

## Literary education learning situations during Primary Teacher Training

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Received: 20-February-2025

Accepted: 06-October-2025

### Abstract

This study examines teaching experiences within the ‘Language and Literature Planning’ course in the fourth year of a primary education degree course at Universidad de València, Spain. The research involved a sample of 395 students across three consecutive academic years (2022/2023, 2023/2024, and 2024/2025), who were tasked with designing a learning situation as part of an annual curriculum plan for a primary school class (in accordance with guidelines set by the Educational Quality Improvement Act). The main study objective was to examine how these learning situations, while serving as an interdisciplinary teaching model, align with the principles of contemporary literary education. A mixed-method approach was employed that follows a sequential design from quantitative to qualitative analysis. In the first phase, learning situations focused on literary education were selected for further examination. In the second phase, a qualitative analysis was conducted using the following criteria: (1) encouragement of reading and textual interpretation; (2) encouragement of creative writing; (3) a plural canon; and (4) connection with the Sustainable Development Goals. The findings indicate that criterion three presented the greatest challenge for students.

**Keywords:** Learning situations; literary education; literary competence; creative writing; SDGs.

**How to cite:** Martínez-León, P., & Rodrigo-Segura, F. (2026). Situaciones de aprendizaje de educación literaria en el grado de Maestro/a en Educación Primaria. *Ocnos*, 25(1). [https://doi.org/10.18239/ocnos\\_2026.25.1.602](https://doi.org/10.18239/ocnos_2026.25.1.602)



## Situaciones de aprendizaje de educación literaria en el grado de Maestro/a en Educación Primaria

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Recibido: 20-Febrero-2025

Aceptado: 06-Octubre-2025

### Resumen

En este artículo se presenta una investigación que parte de una experiencia didáctica llevada a cabo en 4º curso del grado de Maestro/a en Educación Primaria de la Universitat de València en la asignatura de Planificación de la Lengua y la Literatura. Se propuso a una muestra de 395 alumnos de tres cursos consecutivos (22/23, 23/24, 24/25) diseñar una situación de aprendizaje en el marco de una programación anual destinada a un curso de Primaria siguiendo las directrices de la LOMLOE. El objetivo es determinar en qué medida las situaciones de aprendizaje elaboradas, más allá de constituir un modelo didáctico interdisciplinar, se adhieren también a los objetivos del actual paradigma de la educación literaria. Para analizar los resultados se empleó un enfoque mixto, siguiendo un diseño secuencial cuan → cual. En la primera parte, se seleccionaron del total de situaciones de aprendizaje diseñadas aquellas centradas de manera prioritaria en la educación literaria. En la segunda, se analizó cualitativamente esta selección atendiendo a los siguientes criterios: (1) fomento de la lectura e interpretación textual; (2) promoción de la escritura creativa; (3) canon plural; (4) conexión con los Objetivos de Desarrollo Sostenible (ODS). Los resultados revelan que el criterio 3 es el que mayores dificultades supone para los estudiantes.

**Palabras clave:** Situaciones de aprendizaje; educación literaria; competencia literaria; escritura creativa; ODS.

**Cómo citar:** Martínez-León, P., & Rodrigo-Segura, F. (2026). Situaciones de aprendizaje de educación literaria en el grado de Maestro/a en Educación Primaria. *Ocnos*, 25(1). [https://doi.org/10.18239/ocnos\\_2026.25.1.602](https://doi.org/10.18239/ocnos_2026.25.1.602)



## INTRODUCTION

### *Learning situations within the framework of today's literary education*

This research stems from a concern to link the interdisciplinary teaching model required by *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación* (Organic Act 3/2020, of 29<sup>th</sup> December, amending Organic Act 2/2006, of 3<sup>rd</sup> May, on Education) (LOMLOE, as per its Spanish acronym), with the current foundations of literary education in order to assess the extent to which the teaching proposals designed by students of the Teaching Degree comply not only with the requirements of this teaching model, but also with the fundamentals of our specific teaching methodology. To this end, a theoretical and methodological contextualisation was first conducted around the paradigm of literary education. Secondly, the concept of “learning situation” was defined, specifying its characteristics in relation to language and literature teaching.

To begin this brief overview, the well-known principles established by Colomer (1994) for literary education should be noted: experimentation with literary communication in situations that allow literature to be seen as a real communicative situation; the use of texts appropriate to students' tastes and reading skills; reader involvement and response; shared interpretation with increasing complexity; and the interrelation of literary reception, reflection and production activities.

Considerations regarding a school literary canon that has moved away from monolithic positions towards openness and plurality in the broadest sense are added to these principles: texts from diverse literary genres, interdisciplinary, combining different languages and formats, intercultural, with authors from all cultures and genres, children's and young adult literature, classical and universal literature, and also literature closer to the students' time and context (Ballester, 2015). This exercise in opening up the canon involves “explicitly questioning the formation of national canons in order to place literature within a framework of global reception, of much more general networks and connections”, building bridges between literatures from a transatlantic and non-Eurocentric perspective and making room for systematically overlooked literary voices (Fernández-Cobo, 2022, p. 150).

Considering that the development of literary competence involves the comprehension, production and enjoyment of literary texts by learners, and that the practices of reading and writing are understood to be inseparable, we would like to highlight here as relevant aspects the promotion of text production, commentary on texts, and the diversity of strategies for encouraging reading, among the many possibilities for literary education that form part of the necessary methodological eclecticism referred to by Ballester and Ibarra (2009).

Under these parameters, this research will explore the usefulness of developing literary education through the design of learning situations. Teaching experience shows that methodology is a key issue for the proper training of future teachers. Therefore, on this occasion, we have invited students from the 4<sup>th</sup> year of the Primary Language and Literature Planning course of the Teaching Degree to develop learning situations, in relation to which *Real Decreto 157/2022, de 1 de marzo, por el que se establecen la ordenación y las enseñanzas mínimas de la Educación Primaria* (Royal Decree 157/2022, of 1<sup>st</sup> March, establishing the organisation and minimum teaching requirements for Primary Education), states the following:

They are an effective tool for integrating curricular elements from different areas through meaningful and relevant tasks and activities to solve problems creatively and cooperatively (...) In order for the acquisition of skills to be effective, learning situations must be well contextualised (...) The aim is to offer students the opportunity to connect their learning and apply it in contexts close to their everyday lives (...) Their implementation must involve oral production and interaction and include the use of authentic resources in different media and formats, both analogue and digital (...)

They must promote aspects related to common interest, sustainability and democratic coexistence, which are essential for students to be prepared to respond effectively to the challenges of the 21<sup>st</sup> century (Royal Decree 157/2022, p. 108).

It follows from the above that this model, whose use is required by current education legislation, involves contextualising and problematising learning as a starting point, as well as interdisciplinarity, the production of texts in different languages and the connection with issues of democracy, equality and sustainability linked to current problems.

Similarly, we understand - in agreement with a variety of authors - that literary education in the 21<sup>st</sup> century cannot be separated from its contribution to the fulfilment of the 17 Sustainable Development Goals adopted by the UN in its 2030 agenda, thus linking the development of literary competence and the promotion of reading habits with the aims of inclusion, reducing inequalities, sustainability, peace and justice, which bring students closer to current issues of social relevance through literature (Martínez-León, 2023; Rodrigo-Segura et al., 2024; Hernández-Delgado & López-Valero, 2025).

### *A few lines on the evolution of literary education*

The evolution of literary education has come a long way, adapting to the socio-cultural and educational changes of each era. Originally understood as the teaching of literature, this concept was transformed to focus more on the active process of reading and reader involvement (Colomer, 1995; 2024). Literary education thus refers to the educational practice that seeks to develop reading and literary skills and encourage reading habits among students, giving priority to the reader's participation in understanding literary texts, interaction with other recipients in a process of intersubjective interpretation, and the establishment of relationships between different literary and artistic works (intertextuality).

Literary education today establishes closer links with inclusive education, which develops critical thinking and ethics through reflection on social values; with aesthetic education, which shapes artistic sensitivity; with intercultural education, which enables readers to approach otherness with empathy and rigour; and with language education, which improves communicative competence (Cassany, 2011; Ballester, 2015; Ibarra & Ballester, 2020, Martínez-León, 2024).

Furthermore, this conception of literary education can contribute to the acquisition of global competence, as defined by Boix-Mansilla and Chua (2017) and Sanz-Leal et al. (2022), by training readers who are open and receptive to linguistic and cultural diversity, who are aware of the cultural complexity that characterises contemporary societies and who possess the necessary skills to interpret it (Bermúdez-Martínez & Iñesta-Mena, 2023). A combination of literary texts with global reach and multicultural character should thus be proposed (Brown & Kysilka, 2003), to be addressed through specific mediation strategies focused on reading, free interpretation, and dialogism (Bermúdez-Martínez, 2019; Luis-Rico et al., 2020; López-Valero et al., 2021). All of these issues are present in the learning situation model and contribute to the development of a specific pedagogy for the implementation of this global competence, which is capable of connecting students with the world and enabling them to develop a truly meaningful (Reizabal & Tenorio, 1992) and competent (Durán et al., 2023) learning of literature.

From a methodological point of view, current literary education favours approaches such as teaching sequences and projects, as well as creative workshops (Margallo-González, 2012; Rodrigo & Ballester, 2019; Camps, 2024). Their common denominator is active methodologies that place the student at the centre of the process, promoting motivating and participatory tasks from a horizontal and competency-based approach. In short, we could say that literary education involves promoting the real and contextualised use of language, starting with problems of comprehension and interpretation or challenges of literary creation, and involving verbal and non-verbal mechanisms of communication in cooperative scenarios of textual reception and production.

## *Learning situations as a competence-based tool*

It is well known that teaching models similar to learning situations have been used for decades under different names such as projects, challenges or teaching sequences, although their application has not become widespread in educational centres (Pérez-Esteve, 2023). *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación* (LOMLOE) formally incorporates this methodology with the aim of making it standard practice in teaching.

Learning situations are based on solving problems connected with the interests of the students, promoting learning from an interdisciplinary and integrative perspective of the curriculum (*Real Decreto 157/2022, de 1 de marzo, por el que se establecen la ordenación y las enseñanzas mínimas de la Educación Primaria*). Its design takes into account the Sustainable Development Goals (SDGs) (UNESCO, 2017) aimed at addressing social, cultural and environmental issues through reading, discussion and text production. In this way, students can gain a deeper understanding of issues such as social justice, gender equality, cultural diversity and sustainability.

In the field of language and literature teaching, Annex III of *Decreto 106/2022 de la Conselleria de Educación de la Generalitat Valenciana* (Decree 106/2022 of the Department of Education of the Autonomous Community of Valencia) emphasises that learning situations must contribute to the effective and contextualised use of language and encourage student participation in meaningful discursive practices. They also align with Universal Design for Learning (UDL) to ensure cognitive, physical, and emotional accessibility, as well as integrating linguistic and cultural diversity and facilitating transfer between languages.

In the field of Language and Literature Teaching, learning situations should also meet certain essential characteristics: they must be connected to reality, combine analogue and digital formats, include constant feedback, and consider mistakes as a natural part of learning. They should also promote reading for both educational and recreational purposes. On the other hand, they must address three contexts of communication: the personal, which allows for the expression of feelings and experiences in a respectful environment; the social, which encourages community participation, conflict resolution and reflection on values; and the educational, where language becomes a means of conveying knowledge and developing skills.

As for assessment, any expression of knowledge throughout the teaching/learning process should be considered assessable and should go beyond the summative dimension to become truly formative, with self-assessment and peer assessment playing a key role. The instruments used must be competency-based, varied and inclusive (Sanmartín, 2020), allowing students to self-regulate their learning and access it at their own pace, in their own time and in formats that suit them.

## METHOD

In this work, we opted for the so-called third route, in a mixed investigation, choosing a sequential design → in order to achieve greater interpretative richness and more complete and detailed information on the research problem.

According to Hernández-Sampieri and Mendoza-Torres (2023), mixed methods represent a set of systematic, empirical, and critical research processes and involve the collection and analysis of quantitative and qualitative data, as well as their integration and joint discussion, in order to make inferences based on all the information gathered (meta-inferences) and achieve a greater understanding of the phenomenon under study.

Referring also to the suitability of mixed methods, Creswell states the following:

The concept of mixing different methods probably originated in 1959, when Campbell and Fiske used multiple methods to study validity of psychological traits. They encouraged others to employ their

“multimethod matrix” to examine multiple approaches to data collection in study (...) Recognizing that all methods have limitations, researchers felt that biases inherent in any single method could neutralize or cancel the biases of other methods. Triangulating data sources –a means for seeking convergence across qualitative and quantitative methods- were born (2003, p. 15).

Based on this commitment to mixed methods, the author refers, in particular, to the sequential procedures we have chosen to use in this work in the following lines:

Sequential procedures, in which the researcher seeks to elaborate on or expand the findings of one method with another method. This may involve beginning with a qualitative method for exploratory purposes and following up with a quantitative method with a large sample so that the researcher can generalize results to a population. Alternatively, the study may begin with a quantitative method in which theories or concepts are tested, to be followed by a qualitative method involving detailed exploration with a few cases or individuals (Creswell, 2003, p. 16).

In our case, the research begins with a quantitative phase, as we count and select from the total number of learning situation designed by the students (83 learning situations created by 395 students divided into groups of 4-5 people) only those that give predominance to literary education (47% of the sample) and then count how many of these learning situations meet each of the established criteria. Next, in the qualitative phase, we thoroughly analyse how the resulting learning situations adhere to these criteria by providing illustrative examples. In this second phase, there was an inter-judge validation carried out by the two researchers who signed the article.

## ***Problem***

The interdisciplinary teaching model required by the learning situations proposed by the LOMLOE poses the challenge of accommodating the objectives of specific teaching methods at the same time. For this reason, in this article we propose to analyse whether the current foundations of literary education (specified, after conducting a bibliographic review, in four requirements: promotion of reading and textual interpretation; promotion of creative writing; plural canon; connection with the SDGs) are being met and, if so, how they are being met in the learning situations designed by our students, in order to help them optimise their design in subsequent courses.

## ***Objectives***

To determine whether there is balance or asymmetry in the design of learning situations by trainee teachers in terms of the prominence given to linguistic or literary education in the subject of Language and Literature Planning in Primary Education.

To study whether the learning situations that give prominence to literature designed by students adhere to the current foundations of literary education (encouraging reading and textual interpretation; promoting creative writing; plural canon; connection with the Sustainable Development Goals) and, if so, how they do so and what could be improved.

## ***Research questions***

1. How many of the learning situations designed by students give prominence to literary education?



2. How many learning situations meet each of the criteria set out in the foundations of 21<sup>st</sup>-century literature teaching: (1) encouraging reading and textual interpretation; (2) promoting creative writing; (3) plural canon; (4) connection with the Sustainable Development Goals (SDGs)?
3. How do learning situations contribute to the promotion of reading and textual interpretation through the activities proposed?
4. How do they contribute to the promotion of creative writing?
5. To what extent is the canon (integration of texts of different genres and formats) configured by students in the design of their literary education learning situations pluralistic?
6. How do learning situations contribute to the fulfilment of the Sustainable Development Goals?

Questions 1 and 2 will be answered in the quantitative phase of the research, and questions 3–6 in the qualitative phase. Therefore, in the quantitative phase, the total number of learning situation designed by the students and the number of learning situation in which literary education is given prominence will be counted, providing a proportion and graphical representation. Likewise, the number of literary education learning situations that meet each of the four established criteria will be counted, and the proportion and graphic representation will be provided. The qualitative phase will analyse how each of the four criteria is reflected in the proposals designed, providing a selection of illustrative examples of the four categories of analysis corresponding to these criteria, which have emerged from a content analysis process (Gibbs, 2012) after reading the literature on the current foundations of literary education, from which it has been possible to abstract the reiteration of this series of principles, in the form of coincidences or regularities (Ballester & Ibarra, 2009; Chambers, 2007; Delmiro-Coto, 2002; Lage, 2022; Ruiz-Bañuls et al., 2024). This qualitative analysis allows us to observe how the activities proposed by the students in their work contribute to each requirement (i.e., encouraging reading, facilitating textual interpretation, promoting creative writing, integrating diverse literary genres and languages into the school curriculum, and fostering the development of specific SDGs).

In line with what we have been discussing, according to Hernández-Sampieri and Mendoza-Torres, we follow a sequential explanatory design → which:

Is characterised by an initial stage in which quantitative data is collected and analysed, followed by another stage in which qualitative data is collected and evaluated. Mixed methods occur when initial quantitative results inform the collection of qualitative data. It should be noted that the second phase builds on the results of the first. Finally, the findings from both stages are integrated into the interpretation and preparation of the study report (2023, p. 656).

## Assumption

We assume that the study of the characteristics of learning situations and the curricular changes introduced in *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación* (LOMLOE), does not necessarily imply that students comply with the current principles of literature teaching (promotion of reading and textual interpretation, promotion of creative writing, plural canon, connection with the SDGs) in the design of their interdisciplinary teaching proposals in the form of learning situations. If this assumption is confirmed, it should be understood that, in addition to studying active methodologies, interdisciplinarity, and the problematisation and contextualisation of teaching/learning involved in the learning situation teaching model, we would also need to study or review the purposes of literary education in the 21<sup>st</sup> century (which our students work on in their second year in the Literary Training for Teachers course).

## Sample

The sample consists of a total of 395 students belonging to eight groups from three consecutive years (22/23, 23/24, 24/25), who were asked to design a learning situation within the framework of an annual Language and Literature programme for a Primary Education course, following the guidelines of the LOMLOE, in the subject Language and Literature Planning in Primary Education in the 4<sup>th</sup> year of the Primary Education Teaching Degree at Universitat de València. A total of 83 learning situations designed by the students were analysed (given that they were divided into groups of 4-5 people for their preparation).

## RESULTS

### Quantitative analysis

Next, we will answer questions 1 and 2 through quantitative analysis.

**Table 1**

*Proportion of literacy and language learning situations*

Literary education	Language education
39/83 → 47%	44/83 → 53%

Table 1 shows the proportion of learning situations designed by students that prioritise literary education (47%) or language education (53%), confirming that the proportion is fairly balanced and that, therefore, there is no asymmetry. Students have not neglected literary education in their learning situations. In any case, it should be noted that this is an interdisciplinary teaching model by definition and that the interrelated work of linguistic and literary content is recommended, although when selecting the literary education proposals, attention has been paid to the examples that gave greater prominence to specific competences (C8 Independent Reading and C9 Literary Education) and basic knowledge (Subblocks 3.1 Reading Habit and 3.2. Literature) directly related to the literature in the Primary Education curriculum.

**Table 2**

*Proportion of learning situations that meet each criterion*

Criterion 1	Criterion 2	Criterion 3	Criterion 4
Reading promotion/textual interpretation	Creative writing promotion Creative writing promotion	Plural canon	Link to SDGs
26/39 → 66%	35/39 → 89%	10/39 → 25%	27/39 → 69%

Table 2 shows the proportion of learning situations designed by students that meet each criterion. The comparison shows that the criterion that has been most successful is criterion 2, corresponding to the promotion of creative writing (89%), followed by criterion 4, relating to the link between learning situations and the SDGs (69%), and criterion 1, relating to the promotion of reading and textual interpretation (66%). In contrast, the criterion that, by far, the fewest learning situation comply with is criterion 3, referring to the configuration of a plural canon (25%). We believe that this may be due to the fact that most proposals culminate in the production of a specific literary genre, for which textual models



are provided throughout the process. This means that, in most cases, different genres and formats are not combined in the same learning situation.

## Qualitative analysis

We then move on to the qualitative analysis to answer questions 3, 4, 5, and 6 of the research, but not before defining the analysis criteria in the table below, specifying when a learning situation was considered to meet them. These criteria are derived from a synthesis of the literature read on the current foundations of the literary education paradigm, to which we hope the proposals designed by the students will adhere.

**Table 3**

*Criteria for qualitative analysis of literary education learning situations*

<b>1) Reading promotion/textual interpretation</b>	The learning situation designed by the students encourages literary reading and promotes textual interpretation through specific activities, i.e., it focuses on specific competencies 8 (reading habit) and 9 (literary competence).
<b>2) Creative writing promotion</b>	The learning situation designed by the learners encourages writing with literary intent and provides guidelines or instructions for systematising creative writing.
<b>3) Plural canon</b>	The learning situation designed by the students integrates texts from different literary genres and in different formats, combining diverse languages – words, images – (poetry, theatre, narrative, comics, albums, etc.).
<b>4) Link to SDGs</b>	The learning situation designed by the learners links literary education to one of the 17 SDGs of the 2030 Agenda (gender equality, reduction of inequalities, sustainable communities, etc.), which is specifically integrated into the proposed activities.

The following tables give good examples of compliance in the learning situations for each of the four criteria considered.

## Analysis of criterion 1

**Table 4**

*Illustrative examples of learning situation that meet criterion 1 (promotion of reading and textual interpretation)*

Learning situation	Illustrative example
<b>Discovering the treasures of the world of stories (3<sup>rd</sup> year of primary education)</b>	Students generate expectations about the content of a selection of stories based on the title and cover. Subsequently, opening and closing formulas, structure, and types of characters and narrators are identified.
<b>We learn poetry with Carmelina Sánchez Cutillas (4<sup>th</sup> year of primary education)</b>	Students analyse a selection of poems by the author (theme, rhyme, literary devices, etc.).
<b>Christmas tales (4<sup>th</sup> year of primary education)</b>	The students hold a discussion based on their reading of Hoffmann's "The Nutcracker", illustrate their favourite episode and perform the work.
<b>Love for literature (4<sup>th</sup> year of primary education)</b>	The students become booktubers while making a video review of a book they have enjoyed. They exchange opinions about literary reading.
<b>Sustainable theatre (5<sup>th</sup> year of primary education)</b>	After an explanation of the characteristics of the dramatic genre, students read and discuss three short plays by Yanett Mora ( <i>El árbol del parque</i> ), Silvina Carrasco ( <i>Respeto por las</i>

Learning situation	Illustrative example
	<i>diferencias</i> ) and María Gabriela Méndez ( <i>¿Y si el de color te enseña una lección?</i> ) on nature, diversity and racial discrimination.
<b>Messengers of Truth (6<sup>th</sup> year of primary education)</b>	Students identify elements characteristic of the poetic genre in an anti-racist rap song and reflect on its role in denouncing injustice and its relationship to current world events.
<b>A very funny trip (6<sup>th</sup> year of primary education)</b>	As part of a programme in which each learning situation focuses on a Spanish city and a representative writer, the city of Barcelona is explored through the figure of Francisco Ibáñez. A comic by the author is read and analysed, and the characteristics and resources specific to the genre are explored. The students create comics that are displayed in the school library.

## Analysis of criterion 2

**Table 5**

*Illustrative examples of learning situation that meet criterion 2 (promotion of creative writing)*

Learning situation	Illustrative example
<b>Discovering the treasures of the world of stories (3<sup>rd</sup> year of primary education)</b>	Based on a selection of excerpts from stories, learners make up a continuation. They rewrite them by changing the type of narrator at the same time. They determine the setting, characters, conflict, and resolution. The teacher provides guidance.
<b>Start over (4<sup>th</sup> year of primary education)</b>	Learners create a comic strip putting themselves in the shoes of refugees or migrants. The teacher guides the process of completion.
<b>Christmas tales (4<sup>th</sup> year of primary education)</b>	Learners are asked to collaboratively create an interactive digital story with a Christmas theme, after assigning roles (secretary, character creator, context creator).
<b>The literary character factory (4<sup>th</sup> year of primary education)</b>	The students make up a new character for Laura Gallego's novel <i>Todas las hadas del reino</i> , after reading it and working on the descriptive text in class.
<b>Let's take a poetic journey through nature (5<sup>th</sup> year of primary education)</b>	The students create video poems based on a selection of poetic texts about nature by contemporary Valencian poets and guidelines provided by the teacher.
<b>Sustainable theatre (5<sup>th</sup> year of primary education)</b>	Learners write a short collaborative dramatic text on irresponsible consumption based on guidelines and textual models.
<b>And, despite everything, Palestine (6<sup>th</sup> year of primary education)</b>	Students create a picture book about the war between Palestine and Israel, after reading examples of albums accompanied by the teacher and receiving guidelines.
<b>Messengers of Truth (6<sup>th</sup> year of primary education)</b>	Students sing rap against bullying based on guidelines regarding the type of rhyme and the use of literary devices.
<b>Don't tell me stories (6<sup>th</sup> year of primary education)</b>	Students make descriptions of the characters and setting of a story based on model texts and different rubrics.

## Analysis of criterion 3

**Table 6**

*Illustrative examples of learning situation that meet criterion 3 (plural canon)*

Learning situation	Illustrative example
<b>The shadow of humility (3<sup>rd</sup> year of primary education)</b>	We work on narrative typology (describing situations) and descriptive typology (character creation). The final product will be a comic book.
<b>Let's read the world! (5<sup>th</sup> year of primary education)</b>	The final project for the learning situation is to design the classroom library. The children decide how to categorise the books in coloured drawers, by genre and theme. They draw up the operating rules and hold a competition for writing poems and illustrated micro-stories to decorate the library.
<b>Other stories, other cultures (5<sup>th</sup> year of primary education)</b>	Based on the reading of an anthology of intercultural stories ( <i>Quincemundos</i> , published by Graó), they are rewritten in comic form and performed theatrically.
<b>Giving voice to feelings (5<sup>th</sup> year of primary education)</b>	A musical composition is created based on the students' poems, following the characteristics and structure of the song. Artificial Intelligence is used to add music to compositions.
<b>Camera, action! (6<sup>th</sup> year of primary education)</b>	Students hold a short film competition on the SDGs. After watching various animation shorts, students are asked to create stories that exemplify each SDG. Based on the narrative, the script is developed and the video is recorded.
<b>Between verse and prose (6<sup>th</sup> year of primary education)</b>	A treasure hunt is organised in the classroom with tests to work on different types of discourse. The students write poems (haikus and calligrams), micro-stories and comics.

## Analysis of criterion 4

**Table 7**

*Illustrative examples of learning situations that meet criterion 4 (link to the SDGs)*

Learning situation	Illustrative example
<b>Paths of peace: opening our hearts for Ukraine (3<sup>rd</sup> year of primary education)</b>	Students must create poems for peace denouncing the war situation in Ukraine. They work on SDG 16 (peace, justice and strong institutions).
<b>Stories under the sea (4<sup>th</sup> year of primary education)</b>	Students create a story based on SDG 14 (life below water), which raises readers' awareness of the importance of preserving wildlife in seas and oceans.
<b>Carme Miquel, the Valencian voice of education and nature (4<sup>th</sup> year of primary education)</b>	Each learning situation in the programme focuses on a female character, in this case the teacher and writer Carme Miquel. Based on the author's stories, new stories are written and illustrated, then published and given to schools affected by the flood. SDG 5 (gender equality) and 13 (climate action).
<b>Heroes of the Earth (4<sup>th</sup> year of primary education)</b>	The students create a comic strip about an environmental issue, after researching it (SDGs 13, 14 and 15, climate action, life below water and life on land).
<b>Let's take a poetic journey through nature (5<sup>th</sup> year of primary education)</b>	Students create video poems based on poetic texts associated with SDG 15 (life on land) to raise awareness about the importance of caring for biodiversity.
<b>And, despite everything, Palestine (6<sup>th</sup> year of primary education)</b>	SDG 16 (peace, justice and strong institutions) is addressed. Students must research the conflict between Israel and Palestine in order to create a picture book on the subject.

Learning situation	Illustrative example
Camera, action! (6 <sup>th</sup> year of primary education)	Students create digital stories and record videos about the 17 SDGs.

## DISCUSSION AND CONCLUSIONS

First and foremost, the purpose of this research was to determine whether there was asymmetry in the design of learning situations by trainee teachers in terms of the prominence given to linguistic or literary education. In this regard, it has been found that the proportion of learning situations for literary education (47%) and linguistic education (53%) is fairly balanced. This is in recognition, as mentioned above, of the interdisciplinary nature of learning situations and the necessary interrelation between linguistic and literary knowledge.

Secondly, we wanted to study whether the learning situations that prioritised literary education designed by students adhered to the current foundations of literary education (encouraging reading and textual interpretation; promoting creative writing; plural canon; connection with the Sustainable Development Goals) and, if so, how they did so and what could be improved.

In relation to this second objective, a high success rate has been achieved in terms of compliance with criterion 2 (89%), referring to the promotion of creative writing, and a fairly favourable success rate in terms of compliance with criteria 4 (69%), relating to the link between learning situations and SDGs, and 1 (66%), related to the promotion of reading and textual interpretation. The greatest challenge, without a doubt, is meeting criterion 3 (25%), which has to do with establishing a plural literary canon (Ballester & Ibarra, 2009) or, in other words, working with texts from different literary genres and formats in the proposals designed by the students. We attribute the possible lack of attention to this criterion on the part of learners to the focus of their learning situation on a single discursive genre, which becomes the final product and for which examples of textual models are provided during the process.

In any case, this difficulty in establishing a plural literary canon on the part of trainee teachers can be remedied by making reading (both shared and individual) a core practice in teacher training at university level, through the provision of rewarding encounters with texts from different literary genres, as recommended by Dueñas et al. (2014). In our case, we found a valuable opportunity to do so in the second-year literary studies course.

From the contrast between the results obtained from the quantitative analysis and the illustrative samples of compliance with each of the criteria in the learning situations in the qualitative analysis, the following stand out favourably: the reference to the characteristics of each literary genre in activities that promote textual interpretation; the consideration of activities for different stages of reading (before, during and after), and the promotion of socialisation and the intersubjective construction of meaning. This evidence seems to indicate that the literary conversation, book club and literary discussion models offered throughout the degree programme have had a profound impact on the educational training of our students (Aguilar-Ródenas, 2013; Álvarez-Álvarez & Pascual-Díez, 2013; Chambers, 2007).

It is also worth highlighting the proportion of guidelines provided by teachers for the production of literary texts and the consideration of the processual nature of writing; or the ostensible social commitment of the proposals designed, which integrate the SDGs in an original and meaningful way. All of these criteria are aligned with the development of specific competencies 8 (independent reading) and 9 (literary education) of the Primary Education Language and Literature curriculum. We attribute these achievements by the students to their internalisation of the fundamentals of literary workshops as a result of working throughout the degree with leading authors such as Delmiro Coto (2002) and Sánchez-Enciso and Rincón (1985). The connection between our students' SDGs and the SDGs seems to be consistent in some ways with the data obtained in the study by Ruiz-Bañuls et al. (2024), which allow us to affirm that for a sample of students studying for a Master's degree in Primary and Early Childhood Education,

reflection on the SDGs is a central aspect of their training as future teachers, highlighting education as one of the best ways to achieve changes in attitudes and habits.

Among the main challenges and proposals for improvement to be introduced with a view to continuing this experience in future academic years, we would highlight, first and foremost, the need to provide learners with assistance in developing proposals that meaningfully integrate different written and multimodal literary genres, as well as reading in various formats. Although we have been able to provide some representative examples, most students focus, as noted, on a single genre per situation. A second proposal for improvement is to strengthen the relationship between the learning situation and the school's reading project aimed at reinforcing the link and significance of the activities proposed in each course with the reading promotion proposals in the different areas (classrooms, library, families, etc.) of the school. In this regard, we consider it particularly important to follow the principles for encouraging reading proposed by Lage (2022), as well as the valuable guidelines provided by Cerrillo and Yubero (2003) on the selection of reading material by the mediator.

In any case, in order to increase the success rate also in terms of compliance with criteria 1 (66%), referring to the promotion of reading and textual interpretation, and 4 (69%), referring to the connection with the SDGs, it would be advisable to work in a combined manner on the characteristics of learning situations (as an interdisciplinary teaching model, based on the use of active methodologies and starting from the problematisation and contextualisation of teaching/learning), together with the current foundations of the literary education paradigm (reiterated throughout the article) in the subjects of Literary Training for 2<sup>nd</sup> Year Teachers and Language and Literature Planning for 4<sup>th</sup> Year Teachers.

In conclusion, it should be emphasised that this article has sought to analyse the suitability and usefulness of learning situation as teaching tools that combine the benefits of interdisciplinarity with advances in research in language and literature teaching, in order to promote high-quality, skills-based, inclusive and intercultural literary education inclusive and intercultural literary education (Ibarra & Ballester, 2020; Martínez-León, 2023; Rodrigo-Segura et al., 2024), through the design of proposals aimed at the primary stage by trainee teachers.

## FUNDING

This study was conducted as part of the research project “Reading, literary and language education and inclusion: an investigation through multimodal children’s and young adult literature on diversity and sustainability,” funded by the Spanish Ministry of Science and Innovation, ref. PID2022-139640NB-I00.

## AUTHORS’ CONTRIBUTIONS

**Patricia Martínez-León:** Project management; Formal analysis; Conceptualisation (introduction, problem, objectives, research questions and hypotheses); Data curation; Writing – original draft; Writing – review and editing; Research; Methodology (design, quantitative and qualitative analysis); Resources; Software; Supervision; Validation; Visualisation; Fundraising.

**Francesc Rodrigo-Segura:** Project management; Formal analysis; Conceptualisation (theoretical framework); Data curation; Writing – original draft; Research; Methodology (qualitative analysis); Resources; Software; Supervision; Validation; Visualisation; Fundraising.

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