# Literary education and social networks. Analysis of scientific production in Spanish

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## Abstract

In recent years, social networks have become the most common spaces for interaction and communication, especially for young people, and have influenced the way young people express themselves. Consequently, authors, Literature, teaching practices and other related habits are also affected. The aim of this paper is to analyse the scientific production in specialised journals at national level, indexed in Dialnet, in relation to literature and social networks, from 2016 to the present. The purpose of this study is to identify practices linked to literary education in the Spanish educational context, determining relevant aspects of these practices. To this end, a systematic selection methodology is applied, using PRISMA standards and content analysis. The results show the scarcity of studies on the subject despite the increasingly widespread use of networks. The results highlight the need for training and literacy and prove the use of networks as resources in Secondary education, in practices related to literature, reading and creative writing. Of particular note are the experiences with YouTube for the promotion of reading and writing and storytelling using Instagram and Twitter.

**Keywords:** Social networks; literature; literary education; reading promotion; writing; web 2.0 technologies; Secondary Educación.

# Educación literaria y redes sociales. Análisis de la producción científica en español

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**Resumen**

Las redes sociales se han convertido en los últimos años en los espacios de relación y comunicación más habituales, sobre todo para los jóvenes, condicionando sus hábitos de expresión. En consecuencia, los autores literarios, la literatura, su enseñanza y las prácticas que de ello se derivan se hacen eco de esa influencia e impacto. El objeto de este trabajo es analizar la producción científica en español, en revistas especializadas, indexadas en Dialnet, en relación con la literatura y las redes sociales, desde el año 2016 hasta la actualidad. Se pretende identificar las prácticas vinculadas a la educación literaria en el contexto educativo español, determinando los aspectos más relevantes de estas. Se aplica una metodología sistematizada de selección, usando los estándares PRISMA y un análisis de contenido. Los resultados evidencian la escasez de estudios sobre el tema, pese al uso cada vez más generalizado de las redes, la necesidad de formación y alfabetización, y la utilización de las redes como recursos en Secundaria, en prácticas relacionadas con la literatura, la lectura y la escritura creativa. Especialmente destacan las experiencias con YouTube para el fomento de la lectura, y la escritura y narrativa con Instagram y Twitter.

**Palabras clave:** Redes sociales; literatura; educación literaria; promoción de la lectura; escritura; tecnología web 2.0; Educación Secundaria.

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## Introduction

The relevance that the use of social networks has experienced in recent years is a fact. 85% of the Spanish population is a user of social networks (IAB Spain, 2022). The impact of the resulting practices on communication habits is the subject of analysis and studies, especially in the field of education –at different educational levels and areas, formal or non-formal education– and communication –in the fields of journalism, health, leisure, advertising, fashion, etc.– (Aguaded &Vizcaíno-Verdú, 2020; Cassany et al., 2019; Figuereo-Benítez et al., 2021; Valdivia, 2021). Aspects such as creation possibilities, the duality of being user/author, prosumer/producer, creativity, interaction, participation and collaboration are key in these communications (Castro-Martínez & Díaz-Morilla, 2021; Sánchez-López & Pérez-Rodríguez, 2021). The foregoing expands the options and spaces for communication, integrating written, graphic, iconic, audio, audio-visual and multimedia in a synchronous and asynchronous manner.. As a novelty, it is also worth considering the impact generated by influencers, especially among the younger population. 78% of users aged 12-17 follow these opinion leaders, especially on Instagram (80%), YouTube (44%) and TikTok (52%) (IAB Spain, 2022).

As for literature -notably literary education-, social networks have modified the ways of telling and narratives, enhancing their potential (Aliagas-Marín & Margallo, 2016; Ibarra-Rius & Ballester-Roca, 2017; Hernández-Ortega & Rovira-Collado, 2020). These digital narratives are articulated on the basis of interactive hypermedia language, rhizomatic, arboreal and relational reasoning, the incidence of algorithms and virality, so that creative and sequential visual thinking gains importance over alphabetic-continuous thinking (Pérez-Tornero, 2020; Sánchez-López et al., 2020; 2021).

Many authors believe that the expression framework resulting from the use of social networks is a problem that affects reading and writing skills and, most acutely, the youngest. However, other authors believe that the possibilities for expression and creativity are enhanced, so that we read and write differently (Cassany, 2020; Valdivia, 2021).

Undoubtedly, a change is taking place in the sphere of reference of creation, consumption and education related to the literary. Fundamentally with regard to the role of the user facilitated by Web 2.0, which in education constitutes "a new didactic model" (Rovira-Collado, 2013). This model makes it possible to develop aspects such as "multimodality, participation, shared knowledge and peer interaction" (Cassany, 2012), based on more attractive and motivating knowledge for students, who learn by "doing things" (Muñoz et al., 2013), through learning in which the everyday and the academic intersect (Aliagas-Marín & Margallo, 2016). In this process of innovation, social networks have been incorporated into the literature class, as their use has become more widespread, from a variety of perspectives. Among the first, the promotion of reading and books, highlighting the greater participation of the reader, their appropriation and/or personalisation of the text (Martos-Núñez, 2006); the promotion of reading (Tabernero-Salas & Calvo-Valios, 2016; Tabernero-Salas, 2013); and the creation of "virtual communities" in which "young people become opinion leaders" (Lluch et al., 2015). As for writing, since 2009, Twitter has been used within transmedia narratives as a space for literary creation, thus initiating the so-called "tuiteratura" (Escandell, 2014; Navarro-Romero, 2015). Merchán-Sánchez-Jara and Gómez-Díaz (2019) identify the removal of spatio-temporal limitations -making access to any type of information possible- and the development of tools and mechanisms for the reader's social intervention as the main transformations in this sense. Therefore, it is important to take into consideration, in addition to content, narrative, languages, contexts, innovation and resources in

communicative strategies, production and reception processes, creativity and the aesthetics of these productions. On the other hand, the participatory culture (Jenkins et al., 2015) that fosters digital and media use when digital content is shared, published, recommended, commented on and re-operated, establishing dispersed connections under a new set of rules, in a creative process of meaning-making (Aliagas-Marín & Margallo, 2016), and in a context that is "much more dynamic and interactive than any other medium can enjoy" (Castro-Martínez & Díaz-Morilla, 2021).

The ways of telling things have increased: emails, posts, text messages, statuses on social networks, tweets... (Goldsmith, 2015). Probably more is being read and written than ever before (Lara, 2009). These stories resulting from thousands of apparently innocuous and transparent narratives on Facebook, Twitter, Google, series, advertising, videogames, Instagram, YouTube, TikTok... are a challenge for teachers, more specifically for those who teach Language and Literature (Pérez-Rodríguez, 2020). It is therefore necessary to analyse to what extent these increasingly widespread experiences have a place in literary education approaches.

On the one hand, we are interested in analysing the forms of communication used, to see what is being talked about, what is being said, how it is said, and how it is said, but also to use this language and this creative and communicative space, because the students are on the social networks. On the other hand, how teaching considers these contexts of current media consumption and production and the emotional aspects linked to them, from the necessary critical perspective, as well as considerations relating to ethical values in production and creation. And finally, integration into teaching and learning strategies and practices. In this line, Merchán-Sánchez-Jara and Gómez-Díaz (2019) highlight certain aspects that have to do with the creator, the editor and the reader, pointing out, among others, the new informational competences, the recovery of marks of orality that acquire meaning in the context of immediacy, the proactive role of the reader, and the experimentation and search for new expressive possibilities. The foregoing includes blogs, Twitter, YouTube (Hernández-Ortega & Rovira-Collado, 2020), and Facebook (Aliagas-Marín & Margallo, 2016). Of particular interest to us is the new recipient profile and the importance of the community, aspects already highlighted by Lluch et al. (2015), regarding the producer and user nature of those accessing the networks.

The review presented here is part of a research project within two R+D+i projects aimed at studying the uses of Youtubers and Instagramers and media competition. Its objectives include determining the content, narrative, languages, contexts, innovation and resources in the communicative strategies of the productions on YouTube, Instagram and TikTok. In the field of Language and Literature Didactics, we have set out to analyse these other formats of writing and reading in a sample of articles from the areas of Social Sciences, Humanities, Education and Philology[1], in this case focusing on the teaching of Spanish literature in social networks.

## Methodology

A systematic literature review (SRL) was conducted, based on PRISMA standards related to the methodological design: protocol, search process, selection and synthesis of results (Moher et al., 2009), of studies on Spanish literature through social networks. The SRL is used to identify, evaluate and interpret the available data within a research field and over a specific period of time (Ramírez-Montoya & García-Peñalvo, 2018), for which the following steps were followed:

1) Prior planning based on the definition of the research questions, the choice of the database or databases, the establishment of the key terms or words and criteria for the delimitation of the searches.

In relation to the research questions, they were as follows:

RQ1 How many and what kind of studies are available in the Dialnet database on Didactics of Spanish Literature with social networks?

RQ2 What are the most widely used social networks in the teaching of Spanish literature?

RQ3 What aspects stand out in the Didactics of Spanish Literature with the use of social networks and what results are obtained?

Dialnet, a bibliographic portal specialising in the production of Hispanic scientific literature in the fields of Humanities, Law and Social Sciences, was selected, given that the object of analysis focused on Spanish literature and its didactics. Relevant terms were used for the selection, such as: "literature", "poetry", "narrative", "theatre", "social networks", "Facebook", "Instagram", "Twitter", "Tiktok" and their connection by means of Boolean operators to narrow the search.

The results were filtered considering the fields of Social Sciences, Humanities, Psychology and Education, and Philology; as well as the Spanish language and the range of dates 2016-2022, in accordance with the topicality of the subject of study, assuming a greater production with research results in more recent dates.

The selection of articles was based on the following criteria:

- Phenomenon of interest: Studies on the Didactics of Spanish Literature using social networks were considered, excepting works that analysed the dissemination of works or authors without addressing their teaching or learning.

- Background: We considered articles on popular and open social networks such as Facebook, Instagram, TikTok, Twitter... We excluded studies focusing exclusively on Internet or mobile use, which did not include social networks.

- Design: The estimated document type was the article, discarding from the research the communications in congresses, doctoral theses or conference abstracts, in order to obtain more objective units of analysis, of greater similarity and manageability.

2) Data extraction and evaluation by means of an inter-person validation conducted by two people -independently- following the objectives set and a protocol for the review.

In order to facilitate the identification of duplicates, the search results were managed using Refworks. In the first phase, the relevance of the studies was established by reviewing the title, abstract and keywords. The full texts were then analysed by two independent reviewers. Discrepancies over the eligibility of papers were resolved by a third reviewer.

3) Content analysis to determine the target audience, the practice developed, the social network used and the main results in order to contribute to further studies along the same lines.

In the first place, the determination of the target audience presupposes the recognition of the educational stage: early childhood education, primary education, secondary education, university education... As for the practices developed, the skills to which most attention is paid

and to which the use of social networks contributes the most, which, combined with the results obtained in the different studies, offers the effectiveness of these in the Didactics of Literature.

## Results

### Studies, typology and most used networks

As for RQ1, we were interested in quantifying the number of studies, the years and journals of publication, and their typology, among other aspects. The number of articles reviewed, after establishing exclusion criteria, eliminating duplicates, and adjusting the selected texts to the object of study, amounted to 37. Figure 1 shows the evolution of publications, with 2019 and 2021 being the years with the most research on the subject. The increase in publications may be thought to be due to the effect of the COVID-19 pandemic and its consequences on digitisation and the incorporation of resources such as networks into teaching.

**Figure 1.   Year of publication**
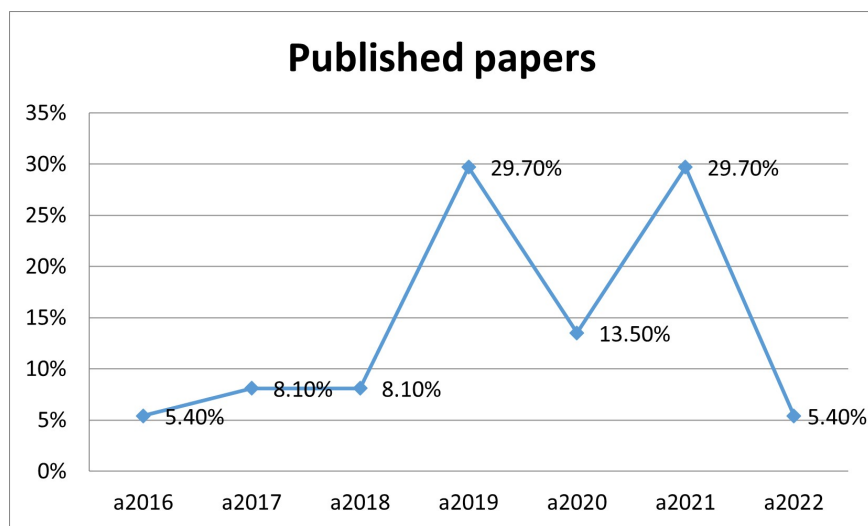


Among the journals in which this research is published, there are a significant number of journals indexed in JCR/JIF such as *Ocnos* (16.2%), *Comunicar* (5.4%), *Educación XXI* (2.7%) and *Profesional de la información* (2.7%); in Scopus: *Pixel-Bit*(2.7%) and *Cuadernos.info* (2.7%). In JCR/JCI there are papers in *Edmetic*, *Revista Eduweb*, *Contextos educativos*, and *Lenguaje y textos*. Among the non-indexed journals, *Textos de Didáctica de la Lengua y la Literatura* stands out with 10.8%, *ReSed* with 2.7% and *Microtextualidades* with 5.4%. Other publications in which works have been analysed include *Revista internacional de microrrelato y minificción, Peonza, Luciérnaga, Azulejo para el aula de español, DIM magazine, Edetania magazine, RASAL Lingüística, Revista de estudios e investigación en Psicología y Educación, Aularia, Cuadernos de Pedagogía.*

In the sample analysed, there is a predominance of individual authorship (54%) as opposed to co-authorship (45%), which is more typical of Linguistic or Humanistic areas than of Social Sciences, which tend towards collaborative projects where interrelation and interdisciplinarity are present. This type of authorship is noteworthy if we take into account the object of study, which is the link between literature and social networks, two different fields that would require teamwork. Another noteworthy fact, regarding authorship, is that 41.1% are men, and 58.9% are women; furthermore, in 73.3% of the articles with more than one author, the first author is female.

Among the countries on which the research focuses, Spain stands out with more than 73% of the articles. It is thought that this is due to the specificity of the object of the study, which focuses on the teaching of Spanish literature.

Most research analysed is within the formal context (59.4%). 21.6% of the studies are addressed to the informal sphere and 13.5% to the non-formal sphere. Secondary education is the most analysed educational stage (51.7%), as can be seen in figure 2, as well as university education (27.6%). Other target groups are readers, ELE (Spanish as a foreign language) teachers. There are no articles focused on the uses of older people, perhaps because the use of social networks to bring literary content is more motivating at younger ages.

**Figure 2.   Educational stage**
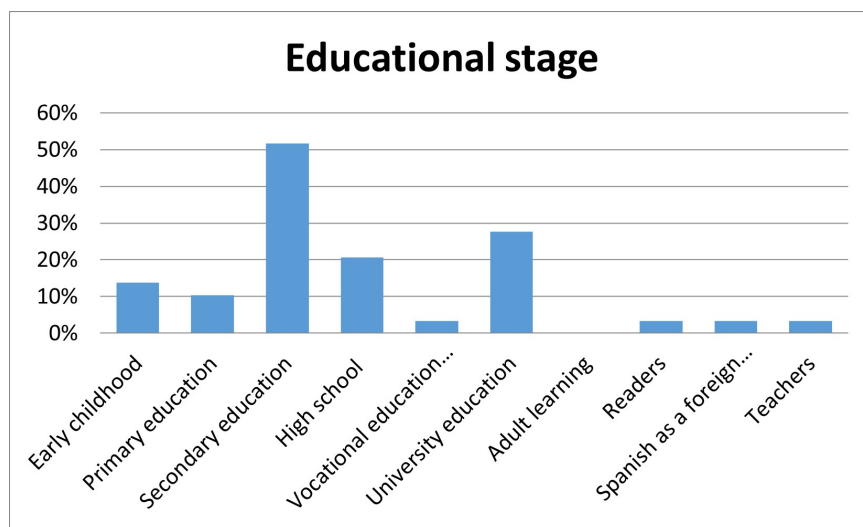


The areas on which the studies analysed focus are, fundamentally, Literature and Education, both with 43%, obviously due to the eminently educational focus, referring to the didactics and practice of literature and social networks. In this sense, the educational subject to which the different research is assigned is, in 93% of the cases, Spanish Language and Literature. Figure 3 shows how literature and reading are the subject of most of the articles analysed (62.1%) followed by creative writing (29.7%). The predominance of reading and writing practices over the development of orality is noteworthy, despite the fact that the dominant network in the texts under review is YouTube, an eminently audiovisual medium.

**Figure 3.   Practice conducted**



**Practice conducted**
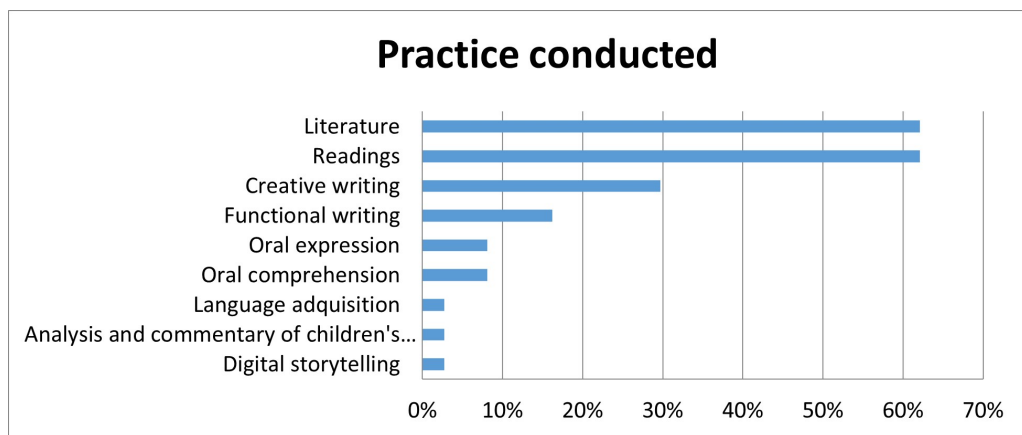
**From** a methodological point of view, the research format, whether quantitative or qualitative, stands out with 56.7%. 32.5% are didactic proposals and experiences, and 10.8% are literature reviews. We believe that this proportion responds to the requirements that scientific journals of impact require for publication, which prioritise research over didactic proposals, the latter being disseminated in more professional journals.

In terms of the most used social networks, in response to RQ2 (figure 4), most studies focus on the most traditional or longest-used networks (YouTube and Facebook), followed by Instagram and Twitter. The articles reviewed on TikTok correspond to the last two years analysed (2021-2022).

**Figure 4.   Social networks**
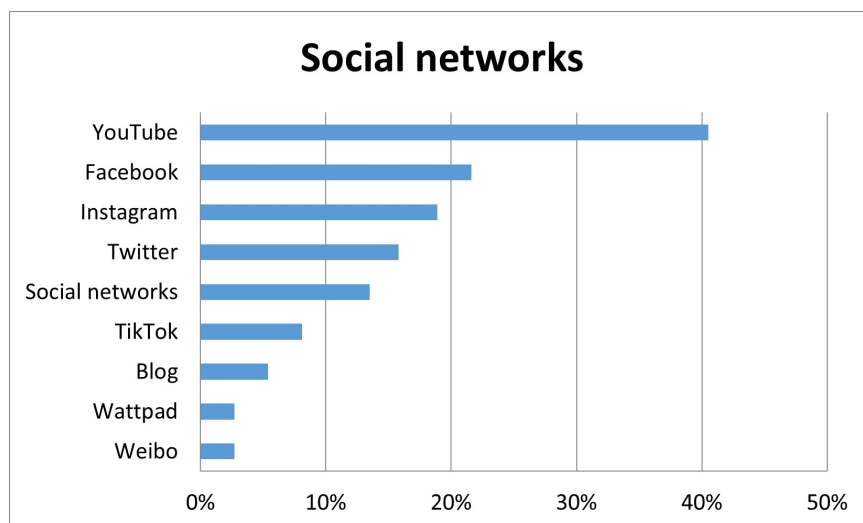


**Social networks**

## Aspects of Literary Didactics and outcomes

In order to respond to RQ3, we collected data on the aspects that stand out in the Didactics of Spanish Literature with the use of social networks in terms of the objectives pursued by the articles in this review, on the one hand, and, on the other, those related to the results of the various studies.

## a) Perceptions and implications of the use of devices, technologies and networks

Several papers analyse how students feel about the use of networks (Rubio & Álvarez, 2021), or how such use is expressed by children and young people in Children's and Young Adult Literature (LIJ, as per its Spanish acronym) (Muñoz, 2018). As for teachers, their perceptions and practice, we find the possibilities of social networks for communication and learning (Muñoz, 2018), for motivation (Heredia-Ponce & Amar-Rodríguez, 2018), or for documenting cultural practices and their functioning in the case of booktubers (Paladines-Paredes & Aliagas-Marín, 2021). More specifically, Blanco-Martínez and González-Sanmamed (2021) focus their work on the knowledge of the implications of the use of social networks on teachers and students, focusing on training experiences from the learning ecologies. Also in terms of training, González-Ramírez (2017) proposes offering help to future teachers to use these digital resources, and Sánchez-Vera et al. (2018), the development of digital storytelling through videos in the framework of a telecollaborative project.

## b) Use of networks as educational resources

Among the objectives of most works reviewed are didactic issues and the use of networks as resources. Thus, the incorporation of these practices, sometimes as "learning environments within the classroom" (López-Fernández & Blanco-Martínez, 2017) and other times as "new learning formats in alternative scenarios to the physical classroom" (Blanco-Martínez & González-Sanmamed, 2021), will be analysed. More specifically, we study the impact on the development of language skills in the ELE classroom (Rubio & Álvarez, 2021) or on written culture (Sánchez-Lozano, 2019), the usefulness of Instagram as a tool in foreign language classes (Ojinaga, 2021), the promotion and dissemination and reading of theatrical texts, from the teacher's perspective, with a blog (Blanco-Martínez, 2017), and identifying the transformations that YouTube introduces in cultural practices around literary readings (Hernández-Ortega, 2020; Paladines-Paredes & Aliagas-Marín, 2021).

## c) Use of social networks for teaching literature

As for the specific practices of using networks and teaching literature, some works deal with aspects linked to genres such as the characteristics of experimental, multimodal and interdisciplinary poems (Bordons, 2016), instapoetry (Torres-Begines, 2019), micro-stories through Weibo (Xing, 2019), or creative writing through Instagram (Medina, 2020). Others show different strategies such as taking advantage of the narrative potential of the Twitter thread creation tool (Castro-Martínez & Díaz-Morilla, 2021), bringing students closer to poetry and literary writing (Bordons, 2016; Quiles Cabrera, 2020), the use of the advertisement as an "educational-literary tool" through the classification of YouTube comments (Senís, 2019), the use of theatre as a potentially pedagogical tool with the social network TikTok (Blanco-Martínez & González-Sanmamed, 2021), and, also, the comprehension and reading of classical works (Blanco-Martínez, 2017; Machado-Carrasco, 2019). The studies that focus on reading and reading promotion are particularly noteworthy. In this line, we explore the promotion of the reading of literary texts (Castro-Rondón & García-Romero, 2018), fandom (Morales-Sánchez et al., 2021; Torrego-González et al., 2021), booktubers (García-Roca, 2021; López-Gil & Franco-Chávez, 2021; Paladines-Paredes and Margallo, 2020; Vizcaíno-Verdú et al, 2019), booktokers (Guiñez-Cabrera and Mansilla-Obando, 2022), blogs (Blanco-Martínez, 2017), or specifically, the roles of author and

reader in blogs for the development of digital literature (Merchán-Sánchez-Jara & Gómez-Díaz, 2019).

### d) Competence development

The development of different competences is also another perspective of analysis in the works reviewed. In this sense, we study students' literary and digital competence (Asensio-Pastor, 2020), reading competence (Heredia-Ponce & Amar-Rodríguez, 2018), linguistic competence both in reading and in oral and written communication and multimedia supports (Mateos-Blanco & Álvarez-Ramos, 2021; Nogales-Sancho, 2021), the transmedia competences derived from the narrative aspect of booktubers (Vizcaíno-Verdú et al., 2019), booktokers (Guiñez-Cabrera & Mansilla-Obando, 2022), fanfics on Wattpad (Guerrero-Pico et al., 2022), and the educational effectiveness of Facebook for the development of reading comprehension (Bernier-Yanes, 2019).

### e) Teacher training

The research analysed points to the need for teacher training at both initial and continuous levels in the use of social networks, specifying information literacy (Castro-Rondón & García-Romero, 2018), "cultural and not only professional for this technological society" (Muñoz, 2018), and resources and materials that facilitate teaching tasks, beyond the instrumental (González-Ramírez, 2017). Consequently, it is necessary to open perspectives and encourage new ways of using social networks, with innovative proposals (Castro-Rondón & García-Romero, 2018; González-Ramírez, 2017) to "break with the traditional view of understanding teaching" and contribute to meaningful learning (López-Fernández & Blanco-Martínez, 2017), highlighting the potential of the use of networks and their impact on the teaching-learning process and on the "enrichment of curricula" (Blanco-Martínez & González-Sanmamed, 2021), in "a momentary or persistent alliance" (Heredia-Ponce & Amar-Rodríguez, 2018). In this sense, there is a commitment to "broaden canon texts, to move away from the historicist scheme in the teaching of literature and to find ways in digital environments for the didactic treatment of the contents" (Quiles-Cabrera, 2020). García-Roca (2021) discusses the importance of booktubers for education in formal contexts and in the configuration of a school canon, and Merchán-Sánchez-Jara and Gómez-Díaz (2019) consider that networks are "the perfect ecosystem for the development of new forms of expression and interaction around literary activity". The results mostly refer to the use of social networks as resources for literary education. Thus, it shows how classroom reality is transformed, while improving educational practice, bringing it closer to the day-to-day life of students (Blanco-Martínez, 2017), progressing language skills (Ojinaga, 2021; Rubio & Álvarez, 2021; Vizcaíno-Verdú et al., 2019), and developing critical thinking, social and civic competence or digital competence (López-Fernández & Blanco-Martínez, 2017). It also highlights "the special convergence between verbal language and iconic language" and what this implies for student communication (Mateos-Blanco & Álvarez-Ramos, 2021). Other findings refer to the promotion of values and peer collaboration and participation (López-Fernández and& Blanco-Martínez, 2017; Vizcaíno-Verdú, et al., 2019) in the development of experiences using Instagram or YouTube.

### f) Benefits and drawbacks of using social networks

Regarding the results that show the benefits of the use of networks in literary education, "the unprecedented power of transformation both at the level of genres and forms, as well

as the roles assigned to the agents involved" (Merchán-Sánchez-Jara and Gómez-Díaz, 2019). Thus, in the case of Twitter, its usefulness for working on creative writing, narration, literary creation (Heredia-Ponce & Amar-Rodríguez, 2018; Castro-Martínez & Díaz-Morilla, 2021; Rubio & Álvarez, 2021), and the importance of the micro-story (Xing, 2019). Instagram is effective for the production of creative texts based on readings of classics (Machado-Carrasco, 2019; Medina, 2020) and for working on poetry (Torres-Begines, 2019). However, Bordons (2016) points out that teaching strategies are necessary to reflect, create and motivate pupils and make them see that poetry is current and can form part of their world. Wattpad is the main meeting place for young reading and writing enthusiasts, where "digital learners implement collaborative strategies for the acquisition of production skills, narrative and aesthetic reflection" through paratextual practices of format integration in writing (Guerrero-Pico et al., 2022). In relation to the use of YouTube and storytelling, Sánchez-Vera et al. (2018) highlight their potential to develop communication skills. Most of works under study have interesting contributions on how the use of social networks affects reading skills and their improvement (Hernández-Ortega, 2020). More specifically, emphasis is placed on the new texts emerging from the Internet and social networks, the establishment of reading communities and the key role played by the reader who creates and shares contents (Castro-Rondón & García-Romero, 2018; López-Gil & Franco-Chávez, 2021; Sánchez-Lozano, 2019; Vizcaíno-Verdú et al, 2019), the emergence of fanfic or the fandom phenomenon as a space for reading and literary socialisation for authors (Torrego-González et al., 2021), and the new paradigm of textual production, author/reader-author of literary creation (Merchán-Sánchez-Jara & Gómez-Díaz, 2019). Mateos-Blanco and Álvarez-Ramos (2021) explain the effectiveness of these new channels due to their proximity to the learners, which results in their motivation and in the "deepening of the semantic levels of the verbal, which is magnified by the image that goes with it". In this line, it is pointed out how reading skills are reinforced with the use of Facebook (Bernier-Yanes, 2019), based on empathy and relationships with the text (Castro-Rondón & García-Romero, 2018). Most findings of the articles analysed have to do with experiences linked to reading and booktubers, highlighting contributions that show the creativity and dynamism in the generation of content on YouTube and the possibilities of video, by young critics who use their reading to pass on their enthusiasm to others (Paladines-Pardes & Margallo, 2020), and reinforce, among others, writing and reading skills (Morales-Sánchez et al., 2021). Other results expose the possibilities of TikTok and booktokers to encourage reading (Guiñez-Cabrera & Mansilla-Obando, 2022).

Finally, there is also an account of drawbacks and reluctance to incorporate social networks into the teaching of literature. Thus, students are uncomfortable using their personal accounts for educational use, as they consider social networks to be private, not a learning tool (Rubio & Álvarez, 2021).

## Discussion and conclusions

The research carried out aimed at identifying practices related to literary education and the use of social networks, in order to determine the most relevant aspects of these practices. To this end, a review was carried out of the scientific production published from 2016 to date in specialised journals in Spanish, as we considered that there would be a greater number of works and contrasted results. According to research questions RQ1 and RQ2, referring to the number, typology of the studies and the most used networks, a similar picture is observed to that of Figuereo-Benítez et al. (2021) draw attention to the scarcity of work on the possibilities of using social networks in the teaching of literature.. And along these lines, the work of

Xing (2019) calls for "these spaces of popular creation" to be analysed by academic research, in agreement with Hernández-Ortega and Rovira-Collado (2020). The novelty of the subject matter and methodological approaches required, the difficulties inherent in qualitative studies and their subsequent publication in high impact journals, together with the limited culture of dissemination in the field of social sciences may partly justify this. We agree with González-Riaño and Fernández-Costales (2020) that it is necessary to make research in Language and Literature Didactics more rigorous, as well as to avoid confusion between innovation and research, in order to make approaches and findings credible, in the light of the reviewed publications. In this sense, 32.4% of the 37 articles analysed have been published in JCR/JIF and Scopus journals, both in Education, Communication, Literature and, specifically, Reading, mainly in 2019 and 2021. The increase in publications coincides with the year in which, due to the pandemic, digital is becoming more relevant than non-face-to-face (Pérez-Tornero, 2020; Valdivia, 2021; Wan, 2020), with YouTube and Facebook being the most used networks, followed by Instagram and Twitter. This data differs from the IAB Spain (2022) results, in terms of awareness and use of social networks, which state that Facebook is still the most relevant, although Instagram is the preferred network, followed by Facebook and YouTube.

Most works are research articles that focus on the formal educational context and, for the most part, on the Secondary Education stage, and on the subject of Spanish Language and Literature, highlighting experiences related to literature, reading and creative writing. Reading and writing practices dominate over the development of orality, with YouTube being one of the most widely used networks, probably because literary education is fundamentally focused on writing and reading.

With regard to RQ3, the analysis of the aspects that stand out in the Didactics of Literature with the use of social networks and the results obtained in the articles under study, we can see, on the one hand, the increasingly widespread use of social networks and their possibilities for communication and learning, especially as a resource. The impact on the development of linguistic skills, mainly reading and writing, and of different competences, such as literary, digital, linguistic and transmedia skills, is verified. While reinforcement of these is shown, there is also a call to improve literacy and digital literacy deficiencies (Morales-Sánchez et al., 2021). In relation to the teaching of literature, Instagram, Weibo, Twitter, Facebook, YouTube and TikTok concentrate practices on poetry, narrative, creative writing, knowledge and work on literary texts, promotion and encouragement of reading and reading comprehension, among others. These media achieve, as Merchán-Sánchez-Jara and Gómez-Díaz have pointed out, that (2019, p. 395) "spectacularisation of literary creation by virtue of an agile and immediate medium that allows the collective development of plots, through the choral action of the users that make up the network". The interest in and demand for training, both initial and continuous, to provide the necessary literacy, and above all, in terms of culture, resources and materials, is another relevant aspect. We agree with Muñoz (2018) that "understanding technology is the first step to its appropriation". There is also a need to innovate, "open up the texts of the canon" (Quiles-Cabrera, 2020) and configure a school canon based on the booktuber phenomenon (Merchán-Sánchez-Jara & Gómez-Díaz, 2019), in line with what Martos-Núñez (2021) points out about cyberculture and the field of multimodality. Or by Cassany (2020), who advocates the integration of these transgressive practices, which are outside the curriculum and the literary corpus. We conclude, on the other hand, by highlighting the change that occurs in the classroom and the improvement of educational practice by connecting with the reality of the students (Mateos-Blanco & Álvarez-Ramos, 2021), which Cassany et al. (2019) called "new contexts of language use, with authentic audiences, on highly specific topics". In this line, TikTok can facilitate learning experiences

for learners, in line with their socio-cultural needs and within the proximate experience of individuals (Blanco-Martínez & González-Sanmamed, 2021). More specifically, the experience of booktubers or booktokers has proved to be a key factor in reading, reading promotion and writing. Twitter is the network that is most used in writing, with its own narrative resources based on "micro-tensions to maintain attention" and the combination of text, images, videos, gifs, emoticons, tags or hypertext, in a metalanguage of its own (Castro-Martínez & Díaz-Morilla, 2021, p. 94).

Despite the limitations that this type of methodology entails, this research has thus allowed us to outline some of the most outstanding practices in the use of social networks for literary education. In this sense, the importance of incorporating these productions, which are examples of writing, reading and ways of learning languages, is clear (Cassany et al., 2019; Valdivia, 2021). Literature teaching can take advantage of these new contexts and diverse forms of communication with their own linguistic codes and genres that involve liquid, hypermedia, multimodal literary and literary practices (Escandel, 2014; Navarro-Romero, 2015). These new ways of telling, of creating, of expressing oneself, of combining different languages for the production of texts, as well as the ability to interpret them, should form part of the Didactics of Literature, combining linguistic and digital competence (Hernández-Ortega & Rovira-Collado, 2020; Ibarra-Rius & Ballester-Roca, 2017). Therefore, we believe it is necessary to expand and complete this analysis with other studies that determine, on the one hand, the drawbacks or reluctance (Rubio & Álvarez, 2021), as well as the benefits of these literary education practices for the acquisition of literary competence (Tabernero-Salas, 2013), the literacy required for both teachers and students (Pérez-Rodríguez, 2020), as well as the specificity of multimodal uses and their integration into school curricular proposals.

## Funding

## Notes

[1] The total number of selected articles in English and Spanish N= 2697, after removing duplicates N=2068 and manually filtering by title, abstract and keywords is reduced to N=389. From this sample, the one that is the subject of this paper is extracted.

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