Media influence and knowledge of traditional stories in the written productions of primary school students. Evaluative research

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ABSTRACT

Writing and literature are linked to the fundamental objectives of primary education. In this study, students' written narratives are evaluated on the basis of two pretexts under the form of pictures referring to two traditional stories from children's literature. To this end, the objectives specify the link with the original story and the themes the students write about. The study is approached from the methodology of evaluative research, its typology being specified in a diagnostic evaluation by means of a qualitative analysis of 1,191 productions created in educational establishments in the Autonomous Community of Murcia (Spain) of Primary School. The results show that most of these students have the ability to create innovative stories, but only a small percentage are grouped at the highest levels. The themes extracted from the narratives provide an insight into the interests of the participants, which leads us to connect with the essential principle of meaningful learning.

Keywords: Children's literature; Narratives; Primary education; Writing.

Influencia mediática y conocimiento de historias tradicionales en las producciones escritas del alumnado de Educación Primaria. Una investigación evaluativa

RESUMEN

La expresión escrita y la literatura se encuentran asociadas a los objetivos fundamentales de Educación Primaria. En el presente estudio se evalúan las narraciones escritas de estudiantes a partir de dos pretextos en forma de imágenes que refieren dos historias tradicionales de literatura infantil. Para ello, se especifica en sus objetivos la vinculación con la historia original y las temáticas que escribe el alumnado. El estudio se aborda desde la metodología de la investigación evaluativa, cuya tipología se concreta en una evaluación diagnóstica, la cual mediante un análisis cualitativo de 1191 producciones creadas en centros educativos de la Región de Murcia (España) en Educación Primaria. Los resultados muestran que la mayoría de estudiantes tienen la capacidad para crear historias novedosas, pero solamente un pequeño porcentaje se agrupa en los niveles más altos. Las temáticas que se han extraído de las narraciones permiten conocer los intereses de los participantes, lo cual nos lleva a conectar con un principio esencial como es el aprendizaje significativo.

Palabras clave: Educación Primaria; expresión escrita; literatura infantil; narraciones.

1. Introduction

Today our students read, write and share large amounts of information as a consequence of a connected society. Consequently, today's educational perspective requires new literacies addressing the processes associated with the culture of immediacy, in which students are confronted with the creation of writings that need some time for reflection. Everyday experiences show that students are more familiar with spontaneous instant messaging texts, often replaced by images. Therefore, educational development should be offered in parallel to the new demands emerging from society.

Creative writing is an activity that allows us to foster these new literacies, as it reveals a set of skills such as knowledge of the structure of texts, one's own style, the students' previous experiences, etc., which leads us to fulfil one of the most relevant didactic objectives due to its link to the idea of initiating knowledge based on the students' interests and concerns, such as meaningful learning. In this vein, teachers need to be aware of the social changes that motivate their students' writing in order to implement strategies for its development through elements close to their environment (Albarracín Vivo, 2021).

The creation of narratives in the field of Language and Literature is an activity that could be improved in Primary Education classrooms. Literary work is usually focused on reading with the aim of answering subsequent questions on various aspects of the task at hand. From our perspective, this is the more traditional approach they are dealt with, since we are only concerned with the technical aspects and their reading comprehension, given that there are ample multimodal possibilities (Ferrés Prats, 2007; Pacheco-Costa & Guzmán-Simón, 2021).

1.1. Literary creation as an activity in Primary School Education

Schools should be an environment where writing is used as an instrument of reflection and communication for any activity (Camps, 2009). For this reason, text production activities are very important if seen as something that goes beyond mere information (Albarracín Vivo et al., 2020), with objectives of aesthetic quality, originality, creativity (Garcia & Mukhopadhyay, 2019) and involvement of students in socially relevant problems that represent society.

The activity developed in this study is rooted in antiquity, with a concept of authorship different from today's, since great authors used myths and even characters that belonged to a collective imagination to create their own literary works. Connections between ancestral narratives and emerging narratives are now being found (Freire, 2020; Rodríguez-Illera & Molas-Castells, 2014) typical of human beings' nature since everybody loves reading, telling, and listening to them. They may also constitute digital events, conveyed through virtual resources, and inserted in the convergence culture (Jenkins, 2006. Such links arise from the media and technological atmosphere that occurs, as texts become open and unstable, allowing for continuity by a collective writer (García Rivera & Bravo Gaviro, 2019). This idea is reflected in fanfiction (García-Roca, 2016; García-Roca & De Amo, 2019; Martos Núñez, 2006). These characteristics shape the idea of our activity.

In this study, the way creative writing is approached has the following characteristics: students' reflection on their daily reality; stimulating their linguistic skills; creating an atmosphere of thought so that students are able to deal with writing in a literary way and to make their intertext visible, in order to use it for their

literary creations. The activity we are proposing herein for the last three years of Primary Education makes students active readers, who must deepen their knowledge of the readings, activating the interpretation thereof and mixing it with their experiences. This fact has the sole purpose of creating a new fiction, from an image given on a known story that acts as a pretext, along with media elements that the pupils handle on a daily basis. This task is developed under the Decree 209/2022, of 17 November, which establishes the organisation and the curriculum for Primary Education in the Autonomous Community of the Region of Murcia. It is especially linked to the subject of Spanish Language and Literature in both block B 'Communication' and block C of basic knowledge called 'Literary Education'. The latter has specific competences related to the proposal, which are mainly associated with competences 5, 8 and 9, as stated in the Decree, of the aforementioned core subject knowledge.

1.2. Media influence on literary reading and writing

Cultural knowledge of students in the literary field is assumed in a broad panorama of the audio-visual culture that is taking place. This should not be seen as negative, but rather as an advantage of a society that makes the various references to literary classics visible, through films, expert reviews, representative images, reading synopses, etc. All of this sometimes offers only a superficial view of the content.

The problem arises in two distinct ways: firstly, when this knowledge does not correspond to the reading fact and secondly, when we find the impossibility of personal interpretation due to the fact that the vision of the reading is already positioned and does not allow for new visions. Both situations have common characteristics and reasons, since the original text has not been accessed, due to the immediacy and ease that other ways of accessing knowledge can present, although the interpretation and cultural use of such information extends to our daily lives. This idea is explained by the overlapping of literary competence and encyclopaedic competence, which is defined as: "knowledge which, without being strictly academic, is part of culture and enables people to communicate" (López Valero & Encabo Fernández, 2015, p. 30).

In this context, media convergence (Jenkins, 2008) is the challenge we must face, finding a balance between the experiences of our students who come from an audio-visual culture and the literary fact, to motivate reading and encourage a deeper knowledge, which involves the personal interpretation of the work and allows for different interpretations, awakening the imagination and fantasy that comes from reading this artistic manifestation.

1.3. A more multimodal communicative competence

The linguistic and literary training of people has moved from objectives based on structural linguistics, giving primacy to the descriptive, towards a communicative model where the relevance is placed on the message transmitted and how functional the latter may be. Hence, the concept of communicative competence is the goal to be achieved in the processes of teaching and learning language and literature. Social evolution generates new concerns in students when using language and therefore when they are asked to produce oral and written productions it is logical to think that the content expressed in the messages should be in line with the social and cultural elements that transcend them.

Attention to the multimodal is becoming a necessity in educational approaches and designs (Danielsson & Selander, 2021), since students' experiences involve interaction with technologi-

cal elements and applications that have certain characteristics of form and duration. Technological elements follow one another in a fast and dynamic way, affecting issues concerning literacy and literary production. One example of this is ChatGPT, which is an approach to the generation of texts by means of parameters applied by artificial intelligence. Nevertheless, as Thorp (2023) indicates, it is not a real author and should be regarded as an irruption in educational processes, which causes teachers to be attentive to this tool. Although initially intended for use in Higher Education, who knows if it could permeate other levels such as those we are concerned with in this contribution. In any case, the fact that it is provided in several formats which are accessible to students makes it necessary to rethink the reading and writing processes or at least pay greater attention to the elements that inspire them (Thompson & Mcilnay, 2019).

The narratives that students create today take into account video games, interactive texts, apps or other actions that they experience daily with the use of technology (Appel et al., 2020; Van Den Beemt et al., 2020; Von Gillern & Stufft, 2023). Therefore, talking about communicative competence today means including multimodal texts in it and not limiting the conception of the linguistic and literary only to the academic tradition but opening it up to the realities that students experience. This impact of the new way of creating texts requires the assessment of the aforementioned competence to adapt to these new textual manifestations (Anderson & Kachorsky, 2019; Tan et al., 2020).

Media influence thus plays a role in shaping people's communicative competence, especially with regard to cultural or encyclopaedic aspects. Consequently, when students are faced with the creation of a new text, they cannot avoid including in it media references which they have acquired consciously or unconsciously. The consequence of this circumstance reinforces the educational approach based on the acquisition and development of competences, since knowledge and content become both academic and informal in people. Although the formal sphere does not recognise this informal knowledge as educational, the fact remains that we must be aware of its influence on pupils' education.

1.4. Towards a hybrid canon of knowledge acquisition

Interdisciplinarity has always been considered desirable in the educational designs of Primary Education and other educational levels, but the reality is that attempts to intertwine disciplines are not straightforward. The system whereby students acquire theoretical and practical knowledge is fragmented under the premise that each subject has a certain relevance that cannot be included in a more globalised knowledge. The fact that the development of competences in Primary Education inevitably moves towards a global approach (Haidari et al., 2020; Van Werven et al., 2023) demands the way in which we invite students to learn the issues be rethought.

Today, due to the impact of technology, the democratisation of knowledge implies that knowledge could be dispersed in the cloud, if not in non-analogue texts. Textbooks are gradually giving way to interaction with the digital, and in this last area the presence of hypertexts provides students with a series of experiences that differ considerably from traditional teaching.

Ways of thinking cannot be the same when interacting with a screen as with a textbook and, as a consequence, the configuration of access to information and knowledge will be different. As far as written productions are concerned, the core of this contribution, the transit through different versions and audiovisual information of stories and characters causes productions to be in line with

the reception of the information, with students experiencing an expansion of their communicative competence towards a more eclectic side not only centred on the academic but with the added influence of the media.

For educators – as well as for parents and librarians - this presents a complex challenge (Merga, 2020), as literate culture gives way to a liquid culture, where the evanescence of texts becomes an everyday occurrence and where, fundamentally, the character and his or her actions related to the media tend to have more prevalence than the possible protagonist that comes from the literary tradition. The most immediate reality indicates that, for the time being, the form related to the written composition is not as altered as the content that students include in it (Gamboa et al., 2023). Traditionally, from a canonical perspective, access to knowledge and the development of communicative competence has been characterised by the inclusion of curricular content that reinforces linguistic knowledge together with possible literary knowledge. However - as we have seen in this theoretical overview - communicative competence must also allude to that knowledge which, on many occasions, is not found in the curricula, but which comes from the media. Obviously, not all of them can be valid, but hybridisation is possible for the sake of an up-to-date training of students in the 21st century.

2. Methodology

2.1. Objectives of this research

The review of the state of the art formulated in the introduction allows the following research objectives to be set:

1. To analyze the link between the narratives created by the students and the original story.

2. To find out the themes students more frequently refer to in their creative writing of narratives.

2.2. Participants and context of this study

Six schools with different socio-economic characteristics and different identities were selected for this study in order to provide a broad sample of different educational settings. Specifically, four out of those six centres are state schools and two are public schools. The socio-economic levels of these educational establishments and their families also differ as follows: low (one centre), medium-low (two centres), medium (one centre), medium-high (one centre) and high (one centre).

These schools are located in different areas of the Autonomous Community of Murcia (Spain). Half of the educational centres are urban schools, located in large areas with more than 50,000 inhabitants and the other half are located in small rural areas with less than 20,000 inhabitants. For this reason, the methodology for the selection of participants has been by maximum variation sampling (Quintana Peña, 2006) as the above-mentioned characteristics typify the reality of the location. This selection according to Colás Bravo et al. (2009) corresponds to non-probability sampling, as it was not a random selection.

With regard to the participants, the study focuses on Year 4, 5 and 6 of primary schooling in Spain, which means that the 636 students in the sample are aged between 9 and 12 with a standard school performance for their academic year. Most participants labelled creative writing as a novel practice, since this kind of experiences did not seem to be common practice in their classrooms. This study is approached from the perspective of evaluative research methodology, typified by a diagnostic evaluation based on a humanistic-interpretative paradigm.

2.3. Data collection process

The 636 students participating in this study had to produce two texts, based on two images that acted as a pretext and, in which Disney characters were added. This illustration was altered by the introduction of media elements, so that in activity one *Pinocchio* held a mobile phone with his nose; while in activity two a problematic situation linked to the character of *Aladdin* and video games was visualized. This image integrated a controversial theme regarding the sharing of household chores with other characters such as *Jasmine* and the *Genie*. The activities were validated by three renowned experts in the field of Language and Literature Didactics.

Content analysis was used for the detailed study of the two compositions linked to narrative writing, which provides the necessary information for the diagnostic assessment carried out on the students, with a clear qualitative component and the necessary creation of various study categories associated with the objectives of the study. These categories can be seen in the results shown. The analysis was carried out with the qualitative information Atlas.Ti software. The table below shows the total number of productions under analysis:

Table 1.
Total student texts for data collection. Own work.

Participants	Productions removed	Total compositions for analysis
Activity 1: N= 636	38	598
Activity 2: N= 636	43	593

Table 1 shows that the total number of texts under analysis is 1191, since some texts were eliminated for difficulty reasons in accessing the written information of the students due to lack of legibility in the students' handwriting.

2.4. Information analysis

The first phase of the analysis of the productions is based on their digitalization, as all the students' texts were scanned in order to introduce them into the Atlas.Ti content analysis software, for which a hermeneutic unit was created. Content analysis is defined as: "conducting an inductive analysis of the transcribed material, which leads us to establish a system of categories, creating a hierarchy in terms of the specificity of the themes or labels included" (Gómez Núñez et al., 2020, p. 118).

In order to carry out such a content analysis, categories should be created. This process is materialized in the second phase. In order to extract them, a mixed system has been used made up of a deductive process based on broad categories, combined with the association of meanings obtained inductively through the information from the productions. Thus, we generated a model based on the collected content that takes into account all meanings and allows us to affirm that the categorical levels have been created *ad hoc*.

The categories used to analyze the students' productions are defined as follows: first of all, we start from a set of general categories called families, as specified by the software used for qualitative analysis (Atlas.Ti). Families were then broken down into associated subcategories, following the model of Miles and Huberman (1984) under a thematic and spatial criterion with descriptive and interpretative codes. Counting was also used as an indicator of the impact of certain aspects. This process was not linear, but circular (i.e., the final categories were discovered

through small overlapping crises), which served to create new cycles of content revision.

This idea of categorisation is linked to the definition of synthesis. In fact, "different units of data are placed under the same topic or concept, so that it can be affirmed that this work is, in itself, a conceptual operation of synthesis, in that it allows a determined number of units to be reduced to a single concept that represents them" (Rodríguez Sabiote et al., 2005, p. 146).

After justification and taking into account the instrument linked to content analysis in the students' narratives, it is worth introducing the categories and subcategories used:

1. Levels of linking the stories created by the students to the original story:

– Level 1: The story is the same as the original narrative, but media elements are added.
– Level 2: The story takes place after the original tale.
– Level 3: The story is completely different from the original tale, except for the names of all the characters who appear therein.
– Level 4: The story and some characters are made up.

2. Themes covered in the students' texts.

In the third phase of the analysis, a detailed study of each production was conducted through materialisation of the aforementioned categories and subcategories, which is shown in the results of this study.

3. Results

The students' texts are grouped into two different activities, which were carried out by each of the participants. Each narrative has been analysed individually in terms of the categories addressed (i.e., on the one hand, the degree of connection with the original story; on the other hand, the main theme of each production). These two categories give rise to the following sections.

3.1. Levels of association to the original story

This category is analyzed in terms of the two activities carried out by the students. For this reason, Table 2 shows the levels of association to the original story corresponding to the first activity, which is related to the story created from the pretext containing the image of *Pinocchio*. Table 2 shows four levels that are progressive in terms of the creativity of the compositions. According to the results concerning the 598 productions analyzed, 60 students are subject to association level one; 130 productions, at association level two, 258 texts, at association level three, and finally, 150 stories at association level four.

Table 2.
Levels of association to the original story corresponding to the stories created by students in activity one. Own work.

Levels of association	frequency
Association level 1	60
Association level 2	130
Association level 3	258
Association level 4	150

As for Table 3, the distribution contained therein allows us to identify the location of the students' writings in the different grades that make up this category, which is established according to the similarity with the Disney classic *Aladdin*. These levels are progressive in terms of creativity, as they move narratives away from familiar ideas.

Table 3 shows the distribution explained above in the 593 stories that the students made. Similar stories to that company's productions can be found in 52 productions related to association level one. Level two, which reflects narratives that take place after the known tale, consists of 150 writings. Level three features 255 stories that are different from the classic, except for the names of the characters. Finally, level four integrates 136 writings that are totally different and made up characters are involved.

Table 3.
Levels of association to the original story corresponding to the stories created by students in activity two. Own work.

Levels of association	frequency
Association level 1	52
Association level 2	150
Association level 3	255
Association level 4	136

3.2. *Themes of the texts created by the students*

The category this section is dedicated to the themes that the participating students have dealt with in the written texts of the proposed activities.

Table 4 relates to the first activity which used the image of *Pinocchio* as a pretext for creative narrative writing. The most frequent theme is 162, which indicates that this number of stories contained as their main focus: A day with *Pinocchio* and technology today. These compositions feature *Pinocchio* in a creation that incorporates several technological elements and shows events that currently happen to people with these components. The second theme in terms of frequency is the adventures of *Pinocchio*, with 132 productions. In this theme, the experiences do not have the technological element as an essential element, and we essentially find games with friends, *Pinocchio's* jobs, love stories, etc. The third and most recurring theme is the traditional story of *Pinocchio* stands out; this frequency means that 52 participants reproduced the Disney classic in their creations. Fourthly, we find that *Pinocchio* and *Geppetto* are inventors with 46 stories based on the creation of some element by the characters. Fifthly, with 45 writings, the narratives that made the different social networks their main plot. In these, characters are often presented as Youtubers, instagrammers and influencers. Sixth position has been taken up by the adventures of an invented character, with a frequency of 34 citations. In these themes events happened to created individuals and *Pinocchio* did not appear in them.

Table 4.
Themes of the productions corresponding to the stories created by the students in activity one. Own work.

Story themes	frequency
A day with Pinocchio and technology today	162
Adventures of Pinocchio	132
Traditional story of Pinocchio	52
Pinocchio and Geppetto are inventors	46
Stories with social networks	45
Adventures of an invented character	34
Problems with technology	28
Pinocchio discovers technology	22
The time travels of Pinocchio	17
Pinocchio`s birthday	14
History of Disney characters	11
Travels of Pinocchio to places of the world	9
Pinocchio and the school	8
Animal tales	6
Disputes between characters	5
Stories with video games	4
Superheros	3

Table 5 shows the themes the students' written compositions have evolved around. These concerned activity 2, which integrates the pretext of *Aladdin*. Therefore, each production has been coded with a main theme in the 593 productions that make up the total of this activity. Table 5 allows us to arrange the themes that were dealt with, with the most frequent ones in the lower left-hand end and the themes that occurred least frequently in the stories created by the students in the lower right-hand one.

Discussions about household chores were the most common theme, with 153 narratives that include a main dialogue between *Aladdin* and *Jasmine* about the division of chores and the different positions on the subject. Stories of *Aladdin* and the *Genie* with video games were depicted in 110 texts, in which the advances in different video games were central to the production, with Fortnite and FIFA games standing out. *Jasmine* breaking off her relationship with *Aladdin* is also presented in 61 stories that base their plot on a situation in which *Jasmine* observes that her future is not as expected with *Aladdin* and wishes to break off their love relationship. The traditional story of *Aladdin* shows a frequency of 42 compositions, which indicates that although some media elements were included, the story was similar to the Disney classic. *Aladdin* neglecting his relationship with *Jasmine* receives 39 quotes. This theme made visible how *Aladdin* deteriorates the love story with *Jasmine* as the essential foundation of the narrative. It is worth explaining that the theme corresponding to the change in *Aladdin's* thinking, which contains 33 quotes, refers to a reflection by the character that produces a change in his attitudes, fundamentally with the idea of the sharing of household chores.

Table 5.
Themes of the productions corresponding to the stories created by the students in activity two. Own work.

Story themes	frequency
Discussion over household tasks	153
Stories from Aladdin and Genie with video games	110
Jasmine breaks her relationship with Aladdin	61
Traditional story of Aladdin	42
Aladdin neglects his relationship with Jasmine	39
Aladdin and the Genie are youtubers	36
Adventures of invented characters	28
Aladdin changes his mind	33
Aladdin discovers video games	20
Aladdin has addiction to technology	19
Aladdin and the Genie get angry about the video games	14
Jasmine has a job	13
The journeys of Aladdin and Jasmine	11
The Genius destroys the relationship	10
Aladdin enters television	4

4. Discussion and conclusions

The first aim of this research is to provide an answer to the different levels of linking in the narratives created by the students. To this end, subcategories have been established with different degrees of similarity with the Disney classics dealt with in the pretexts of the two activities proposed in the fieldwork.

This category has been analyzed in the 598 productions of activity one and the 593 narratives of activity two, so that 1,191 compositions provide us with data summarizing the four levels of relations. In the first level, 10.03% of the texts of activity one and 8.77% of the second activity are found. These data show that the percentages of participants with stories similar to the original ones are quite low. In second place, the subcategory referring to association level two is shown, which groups together 21.74% of the written compositions corresponding to activity one, and 25.30% in activity two. In this section the Disney story is taken as a starting point of the narratives created. The third level of association includes more stories: 43.14% of the stories in the first activity and 43% of the stories created in the second activity. These statistics show that the students wrote novel stories for the characters they were familiar with, due to their visualization in the pretext image. The fourth level of association contains similar percentages to the second level, since 25.08% of the stories of the first activity and 22.93% from the second are much more creative, due to the appearance of new characters and sequences of events that have nothing to do with the original story.

Figure 1 shows relevant results, as similar percentages are observed in both activities. It should be borne in mind that the structure in terms of purpose of both tasks is similar, but they did not contain the same image as a pretext, so the data obtained may be close to the reality of the creations made by Primary School students. This shows a trend in which the majority of the students show the ability to create new stories, as only 10% of the participants repeat the narrative they knew. However, only around 25% made up new characters for their creations, which shows that divergent thinking is an element to be promoted at this educational stage and mainly in the field of Language and Literature, since the link between fantasy and creativity in writing allows the activation of our reading intertext. For this reason, students are able to offer changes to the content they know. This reflection is in line with García-Carcedo (2018) the multiple benefits of rewriting popular stories, which deal with transcendent themes and an apparent simplicity.
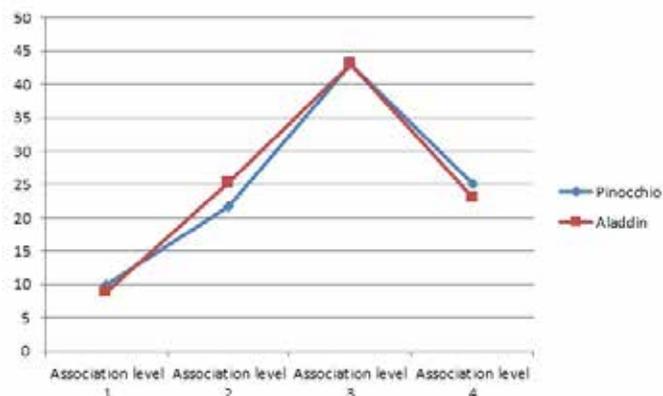

Figure 1. *Levels of association. Own work.*

The themes the written productions evolve around represent a valuable source of information as they allow us to analyze the stories that the students would like to read and write, as well as the different focal points that occur in reality, with respect to the ages covered by the study.

The predominant theme in activity one is a day with *Pinocchio* and technology today. These stories account for 27.09% of the total number of productions, which show everyday events linked to technology. This shows the influence experienced by students with these components on a daily basis. The second most frequently cited theme, with 22.07%, focuses on the adventures of *Pinocchio*, through the character's fantasy that integrates work, love, friendship, etc. In third place, with statistical values much lower than the two previous ones, we find the traditional story of *Pinocchio*, specifically in 8.70% of the participants, who have made a narration very similar to the Disney classic. If we make a connection with activity number two, the number of productions with the traditional *Aladdin* story as the main focus is 7.08%. This contrast seems to show that about 8% of the total participants did not have a sufficiently consolidated communicative competence to write new stories in the tasks performed.

On the other hand, the most frequently cited topic in activity number two, with 25.80% of the total number of productions, is the discussion of household chores, which is significant because of its grouping in the same approach associated with gender equality. These themes focus on the image of the pretext and address a socially relevant problem. The second theme most frequently omitted *Jasmine's* appearance in the image provided in the activity, as students focused their attention on the scene of the *Genie* and *Aladdin* playing with different video games, as well as stories derived from them. In third place of by order of importance is the issue surrounding the breaking off of *Jasmine's* relationship. The students who are in the 10.29% of this approach to the pretext ignore video games, given that the great majority of the narratives that comprise it portray *Jasmine*

as angry and with very contrary thoughts to those of *Aladdin*, all of which leads to the break-up of their relationship as the central axis of the story.

The themes analyzed above in both activities are directly related to the levels of association discussed in the first objective of the study, because it can be observed that most of the stories have a different approach to the traditional one. The new forms of writing and reading linked to the technological realities that occur (Atta Hasan & Ayman Ramadan, 2021; Cassany, 2012; Chartier & Scolari, 2019), as well as the different practices that are carried out through these (Landow, 2009; Prensky, 2011), allow us to identify the new challenges posed in the emerging literacies.

Children's literature must be given its due value, as the results show that it enables students to understand and interact with their cultural and social environment. For this reason, its didactics integrates significant content, which enables its projection towards new learning, (García-Ruiz et al., 2014; Rovira Collado, 2014; Rodríguez Olay, 2022) as well as being linked to forms of critical and divergent reasoning (Colomer Martínez, 2010; Nikolajeva, 2016; McAdam et al., 2020).

The levels of association contrasting the written productions created by the students with the original Disney story show that pupils in the last years of Primary Education have the ability to create new stories, although only percentages close to 25% of the students are at the maximum level with respect to the creative dimension. These data confirm that the participants are engaged in a novel literacy process that requires concerted efforts to bring primary school students closer to reflective, creative, critical and divergent thinking.

The objective of focusing on the themes that the students deal with in the stories created has allowed us to discover those aspects that most focus their interests, and we have found numerous stories linked to current technology, as well as everyday experiences. From the activity proposed to the participants, it is possible to identify an exemplification of the connection between their own learning and that which they intend to incorporate, since the linguistic and literary sphere must be in constant connection with the context of the students. Only from this perspective can we contribute to the promotion of teaching-learning processes that enable students to develop in society.

The limitations of the study are mainly to be found in a sample located in primary schools in the Region of Murcia. Therefore, it could be expanded at the national and international levels, the number of productions made by each student and available for analysis could be increased and other variables, incorporated.

Regarding the implications, this diagnostic research provides a scientific basis for the creation of writing activities, directly related to the most motivating topics for students, as they have been extracted from their own narratives and incorporate their concerns and interests. Knowing the wishes of our pupils, aiming at starting therefrom, has been one of the main objectives pursued by Primary Education. Moreover, working with these themes is possible in different methodologies, from the most innovative ones with project ideas to the more traditional ones with writing themes for textbooks. Therefore, Primary Education teachers are provided with a list of themes that favour working with Children's Literature, as well as activities associated with literary creation and themes that are linked to the daily life of the students. Other possible implications derive from the themes that the students have dealt with in their stories, as similar literary titles can be added to the classroom and school libraries and, in doing so, the selection Íof readings adapted to the tastes and interests of the students is promoted.

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