

Recycling of fairy tales on streaming platforms: transmedia literature in university classrooms

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Abstract

Classic tales are an essential part of our collective and cultural imagination. For this reason, it is important to make them known to university students in Education and study them in depth, since they reveal many truths about the human condition, raise questions of universal scope and serve as a reference for subsequent literary creations. For this approach to the classic story to be as effective and motivating as possible, it is necessary to take advantage of the didactic possibilities offered by current technologies and audiovisual content that resignify these traditional texts. For this reason, in this article, on the one hand, we reflect on the pedagogical use of streaming platforms –ICTs such as LKTs, EPTs and ICRTs– that allow on-demand viewing of television series that recreate fairy tales in a recycling process transmedia; on the other hand, the concept of “recycling”, of recent diffusion, and its effective application to audiovisual contents inspired by popular stories are studied. As confirmation of the necessary alliance between the cultural legacy and the current media, various scenes from the *Once Upon a Time* series are studied from a transtextual, glossematic and semiotic-textual approach, in which the characters from stories come alive and are valid.

Keywords: Fairy tales; children’s literature; transmedia; transtextuality; television; Higher Education.

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El reciclaje de cuentos clásicos en plataformas *streaming*: literatura transmedia en el aula universitaria

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Resumen

Los cuentos clásicos forman parte esencial de nuestro imaginario colectivo y cultural. Por ello es importante darlos a conocer a los estudiantes universitarios del área de educación y estudiarlos en profundidad, ya que desvelan muchas verdades de la condición humana, plantean cuestiones de alcance universal y sirven de referente de las creaciones literarias posteriores. Para que esta aproximación al relato clásico sea lo más efectiva y motivadora posible, es necesario aprovechar las posibilidades didácticas que brindan las tecnologías actuales y los contenidos audiovisuales que resignifican estos textos tradicionales. Por ello, en este artículo, por una parte, se reflexiona sobre la utilización pedagógica de las plataformas *streaming* –TIC como TAC, TEP y TRIC– que permiten el visionado a la carta de series televisivas que recrean los cuentos clásicos en un proceso de reciclaje transmedia; por otra, se estudia el concepto de “reciclaje”, de difusión reciente, y su aplicación efectiva a contenidos audiovisuales inspirados en los relatos populares. Como confirmación de la necesaria alianza entre el legado cultural y los soportes actuales, se estudian, desde un enfoque transtextual, glosemático y semiótico-textual, varias escenas de la serie *Once upon a time*, en la que cobran vida y vigencia los personajes de cuentos.

Palabras clave: Cuentos clásicos; literatura infantil; transmedia; transtextualidad; televisión; Educación Superior.

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Introduction

University students do not always have the necessary reading skills to enjoy literary texts (Santos-Díaz et al., 2021). Certain shortcomings in knowledge and metacognitive strategies prevent reading from becoming an active process in which an affective and emotional connection is generated (Permach-Martín & Álvarez-Uría, 2020).

In fact, the reading of these young people is often “random, schematic and hypertextual (...), based on hyperlinks, integrating written language, images and sounds” (González-Batlle, 2013). Therefore, this reality demands a new type of reading literacy -in its dual textual and visual code- to achieve a successful approach to literature for the student. Proposals should be put forward to encourage reading habits both in terms of reading behaviour and commitment to reading (Elche-Larrañaga & Yubero, 2019).

To this end, technology can be a great ally, especially audiovisual technology -cinema and television series, for example-, currently widely supported by streaming technology, to which young people belonging to generation Z, born between 1994 and 2010, recurrently turn to as an effective leisure offer (Fundación Germán Sánchez Ruipérez, FGSR, 2020; 2022).

This generation is used to transmedia consumption¹ (Abellán-Guzmán & Cortés-Quesada, 2022): it obtains information about a product through different media and supports, such as a book, a video game, a comic book or the aforementioned films and series (Torrego-González & Gutiérrez-Martín, 2018). It is precisely the proliferation of audiovisual platforms for streaming content (Netflix, Disney+, HBO...) that has contributed to the development of the series phenomenon, which has exponentially increased its level of impact:

Su potencial semántico es considerable dada su audacia en el tratamiento temático, la construcción de personajes cada vez más complejos, la asimilación de múltiples lenguajes además del cinematográfico y el potencial intertextual favorecido por su tendencia a retomar historias y referencias de la cultura popular (López-Gutiérrez y Nicolás-Gavilán, 2015, p. 24).

This intertextual potential is evident in television series such as *Galavant* (Disney +), *Grimm* (Prime Video) or *Cuéntame un cuento* (ATRESplayer). They are audiovisual proposals that are committed to literary recycling², a concept coined by Llamas (as quoted in Regueiro-Salgado, 2022), consisting of taking up:

lo pretérito para traerlo al presente, pero esta vez (...) desde la mirada actual que señala e incorpora el ahora y que, desde la cultura contemporánea que juzga lo que ve, (...) se legitima para seleccionar lo que cree rescatable del pasado y para modificar lo que considera oportuno a partir de su percepción de la realidad (p. 130).

This definition of literary recycling is paradigmatically met by the American series *Once upon a time*, a 7-season series broadcast between 2011 and 2018 on the ABC channel, which belongs to Disney and is currently available on the company's streaming platform (Disney+). In this series, characters from folklore and 19th century European literary texts (Snow White, Rumpelstiltskin and Gepetto, among others), from American classics (*The Wizard of Oz* by Lyman Frank Baum) and from the Eastern world (the story of Aladdin and the Chinese legend of the warrior Hua-Mulan) come to life and take on real-world relevance. From this recognisable traditional base, a divergent message is articulated, reflecting identity, cultural and ideological shifts (Leisch, 2017).

Transmediality, transtextuality, recycling, streaming, classic stories³: the combination and integration of these concepts and multimodal paths (Ballester-Roca & Méndez-Cabrera, 2021)

makes these series, available in streaming, ideal teaching tools to promote in the university classroom both mediation -accompanying reading- and animation -importance of the playful component- (González-Ramírez et al., 2022).

For this reason, this article investigates the pedagogical function of audiovisual content that uses literary recycling and is available on streaming platforms, which should be conceived as LKTs (Learning and Knowledge Technologies), EPTs (Empowerment and Participation Technologies) and ICRTs (Information, Communication and Relationship Technologies) to promote effective literary education. As an example, several relevant scenes from the series *Once upon a time* are schematically analysed, in which interesting transtextual elements, suggestive plot and symbolic resources, and effective linguistic and visual games can be traced. A comparative analysis with the oldest -and most unknown- version of the Grimm tales (2019) and other classics is also proposed.

This paper will demonstrate the numerous didactic possibilities of the series available on streaming that are inspired by classic stories, as well as the synergies they generate with the reading of the originals to contribute to the development of reading literacy -textual and visual- and literary competence of university students from a transmedia approach.

Streaming platforms such as LKTs, EPTs and ICRTs to promote literary education

The current education act in Spain (*Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación*, 2020) recognises in its pedagogical proposal the importance of promoting the use of ICTs (Information and Communication Technologies) at all educational stages. Numerous recent studies insist on this need to integrate ICTs in school and university classrooms in an effective and real way (Arancibia-Muñoz et al., 2023; Cabero-Almenara et al., 2022; Castañeda et al., 2022); however, as these same studies qualify, ICTs *per se* do not improve the teaching-learning process. This will only come about when the research focus changes and ICTs are conceived as LKTs and EPTs.

Researchers from various spheres - language and literature, arts, social sciences - have been insisting for years on the importance of this shift. Hence, it is common to find in these areas didactic proposals that conceive technology as LKTs and EPTs (López-Company, 2021; Ramos-Ahijado & Botella-Nicolás, 2018) and, from an integrated vision of these realities, as ICRTs (Martí-Climent, 2021). This way, a path of multimodal innovation is opening up to meet the expectations and demands required to improve teaching and thus learning.

In this path of innovation, playful media such as video games and series, which have become an essential part of the culture of young people (Serna-Rodrigo & Rovira-Collado, 2016), acquire great relevance for their use as LKTs, EPTs and ICRTs. They are particularly fascinated by this type of audiovisual media, as evidenced by the recurrent use of streaming technology, which provides the user with the possibility of listening to music or watching movies immediately without having to wait for their download (Marín-Pérez, 2021).

The origin of the audiovisual platforms that resort to this streaming technology can be traced back to 2007, the year in which Netflix burst onto the US market with a new business proposal: instead of a video rental service on physical media through conventional mail, it offers one based on direct access to its catalogue via the Internet (Vacas-Aguilar, 2021). In this way, video on demand (VOD) or subscription video on demand (SVOD) platforms, which have grown exponentially in recent years, especially in the wake of the pandemic, have begun to become

widespread and their expansion has accelerated dramatically. This has been the case with Netflix, Filmin, Disney+ and Amazon Prime Video, the main OTT (Over the Top) platforms in Spain (Izquierdo-Castillo & Latorre Lázaro, 2022).

Although it seems that this streaming bubble resulting from COVID-19 has burst (Benito-García, 2023), it remains true that it is still a very successful technology, especially in the 20–35-year-old target group (generation Z and millennials). For them, series are produced based on the adaptation of contemporary literature that has met with some success: *Game of Thrones*, *The Bridgertons*, *Lupin...* (FGSR, 2020).

This confirms that “literature is an ideal field for applying new technologies to generate innovative and attractive products” (Prieto-Paño et al., 2021). This situation is largely due to the proximity between film and literature as artistic languages, which facilitates the transfer of content. In turn, it is the differences between the semiotic keys of the former and the textual keys of the latter that favour its didactic function (Salido-López & Salido-López, 2016). Indeed, the cinematographic language to which series based on literary texts conform allows for thematic, narrative, ethical and also symbolic elements to be exploited in a didactic way (Fontich, 2013). In fact, since the 1950s, television series have been constructing symbolic universes that articulate aspirations, values, perspectives and expectations of different generations (López-Gutiérrez & Nicolás-Gavilán, 2015). This is demonstrated, among others, by a recent study on Spanish university students and serialised fiction, which shows the widespread use by young people of OTT platforms and the websites of the various television channels, as well as the importance they attach to the emotional dimension of the characters (Villén-Higueras, 2022).

These affective and emotional components of television series –also present in the reading process (López-Cánovas & De-Vicente-Yagüe-Jara, 2020)– allow an approach to the students’ dimension of proximal and intermental development in order to create processes of joint reflection and interpretation in their classrooms. All of this arouses in the student a special interest in the series, the text it recycles and the transmedia didactic dynamics (Rovira-Collado et al., 2016).

Although we should be careful with the use of technologies due to their potential risks –abuse and addiction (Pinargote-Baque & Cevallos-Cerdeño, 2020)–, we should recognise the usefulness of introducing technological methodologies in the classroom with audiovisual narrative bases to increase the attention-concentration capacity of the student (Peña-Acuña & Crismán-Pérez, 2022). If the series is based on the literary world, students will be able, thanks to the external audiovisual links, to better understand the source text –hypotext– and those that arise from it –hypertexts– (Falguera-García, 2019).

Therefore, and according to this approach, streaming emerges as a technology that can be approached from a different prism to its traditional conception as ICRTs to be worked as LKTs –on-demand access to audiovisual content favours meaningful learning through motivation–, ETPs –joint viewing promotes participation and common reflections to develop critical thinking– and ICTs –viewing and thinking together in the classroom increases the multimodal relationship and interaction–. All this contributes to the literary education - visual and textual literacy - of university students.

Classic tales: the particularities of transmedia recycling

There are more and more readers, but they are merely instrumental (Cañadas-García, 2020). It can therefore be affirmed, from the perspective of reading as a source of pleasure (Diez-Mediavilla, 2020), that, in reality, most people do not read (Salvador-Rosa, 2015).

Therefore, while it is essential to highlight students' shortcomings in reading literacy and literary education to address them, it is also essential to recognise the widespread limitations in reading, as explained by Larragueta and Ceballos-Viro (2020). These researchers recognise very accurately the importance of ongoing training and updating in Children's and Young Adult Literature, a young literary discipline and one that has relatively recently been established in academic studies (Soto-Vázquez et al., 2022). But the need to access the seed of this literature is generally forgotten: classic tales, which are still largely unknown (Obiols-Suari et al., 2022) and which, although they enchant children with their magical and imaginative elements, are intended for a wider public.

These folktales contain a small literary and vital treasure trove (Varela-Tembra, 2007) and represent, on the one hand, a fundamental cultural legacy, a universal collective memory; on the other hand, they help to deal with psychological conflicts by allowing readers to project their inner struggle between good and evil in the battles fought by the characters in the stories (García-Carcedo, 2018).

These characters emerge as archetypes (Jung, 2010) that perform certain functions (Propp, 1985) and help to shape one's own identity and to access knowledge of a complex world presented in a symbolised and metaphorical way. Personal experience is built on all of this, since:

la influencia que el cuento tradicional ejerce sobre nuestra vida no se agota con el tiempo, sino que nos acompaña durante todo el curso de nuestra existencia, (...) nuestra vida cotidiana está penetrada de remisiones y de referencias a los cuentos (Pysanti, 1995, p. 9).

It is this lability and resilience that turn classic tales into material in permanent renovation (Fernández-San-Emeterio, 2022), subject to continuous recycling through different media, such as the aforementioned series, accessible through streaming platforms.

This recycling is usually of two types (Cañadas-García, 2020):

- ideological: realities related to feminism, political power and environmentalism, among others, are updated;
- playful-humorous and alternative: it consists of a game with the laughable and the surprise effect.

In particular, audiovisual productions show a firm commitment to for new approaches to adapting the contents of classic fairy tales to contemporary social needs (Falcón Díaz-Aguado, 2013).

Despite these modifications, the constant and recognisable framework of the story allows the student to activate previous knowledge and generate surprise in the face of the rupture of expectations provoked by the word and the image. The latter acquires special importance in the audiovisual medium, so it will be essential, in the training process to appreciate literature (Mendoza-Filolla, 2002; Colomer & Munita, 2013), to focus attention not only on linguistic-verbal decoding and interpretation, but also on iconic messages, both static and dynamic (Gomes-Franco-e-Silva, 2019).

Series such as the one analysed below provide an excellent opportunity to approach literary education from the audiovisual dimension and through the unfading classic tales, jewels of the literary tradition (Ramírez-Alvarado, 1996).

Literary recycling and transmedia: analysis of scenes from *Once upon a time*

Once upon a time, a series created by Adam Horowitz and Edward Kitsis, and produced by ABC Studios, premiered on ABC in the United States on 23rd October 2011 and ended on 18th May 2018, after seven seasons and 156 episodes. The plot focuses on Emma Swan, a 28-year-old with a troubled past who is found in Boston by her son Henry, who was given up for adoption 10 years earlier. He believes that Storybrook, where he lives with his stepmother Regina, the town's mayor, is inhabited by characters from classic fairy tales who do not remember who they are because of an evil spell cast by their stepmother. Emma, Snow White's daughter, will be in charge of breaking the spell and restoring the memory of all the inhabitants of Storybrook.

The following analysis focuses on three representative scenes from the first season and is based on a combination of three methods:

- Paz-Gago's comparative semiotic-textual analysis (2004), which looks at the convergences and divergences between the two systems of artistic expression (classic text and television series). First, the features of the story and those of the corresponding chapter of the series, which recovers part of its plot or some of its characters or spaces, are analysed independently. This is followed by a comparative study: differences, similarities, and interferences.
- Zavala's glossematics (2005), based on Hjemselv's proposal -and taken over by Salido-López and Salido-López (2016)-, which distinguishes between substance and form of content and expression. The following application is proposed: the substance of expression is, in the literary text, the linguistic-verbal code (e.g. prefixed structures, repetitive elements, rhetorical figures...); in the serial, it is the linguistic-verbal and visual code (such as the different language used by the characters in the contemporary Storybrook and in the timeless world of fairy tales, or the physical and emotional features that characterise these characters); the form of expression, in text and serial, is the structure of the plot -the basis is Propp's (1985) functions: hero's departure, magical objects...-; the substance of the content is the message conveyed by text and serial -ideology-; the form of the content in both media consists of its components -archetypal characters (Jung, 2010), spaces and symbols-.
- Genette's (1982), which focuses on intertextualities -explicit references to a text (references to the story in the series)-, paratextualities -elements that frame the text (such as the title)-, metatextualities -implicit references to a text (adaptation or version of the story by the series)- and architextualities -the genre (adventure, romance, fantasy...)- (Hundertmark, 2021).

The selection of the three scenes was based on a complete viewing of the series and the following criteria were applied: appearance of particularly recognisable plots, resources, archetypes and characters; diversity of recycled literary genres (fairy tale, novel, myth); insertion of symbols. We chose scenes from the first season because it recycles the best-known characters and plots from the classic fairy tale canon⁴. These fragments have, in turn, been correlated with a specific text to establish the contrastive-comparative analysis.

The development of this didactic proposal in the classroom is based on three pillars:

- Individual pre-reading by the student of the original complete story or an excerpt. The length is usually short (5 or 6 pages), which encourages students to read. This interest in reading is also helped by the provision of original texts, which generates a break in the student’s expectations and a greater motivation to read.
- Sharing of the story in the classroom. It consists of the guided application of the semiotic-textual and glossematic methods, adapted to the general level of the students. Aspects of both the expression and the content of the classical text, noted above, are analysed.
- Showing of the scene of the series in the classroom, with a length of between 2 and 4 minutes. At this point, the three methods mentioned above are applied to help students reflect together on the audiovisual scene and on the concomitances and divergences between it and the text.

For the sake conciseness and clarity, a study of these three scenes and their literary correlates is presented in the form of tables. All of them culminate with some didactic suggestions that have been proven to help students empathise emotionally with the characters in the series and to better understand the characters in the story, as the guided analysis of the audiovisual work allows them to grasp the nuances of the literary work read and, therefore, helps them to appreciate it. It also helps students to engage in a deeper reading process by familiarising him or her with the outline of classic stories -the cornerstone of today’s children’s and young adult literature- as evidenced as new works are suggested and analysed together with correlated audio-visual scenes from the *Once upon a time* series.

Table 1. Scene from the pilot episode

		SERIES (3:16–4:35)	WORK: <i>Snow White</i> (Grimm)
DESCRIPTION		Mayoress Regina - Snow White’s stepmother - visits Emma - Snow White’s daughter - who is staying in the guesthouse of Little Red Riding Hood’s grandmother. He offers her a basket of red apples as a gift and asks her to leave Storybrook. When Emma refuses, he threatens her.	Snow White’s stepmother, hiding behind an old woman’s disguise, tries three times to kill Snow White. The last of them appears with a poisoned apple: the healthy part is green; the poisoned part is red. Tricks the girl into eating; she is left for dead.
		SERIES	WORK
METHODS	TRANSTEXTUALITY	PARATEXT	Pilot
		ARCHITEXT	Streaming series
		INTERTEXT	<i>Snow White</i> and <i>Little Red Riding Hood</i>
		METATEXT	Abuse of power Blackmail Veiled and explicit threats
			European folktale
			The struggle of good against evil

		SERIES (3:16–4:35)	WORK: <i>Snow White</i> (Grimm)	
	GLOSSEMATIC	SUBSTANCE EXPRESSION	Friendly context (grandmother’s house) Dark tones for the queen Warm tones for Emma	Omniscient narrator Brief descriptions Rapid dialogue Simple language (some archaisms) Sweet tone (Snow White) Dark tone (stepmother)
		FORM OF EXPRESSION	Interrogation Deception Persecution	Interrogation Deception Persecution
		SUBSTANCE CONTENT	The mighty may intimidate, but love and courage prevail	Envy
		SHAPE CONTENT	Heroine Ruler (evil mayoress) Stepmother Apple Grandmother’s house-guesthouse	Innocent Ruler (evil queen) Stepmother Apple Opposition castle / forest house
	SEMIOIC- TEXTUAL	CONVERGENCES	Perverse attitude of the evil ruler (mayor-queen) Visit of the ruler to the main character (Emma and Snow White) Apple	
		DIVERGENCES	Dialogue Emma and step-grandmother A basket of apples is offered Emma is threatened (not death)	Dialogue Snow White and Stepmother An apple is offered Snow White is murdered
SOME IDEAS FOR DIDACTIC APPLICATION				
<p>Two female figures (Emma –heroine, daughter of Snow White– and Regina –nemesis–); relationship with Henry (Emma=mother; Regina=stepmother); names of the characters (Emma=strength; Regina=queen); professions of the characters (Emma: sheriff –heroic dimension: protects people–; Regina: mayoress -exercise of power–); correlation with a third female figure from another classic (Little Red Riding Hood’s granny); friendly space (granny’s house), but where the threat arrives –wolf=Regina (characterised with dark tones in clothes and make-up)–; symbolic objects: Emma’s red jacket (the colours that characterise Snow White are black, white and red) and red apples (magical and harmful object in <i>Snow White</i>); separation of spaces with its symbolic meaning of distancing between people and rupture of communication (Emma, in the room; Regina, on the other side of the door threshold; in the story: key the spaces where Snow White –inside the dwarfs’ house– and the queen –outside the threshold– are; they communicate by means of door and window).</p>				

Table 2. Scene from the fifth episode of the first season

	SERIES (2:34–3:34)	WORK: <i>Pinocchio</i> (Collodi)
DESCRIPTION	Henry is in the office of Archie Hopper, his psychiatrist. The little boy thinks Archie is Jiminy Cricket. Henry explains to his psychiatrist that his job as a psychiatrist is to make people aware of the difference	In chapter 4 of <i>The Adventures of Pinocchio</i> by Carlo Collodi, the Talking Cricket appears before Pinocchio and talks to him about the importance of acting well. The wooden doll, fed up with the cricket’s words, throws a hammer blow at him. The Talking Cricket dies on the spot.

	SERIES (2:34–3:34)	WORK: <i>Pinocchio</i> (Collodi)
	between right and wrong. They also talk about the meaning of stories.	

		SERIES	WORK	
METHODS	TRANSTEXTUALITY	PARATEXT	<i>That still small voice</i>	-----
		ARCHITEXT	Streaming series	Sobering 19th century novel
		INTERTEXT	<i>The Adventures of Pinocchio</i>	-----
		METATEXT	Deep meaning of stories Importance of conscience	Obedience Good behaviour
	GLOSSEMATIC	SUBSTANCE EXPRESSION	Cosy context (office) Archie's sympathetic attitude	Omniscient narrator Rapid dialogue Plain language Sobering tone
		FORM OF EXPRESSION	Help (Archie's guidance)	Socorro (cricket's guidance) Transgression (Pinocchio) Misdeed (Pinocchio)
		SUBSTANCE CONTENT	Stories hide a deep meaning of life and help to develop conscience.	Obedience
		SHAPE CONTENT	Innocent Caregiver Wise Umbrella (symbol / amulet)	Rebel Caregiver Wise
	SEMIOTIC- TEXTUAL	CONVERGENCES	Presence of Jiminy Cricket Importance of conscience (good and evil)	
		DIVERGENCES	Friendship between Henry and Jiminy Cricket	Enmity between Pinocchio and Jiminy Cricket Murder of Jiminy Cricket

SOME IDEAS FOR DIDACTIC APPLICATION

Archie Hopper's name (Archie=genuine; Hopper=grasshopper, sometimes cricket); Archie's profession, *alter ego* of Jiminy Cricket (psychiatrist; association with mind and conscience; also association of Archie as Henry's guide); cosy space (wooden furniture in the office, referring to the carpenter Gepetto, Pinocchio's adoptive father); characterisation of Archie (kind, understanding, patient, elegant); dialogue between Henry and Archie on the transcendental value of stories (reflection of the human condition, reflection on good and evil, importance of listening to one's conscience); symbolic object: umbrella (Archie always carries this object, a characteristic feature of Disney's work but not of Collodi's); death of the cricket in the novel *Pinocchio*, which generates

SERIES (2:34–3:34)	WORK: <i>Pinocchio</i> (Collodi)
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a strong impact on the pupils (Pinocchio’s aggressive reaction to what he does not like to hear); name of the Cricket (in Collodi’s work, Talking Cricket, not Jiminy Cricket or Jiminy Cricket).

Table 3. Scene from the sixth episode of the first season

	SERIES (18:36–22:04)	WORK: King Midas
DESCRIPTION	A young shepherd boy, separated from his twin brother at birth, must replace his brother, the prince, who has just died, in order to slay a dragon that is terrorising the neighbouring kingdom of Midas. Applying cunning, the young man - <i>Snow White’s</i> Prince Charming - succeeds in slaying the dragon.	Midas asks Silenus-divinity or genius- to grant him to turn everything he touches into gold. Soon the ruler discovers that he can neither eat, nor drink, nor embrace his loved ones, so he desperately asks to be returned to his former state. It must be washed in the Pactolo River, which will then carry gold nuggets.

			SERIES	WORK	
METHODS	TRANSTEXTUALITY	PARATEXT	<i>The shepherd</i>	King Midas (<i>Metamorfosis</i> , XI)	
		ARCHITEXT	Streaming series	Classic myth	
		INTERTEXT	King Midas Dragon legends <i>Snow White</i> (shepherd/enchanter)	-----	
		METATEXT	Sacrifice for others	Unbridled ambition	
	GLOSSEMATIC	SUBSTANCE EXPRESSION	Inhospitable context (mountain) Warrior attire (bravery)	Omniscient narrator Brevity	
		FORM OF EXPRESSION	Difficult task Hero combat Task accomplished	Reception (gold conversion gift) Help Repair	
		SUBSTANCE CONTENT	Cunning and bravery - rather than brute force - help to achieve objectives.	Unbridled ambition	
		SHAPE CONTENT	Hero The double Shadow (dragon) Sword	Ruler (ambitious Midas) Shadow (Silenus)	
	SEMIOTIC- TEXTUAL	CONVERGENCES	King Midas who turns everything he touches into gold Presence of shadow archetype unleashing the problem		
		DIVERGENCES	Midas relationship with Enchanter Fight dragon for gold	Midas relationship with Sileno Refusal of gold conversion gift	

SERIES (18:36–22:04)

WORK: King Midas

SOME IDEAS FOR DIDACTIC APPLICATION

Humble shepherd-turned-prince archetype (play on the interrelated image of the princes in *Snow White*, *Sleeping Beauty*, *Cinderella*); common recourse in folk tales of twins separated at birth (one a shepherd, the other adopted by kings); opposition of life visions: humility-ambition and poverty-wealth (shepherd versus King Midas, who turns everything into gold, but fails to free his kingdom from a dragon); cunning-brute strength (ingenuity of the shepherd versus the warlike ardour of Midas' soldiers, who cannot slay the dragon); complex task of the hero-shepherd: slay the dragon, a recurring beast in the tales and associated with evil; hostile space: steep mountains, gloomy cave (intense contrast with the gold of Midas' palace).

Conclusions

In general, the quality of today's children's and young adult literature is very high. But these excellent texts, echoes to a greater or lesser extent of classic tales, lack something that traditional stories do possess: millenary wisdom (Regueiro-Salgado, 2022).

Some contemporary lines of thought have shown a certain rejection of these popular narratives, probably out of ignorance: "Conocerlos, estudiarlos, ampliarlos, contrastarlos contribuye sin duda a su conocimiento cultural. Y precisamente velar por la formación cultural de los maestros es algo que nos parece fundamental" (Obiols-Suari et al., 2022, p. 261).

The legacy of the classics should not be sacrificed, therefore, which can be presented in an attractive and motivating way for the student both transmedia (Cristóbal-Hornillos, 2020) and through the reading of the original text and its recycling in different media. This recycling involves not only:

A transgression on a thematic level, but also on a semiotic level and in a double direction: because the story, narrated in the characters' words, differs from the canonically accepted original version; and because the characters, relocated in a new context, lead to a disruption of stereotype (Vouillamoz-Pajaro, 2022, p. 4).

This is the case with the proposal of the television series *Once upon a time*, available in streaming technology, which maintains recognisable elements of the classic fairy tales, such as archetypal characters and conventional love intrigues, but which also poses some ruptures of expectations, as evidenced in the elaborate tables: for example, by presenting emancipated female role models (Maurin, 2022) or by reviving and updating the secular characters of the classic fairy tales in the contemporary context, who are assigned professions, characterisations and experiences that match their character and actions in the traditional work -for example, *Snow White* wicked queen as a despot mayoress whose favourite fruit is the apple, or Jiminy Cricket, the elegant psychiatrist who always carries an umbrella and works with the mind and conscience-. It is thus evident that the main concerns, struggles and reflections of the human being -of the human condition- are, like the classic tales, unfathomable (love, hate, revenge, happiness...).

Therefore, with this didactic proposal, consisting of viewing episodes of the *Once upon a time* series and contrasting them with the original stories, the aim is to achieve a triple objective:

- to delve into the universe of traditional stories with all the human and existential meaning they convey;
- show the validity, in essence, that these stories retain, as well as their versatility in being recycled in different media;

- to promote reading, literary and media education for university students from an affective, motivational and transmedia approach.

In short, the aim of this work is to contribute to the advancement towards a model of didactic use of technological media -their approach as LKTs, EPTs and ICRTs- to bring university students closer to the enjoyment and aesthetic -textual and visual- enjoyment of reading and literature.

Notes

¹ Scolari (2019) has reflected on the origin and evolution of the concept of “transmedia”. Nowadays, it is often used not so much to refer to an argument that is developed through various media (original meaning), but to define the plurality of media through which information can be found or transmitted (acquired meaning). This is the sense given in this paper: The term “transmedia literature” refers to the diversity of supports and media that favour an approach to literary texts; “transmedia recycling”, which appears somewhat later, also hinges on this meaning: a variety of media through which stories are re-signified.

² “Version”, “adaptation”, “recontextualisation” or “reversion” are some of the terms used to refer to the re-signification of stories in different media (Mancilla-Pinda et al., 2021). The concept “recycling” is considered the most precise and comprehensive for the purpose of this study.

³ “Classic”, “folk”, “traditional” and “fairy tales” are used as synonyms, as the same work is often framed under these concepts. This does not preclude the recognition that some differential nuances can be found. For example, “folk” and “traditional” tales are those that have been passed down orally and reflect the folklore and traditions of a people (*Garbancito*); “fairy tales” are considered a sub-type of folk or traditional tales in which fantastic figures such as fairies or ogres appear (*Zarzarrosa*). Finally, “classic tales” are those that have also become part of world literature and have been passed down both orally and in writing (*Peter Pan*).

⁴ This selection also responds to the fact that these first episodes of the series -12 episodes- have been worked on in the university classroom from 2018 to 2023 very effectively, as reflected in the students' satisfaction questionnaires, which give the subject a score of between 4.7 and 4.9 out of 5. Among the comments, those that stand out are those that highlight the interest aroused in literature through this method.

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