], they did open up a whole world for me that made me think "crumbs! I still have a long way to go before I'd be able to squeeze much juice out of them and start to appreciate their value more deeply". I would push more for a cinematic education, to work more with films or shorts, than with these applications. I do see the value of interactivity and also that it is a language very close to them but because I'm not an expert, because I don't like video games (...) because I don't feel safe... I'm not passionate about them (María, Interview-1).

Although the experience in the cycle of seminars, in which various digital literary texts were covered, convinced Blanca more than María in relation to digital fiction, it is relevant that, in both cases, participation substantially modified their perception of picture books, which they initially considered to be "childish" and "simplistic" reading. Training in the seminar revealed for them a rich potential for the development of interpretive competence. In the case of resistant teachers, the introduction to multimodality as a new teaching paradigm in literary education is more readily achievable with picture books.

4.2 Strengths and opportunities associated with digital fiction

Having discussed these categories, we will now describe the strengths and opportunities associated with digital fiction.

There are several opportunities that teachers associate with the introduction of digital fiction into the classroom, regardless of their initial positionings. All participants recognized that digital fiction somehow offered the possibility of drawing cultural continuities between school and leisure practices. In this regard, they conceived of it strategically within the context of literary education, although some saw it as a new text in which literary elements might be recognized whilst others understood it as a possible bridge to paper-based literature. In all cases, teachers accepted that digital fiction could be seen as an allied text in the

development of literary reading competence, especially with regard to learning linked to the interpretation of multimodality.

In general, and on a more practical level, teachers lent importance to the positive influence that digital fiction might exert on the motivation and interest of students, despite some also showed a certain reluctance when assessing this particular attraction (see section 4.3). Blanca argued that the novelty of bringing digital fiction into the classroom had a positive effect on how the session is built, which then encourages a more fluid and motivating entry into the literary content: "because you arrive with tablets, with iPads and it's like ... "hey, what's this? this is a bit more interesting" (Blanca, Interview-2).

Teachers who work in schools with a higher degree of sociolinguistic heterogeneity bring up the argument that digital fiction reinforces students' motivation at an institutional level and argue that it might have a positive impact on the fight against school dropout rates, to the extent that students might see these resources as less intimidating: "They are not as dizzying as traditional books because they are a reality that is closer to them" (Claudio, Interview-1). They consider that these texts facilitate the connection with academic practice and that they invite certain students, especially unmotivated ones, to participate more actively in shared reading sessions. This could strengthen the sense of belonging to the educational community. In this regard, Claudio (Interview-1) argued that digital fiction offered students

the opportunity to make experiences and concepts their own, which might be harder with a physical book, which does not mean that you have to do without one experience to be able to enjoy another.

Some teachers, especially the enthusiastic ones, also viewed digital fiction as an opportunity to innovate in the field of literary education, which is traditionally canonical and tends to maintain the status quo, and in this sense is not very open to change. With this vision, teachers, such as Juan, highlighted the opportunity offered by digital multimodal resources to modernize the teaching of the humanities and literature. This is in line with what has already happened in the scientific-technical field, in which technology has already been integrated in order to reinforce core content:

In fact, many trends in current innovation start from the premise that "we must educate for the 21st century". And it seems that this has lots of applications in the scientific-technical field but, by contrast, it seems that in the humanities, the arts it comes second. I come from working in a school that, under this premise, has greatly enhanced the scientific-technical field. And, incredibly, digital fiction is also in that world [that of innovation]. Without it being used instrumentally. It is not digital fiction for... something else because it's a thing in itself. (Juan, Interview-1).

So, the strengths that teachers see regarding digital fiction have to do with the opportunity to work with texts that are relevant in students' everyday lives.

In the following subsection, we will see how teachers take advantage of these important benefits in specific literary teaching situations in secondary school.

4.2.1 *Particular learning situations in literary education*

Our teachers pointed out several learning benefits that digital fiction brings to literary education. These benefits can be categorized into three main aspects: multimodality, intertextuality, and reflection on the reading process.

From the start, roughly speaking, all the teachers associated digital fiction with the possibility of promoting learning linked to multimodality and—specifically—with the opportunity to learn about and learn to value the various sign systems as languages that make up a multimodal text, as well as observe the ways in which these languages integrate with each other to construct meaning. María highlights the opportunity to work on "the grammar of each language", referring to resources such as images or sound, to then relate them within the context of a narrative, which she considers reinforces general interpretive competence.

Another great literary learning opportunity that teachers valued in relation to digital fiction relates to intertextuality—an idea that they outlined generally, i.e., without going into detail. In this aspect and with a transmedia perspective, they saw an interesting possibility of connecting the reading of works of digital fiction with other media such as movies, series, or videogames. These connections could jointly broaden our appreciation of the different types and forms that fiction adopts nowadays. Teachers such as Claudio even justified this from a didactic perspective, based on the idea of "building bridges" between the various cultural products, across different media (for example, comparing versions of the same fiction in a book, a literary app, or in a film): "The digital experience should be connected to other works of traditional literature [...], they should be bridges" (Claudio, Interview-1).

In addition to multimodality and intertextuality, the teachers argued that digital fiction can promote conscious reading and reflective observation of the reading process. They started from the idea that multimodal works, in the form of interactive fiction, give readers a new role, since they have to be much more active, "unlike TV series or movies, where their role is more passive" (Claudio, Interview-2). Teachers related this characteristic participatory aspect of digital-interactive works to a positive effect both on autonomy and on reading involvement. Claudio especially underlined the "empowering" and "democratizing" nature of works of digital fiction and of the instances of dialogue around them, to the extent that "they allow[ed] everyone to speak, to get an idea of the work" (Claudio). However, we should ask ourselves here whether this implies a belief that adolescents come to the table with a ready-developed multimodal literacy, given that studies show there is a need to train up the subjects' multimodal skills (Manresa & Real, 2015; Ramada et al., 2021). Works of digital fiction that are especially compelling are also associated with developing students' creativity and critical thinking. Here, Mar highlights that a skill that must be developed with digital fiction is becoming involved in the reading:

One of these [skills] is the autonomy of making decisions, of acting on the reading. It is something that most of our students are not used to. Getting involved in the reading and to interacting with the reading (Mar, Interview-2).

According to some of our teachers, this focus on reader participation, arising from the interactive nature of digital fiction, allows them to show students different ways of reading, since certain works seem to ask readers to jump in faster, whilst others encourage a more contemplative reading, seeking out aesthetic detail. The interviewed teachers considered that these contrasts allowed them to reinforce reflection on the reading process, although they were aware of the need to develop a specific metalanguage to be able to talk about this.

Another opportunity that some of the teachers recognized in the introduction of this type of literature to schools is linked to approaches involving a multi-layered analysis, as opposed to the rhetorical-linguistic and thematic type of analysis that is typically promoted in secondary education. In this multi-layered analysis, the aim is not to emphasize the plot alone, but also to observe the ways in which the story is built, which encourages the development of greater attention to the details of the work, and which invites us to "focus more on reading for enjoyment" (Mirta, Interview-2).

4.2.2 *Didactic integration*

In the interviews, teachers justified various approaches to the didactic integration of digital fiction. Enthusiastic teachers argued that digital fiction could create "bridges" to other texts. Moderately enthusiastic teachers tended to view digital fiction as a part of a broader concept of multiple literacies, giving all texts the same level of importance. In contrast, the most resistant teachers believed that digital fiction should not play a central role in the teaching/learning process.

In this sense, María treated digital fiction as "a prize" that could be offered to students once they had covered key learning objectives with the paper-based literary corpus, and which could be enjoyed as a game:

I see it more as... when you have worked on the textual part, that is, a picture book, a story, a novel, you can enjoy a little (...). I see it at the end of the journey, something done autonomously (María, Interview 1).

Likewise, the interviewees maintained that working with digital fiction reinforces the objective of uniting the group, to the extent that they foster dialogue in class, a dialogue that, according to Claudio, is "qualitative and significant" because it promotes reflection by the participants. Along the same lines, Mar considered that working with digital texts invites teachers to establish new reading journeys and to "diversify ways of reading", thus enabling multiple approaches to literature. Associated with these ideas, Blanca and Mirta underlined the special relevance that guided reading takes on for the students' interpretation and enjoyment of the works. They also mentioned the need to offer more time and greater freedom when interpreting this type of fiction, as well as the importance of bringing various didactic instruments into play. On this last point, Mirta defended the use of guides, charts, or

open questions, tools that she had not previously considered particularly suitable for literary work.

4.3 *Reluctances or weaknesses*

4.3.1 *Fears and perceived threats*

When asked about their fears or the possible threats they saw in relation to the introduction of digital fiction into the classroom, the teachers interviewed pointed out fears related to beliefs and perceptions that different members of the educational community might have about multimodal resources and digital fiction in particular.

Most teachers expressed fears regarding the reluctance of some members of the teaching staff, and the perception that some students might have of this type of text. Mar pointed out that some student might feel that working with multimodal material was not appropriate for them or a waste of time. Claudio feared at the beginning of a pilot implementation that the students might not be interested in these new texts. However, carrying out the lesson plan based on guided reading and shared discussion of multimodality increased his confidence and encouraged him to offer contemporary works of literature along with new ways of approaching them to his students.

Other teachers, Mirta and Mar, expressed fears over the links between digital fiction and games, a relationship that some teachers experienced in a contradictory way, since they saw it as an opportunity to motivate students but, at the same time, as something of a threat towards the kind of learning that should take place at school, as if playing and learning were mutually exclusive. Regarding this idea, Mar considered that one of the objectives that the introduction of digital fiction in the classroom might entail was that of helping students to see it as a literary resource rather than a game:

Educate their way of seeing it and their sensibilities, (...) with digital works, being a language that they associate with a game, with immediacy, with thoughtlessness, perhaps here, the fact of being able to see how a game is put together, in a more artistic way, I mean, so that they can understand it as a multimodal artform rather than just for entertainment... I think it's part of our job. To support them in this more reflective reading (María, Interview-1).

The consideration of multimodal works as games and not as learning resources led the teachers to reflect on the conceptions of play and learning that circulate, and on the interplay between them. Mirta brought up this concern in thinking that some families may not consider working with multimodal texts to be sufficiently "serious": "there may also be families who do not like it, they might also say 'And do you play at the Catalan course?'". Along the same lines, Claudio was also concerned about possible criticism from families: "I myself, despite believing in the feasibility of it and thinking about it, was afraid of getting a negative response from the parents". Other

teachers also emphasized the need to reflect on our preconceptions as teachers when bringing a multimodal work into the classroom.

4.3.2 *Inconveniences and difficulties*

In terms of the problems that might arise when working in the classroom with digital fiction, the interviewed teachers identified two main areas: firstly, the technical difficulties and, secondly, the problems related to the management of the school.

With respect to the technical problems, the majority of the teaching staff participating in the research pointed to the problem of the "digital gap" (Mirta and Blanca), that is, the limitations that working with digital devices can pose for some students:

Today I don't imagine that all my students have a tablet to be able to use this text. It is true that they now have computers, but many of these texts are only available on tablets, or iPads even. I believe that there is a technical limitation here that we can do little about. And I think it's a shame (Blanca, Interview-1).

While some secondary schools might offer digital devices for classroom reading, the number of devices is often limited, making it more difficult for students to do individual reading. In addition to the difficulties of accessibility, other teachers also alluded to platform incompatibilities. Digital works require certain types of devices and technical requirements to be installed that might become a barrier. The majority of schools in Catalonia use Chromebooks on which apps for the iPad cannot be installed, which can make implementation in the classroom difficult. Another of the drawbacks expressed by those interviewed was the lack of available updates for some apps, which "suddenly can no longer be reread or re-viewed" (Claudio).

The drawbacks connected to the management of the school relate to the organization of the space where the readings are carried out, which is not always comfortable enough, and with the management of teaching hours, which often do not provide sufficient time or resources to innovate. Teachers also expressed the difficulty of innovating without the support of the various educational agents involved in the institutional implementation of multimodal education. The lack of such support seems to make this teaching approach entirely subject to the 'willingness' of the individual teachers (Blanca). The interviewed teachers agreed on the importance of developing a school reading plan. This plan should integrate multiple modalities and reading supports, providing structured teaching to enhance multimodal skills with a progressive learning approach.

4.4 *Anticipated challenges*

The challenges highlighted by the group of interviewed teachers primarily stem from the interconnection between two distinct spaces: the field of teacher training and that of teaching practices.

Regarding the training challenge, Mar highlighted the urgency of better teacher training, since this is key to the multimodal education of the new generations. They expressed that we need to support teachers in this new challenge. Here, Claudio and Mirta emphasized the importance of expanding the corpus of multimodal readings, knowing in-depth the texts that are brought into class, as well as feeling safe and believing in the educational possibilities that working with these resources can offer the students. Also, for such training, it is essential to learn to work collaboratively, both between students and teachers, and among the teaching staff in the schools. There were several teachers who flagged up the need for cooperative and transdisciplinary work as another of the fundamental challenges when thinking about multimodal education at school.

Regarding the second area, linked to teaching practices, teachers underlined at least three key challenges.

The first challenge is the need to diversify ways of understanding reading at school. Mar and Juan signaled the need to review what is read, how it is read at school (and in society), and in what formats, as well as to reflect on what is or is not considered valid for the classroom. Mar pointed out, for example, that multimodal texts are often underestimated or viewed with suspicion because they constitute "a literature that is not produced with the haptics of paper or read in silence, as my school reading plan indicates", and she underlined the importance of students being able to recognize both the multiple sources from which we might read and the multiple ways of doing so. Along the same lines, Juan explained that, in his teaching work at school, he came across some notions that guided reading should be done on paper, as if an app was not considered a legitimate text for this purpose.

The second challenge to which they referred was that of promoting a reflective reading that allowed students to go beyond the surface of the text and discover the complexities of multimodal creations. On this point there were several teachers interviewed who acknowledged the fear that students might remain at a superficial level of reading or see digital texts as "pure entertainment" (Juan). This led them to consider the relevance of the teacher as a reading mediator to achieve deep reading and learning.

The third challenge that the teachers mentioned had to do with motivation and the guidance of readers in learning about digital fiction. Some teachers recognized brevity and the presence of images in the digital works as key drivers to foster motivation. For instance, Juan (Interview-1) stated: "They are works that contribute a lot to literary training, taking advantage of their brevity, the interconnection or encounter between languages: those of illustration, text, the page, and topics". As can be seen from this quote, he is also aware of their complexity as texts built on the basis of multiple semiotic codes. Linked to this idea, Mar considered the need to define solid selection criteria for the used literary texts, and to offer readers strategies and guidelines that could help interpreting the various structural elements as well as the links established between them:

Bringing digital fiction into the classroom depends on many factors. But once it's there, how the teacher supports it is what I was thinking about the most. My role as an educational facilitator (Mar, Interview-2).

5. DISCUSSION AND CONCLUSIONS

Although more research is needed to better understand our study object, the views expressed by the six teachers we interviewed in our study indicate the complexity involved in the process of the didactic integration of digital fiction in the field of literary education. Additionally, the views highlight the determining role that the thinking of the teachers has in this process. However, a larger sample would enable us to look at particular issues in more detail, such as gender or age/teacher experience and investigate to what extent these aspects shape teachers' perspectives and teachers' pedagogical actions when using digital fiction in the literary classroom. Further research could also compare a cross-national sample of teachers to understand to what extent teachers' views of digital fiction are influenced by cultural approaches to didactics and literature teaching/learning.

The interview analysis sheds light on the research questions guiding our study, which aim to capture teachers' perspectives on incorporating digital fiction as study material. Some teachers embrace the opportunities this integration offers for literary learning, while others express some reluctance, emphasizing the challenges toward this didactical integration.

In the first place, knowing how teachers position themselves towards digital fiction as a narrative text with potential in the language and literature classroom [RQ 1] provides us with relevant information about the process of teacher appropriation and the literary and didactic arguments on which this depends. The three teacher profiles that we see among the interviewees—very enthusiastic, moderately keen, and rather more resistant regarding the educational use of digital fiction—show that these positions respond largely to a set of beliefs that are linked to specific assumptions about the legitimacy of digital fiction in school and the related pedagogical criteria. Thus, enthusiastic teachers think that digital fiction should be a pillar for literary learning because they recognize the aesthetic-narrative dimension of the text, while resistant teachers feel that canonical literature is more suitable for representing the complexity of literary discourse. This explains why they consider that literary reading on paper should continue to be the focus of reading practice. It is interesting to see how these ideas about digital fiction frame the degree of centrality that they are inclined to assign to it in terms of teaching: enthusiastic teachers perceive digital fiction as a priority to establish didactic bridges with other narrative texts in contemporary culture, moderately keen teachers see it as one form of literacy among others, from a standpoint based on the different textual genres, and resistant teachers place digital fiction in a secondary position, as an "optional extra" teaching resource. Previous experience and the relationship with technology was also a relevant factor in the establishment of these perspectives: thus, there

seem to be symbiotic relationships between what enthusiasts think and their higher levels of technological expertise on a personal level, whilst a lower level of technological familiarity amongst resistant teachers is reflected in their rather less enthusiastic stances.

Secondly, documenting the teachers' perspectives on the role that digital fiction might play in the education of readers [RQ 2] allows us to delve deeper into the beliefs that influence their conceptions. It is interesting to observe that, regardless of the perspective they adopted, the teachers interviewed recognized potentially relevant contributions of digital fiction to literary learning. In terms of the general opportunities, they value (a) the possibility of connecting literary teaching at school with the leisure activities of young people, which can open up new access routes to literature; (b) the positive influence on the interest and motivation of students, which they also considered might have an impact on the fight against school dropout rates; and (c) the opportunity to innovate in the field of literature. Another belief that moved them to value digital fiction in the classroom was the idea of helping young people to be more critical of what they consume outside of school through screens.

Thirdly, the analysis reveals a close relationship between the teachers' assessments of digital fiction and the implications that they themselves envision for the didactics of literature [RQ 3]. In relation to the learning objectives, teachers valued the contribution of digital fiction to the development of specific learning linked to multimodality, intertextuality, and reflection on the reading process. They especially valued multimodality as a focus of learning, since it opens the door to a knowledge and interpretation of 21st century fiction, and the development of multiple literacies, linked to the presence of new and varied languages in these texts. In addition, they perceived the new and positive role that these works give to the reader, as they invite them to participate more actively in their own reading, which might encourage greater attention by the students.

In relation to the implications for mediation, teachers valued the multiple approaches that digital fiction offers for literary analysis, as well as the intertextual and inter-pictorial dialogue that it makes possible. They also recognized the opportunity that this corpus provides for literary conversation in class, a practice that they considered key to the development of literary competence. At the classroom management level, teachers recognized that digital fiction could encourage students' motivation and participation in the class, a factor that, for them, was key to reading development. Most teachers considered digital works less intimidating, in the sense that they can bring to the classroom new themes that are closer to the realities of young people.

Finally, documenting the fears triggered when teachers visualize the possibility of integrating digital fiction into their lessons [RQ 4] allows us to identify key aspects in teacher training. It is interesting to observe how the socio-educational and institutional context in which the teacher finds him/herself plays a pre-eminent role in the generation of fears. Thus, the fears of the teachers we interviewed centered

on three aspects: technical difficulties, school management problems, and difficulties related to the preconceptions that circulate in the educational community. With respect to the first of these, teachers expressed a fear that technical issues might stand in the way of using digital fiction in the classroom. Such issues include aspects of tablet use and a potential difficulty in finding updates for apps, but also worries about the 'digital divide' that might arise in the classroom, with students who have less technological experience requiring more attention. They worried that these difficulties could potentially end up consuming valuable learning time. As for school management problems, they specifically mentioned the limitations of the physical space and the classroom furniture (typically difficult to move), which they considered might hinder the literary conversation in the case of this type of resource and the difficulty of integrating it into the academic program of the school, something they felt should be an aim shared by the entire educational community. Teachers also worried about defending digital fiction against the beliefs of other members of the educational community (managers, families, other teachers) who might consider it unsuitable material, or not sufficiently serious for schoolwork. In this sense, they were concerned about arming themselves with arguments to justify to others a proper academic use for digital fiction, contesting the discourses on the gamification of learning, which conceive it as mere entertainment.

In terms of the challenges that teachers foresaw, two types stand out. On the one hand, they pointed out the need for teacher training on digital fiction, in order for them to learn about new works, share reading experiences and share associated lesson ideas, all of which would give them the necessary confidence to implement digital fiction in the classroom. At the same time, they pointed to concerns around teaching practice. Here they recognized the importance of cooperation between the various members of the educational community and underlined the key role of the teacher as mediator of these resources in order to promote in-depth readings of the works and support readers in the process of meaning making.

In this paper we have contributed to the field of literary education with a study that, on the one hand, points to the need to integrate digital fiction within literary didactics and, on the other, proposes to begin this process by looking at teacher's perspectives towards digital fiction, as a first step before reaching the classroom. In short, and as conclusion, digital fiction is a narrative-literary form that needs to be included in the school in supporting young people to become readers, due to its multiple contributions to literary competence and the possibility it offers to the field of teaching literature in terms of gaining cultural relevance for today's students. Also, what the voices of the teachers we interviewed tell us is that, although the introduction of digital fiction into schools might promote new ways of conceptualizing the learning environment, it does require deep didactic reflection if its integration is to be truly meaningful and advance literary learning in relevant ways. This is the next step in our research project, since we seek to analyze teachers'

uses of digital fiction in their classrooms and look at the in-class interaction, as well as the teaching and learning challenges that emerge.

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