



Narrative hyperfictions in Spanish as a foreign language

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ABSTRACT

This paper explores the potential of narrative hyperfictions to enhance essential skills in B2-level teenage learners of Spanish as a foreign language. Specifically, it investigates how the use of digital tools and social networks enhance reading motivation, written expression, and creative development in a multicultural educational setting. This study proves that the deliberate use of digital and interactive formats not only increases willingness to read, but also strengthens written production and encourages active student engagement in meaning construction. The methodology used was quasi-experimental, with control and experimental groups, and evaluations at three different times using qualitative and quantitative instruments.

KEYWORDS: Spanish as a foreign language, B2, narrative hyperfictions, reading motivation, teenagers.

Hiperficciones narrativas en ELE

RESUMEN

El presente estudio examina el potencial de las hiperficciones narrativas como medio para impulsar habilidades fundamentales en adolescentes aprendientes de español como lengua extranjera de nivel B2. Concretamente, se indaga cómo la integración de herramientas digitales y redes sociales puede favorecer la motivación lectora, la expresión escrita y el desarrollo de la creatividad en un ámbito educativo multicultural. Este estudio evidencia cómo el uso intencional de formatos digitales e interactivos no solo incrementa la predisposición a la lectura, sino que además afianza la producción escrita y contribuye a la participación activa del alumnado en la construcción de significados. La metodología empleada fue cuasi-experimental, con grupos control y experimentales, y evaluaciones en tres momentos distintos mediante instrumentos cualitativos y cuantitativos.

PALABRAS CLAVE: Palabras clave: ELE, B2, hiperficciones narrativas, motivación lectora, adolescentes.

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1. INTRODUCTION

The study of reading and writing during adolescence has drawn considerable attention in the field of foreign language teaching, particularly due to the potential these practices hold in positively influencing the comprehensive development of students (Giménez; Masuhara et al.; Jiménez et al.). In the case of Spanish as a foreign language, reading is not limited to a purely linguistic function; it also serves as a tool for understanding the culture of Spanish-speaking countries, promoting critical reflection, and developing key cognitive competencies (Pulido; Silva & Pasuy; Valle). This is especially relevant during adolescence, a stage marked by transformations in cognitive, emotional, and social aspects (Klimstra et al.; Blakemore), as well as a search for autonomy that can be leveraged to encourage reading habits (Guthrie et al.; Schiefele et al.).

1.1. Acquisition of reading skills

Acquiring reading skills in a foreign language is influenced by various factors, with motivation being a key one (Coiro; Zhao et al.). Learners who associate reading with mechanical processes and low engagement tend to abandon the reading practice or reduce it to a minimum, perpetuating a vicious cycle that limits their progress (Yubero & Larrañaga; Zhao et al.; OECD). Thus, despite methodological improvements in language teaching, the reading habit remains limited in adolescence. Data shows that around 12.5% of Spanish university students are regular readers, while 37.6% barely finish one or two books per year or do not read at all (Yubero & Larrañaga; Cantero & Morales). This trend suggests the need for innovative strategies that associate reading with the use of attractive technological tools, strengthening the interest in written texts adapted to the preferences of young people (Silveira et al.; Cantero & Morales).

However, when students perceive reading as an appealing activity that connects with their experiences and offers them the opportunity to discover new cultural elements, motivation increases significantly (Klimstra et al.; Schiefele et al.; Blakemore). In this context, integrating digital technologies becomes crucial, as adolescents are more familiar with interactive and multimedia formats, contributing to making the reading process feel closer to their everyday routines (Silveira et al.; Zhao et al.).

The guidelines set out by the Common European Framework of Reference for Languages (CEFR) provide a conceptual foundation useful for positioning reading and writing within a broader communicative framework. The CEFR recognizes reading as a fundamental skill and suggests that educators design instructional scenarios in which individuals can interact with texts of various types, adjusted to their competence level (Council of Europe). The

Instituto Cervantes has also emphasized the relevance of creative and participatory activities to optimize linguistic acquisition (Moreno; Instituto Cervantes).

In this context, adolescence is an ideal phase to develop instructional projects that integrate reading and writing, as abstract reasoning and self-awareness are in full bloom (Klimstra et al.; Blakemore; Vallejos et al.). On the one hand, students begin to consolidate the ability to reflect on the form and content of the texts they read, which opens the possibility to make critical connections with their own reality (Tariq et al.). On the other hand, writing during this phase can transform from a repetitive, mechanical task to a creative practice that fosters the expression of personal thoughts and feelings (Tariq et al.; Zhao et al.). However, for this transition to be effective, teachers must design instructional sequences in which written production goes beyond the repetition of grammatical patterns, inviting students to experiment and take risks with language (Kirkpatrick & Klein).

In this way, reading and writing are two sides of the same coin: the former provides discourse models, vocabulary, and useful structures, while the latter requires the activation of cognitive schemes and the conscious selection of appropriate linguistic resources (Patrick; Vallejos et al.). Several researchers have highlighted that the cohesion and coherence of the produced texts improve when frequent reading of high-quality and increasingly complex materials is encouraged (Giménez; Kirkpatrick & Klein; Vallejos et al.; Komkova et al.). This claim is strongly supported by the *Comprehensible input* theory, which argues that for learners to gradually acquire the target language, they must be exposed to texts slightly above their level (Patrick; Krashen). This approach fits naturally with the adolescent age group, who tend to seek intellectual challenges and show curiosity about cultural aspects beyond purely grammatical content (Schiefele et al.).

Despite the described advantages, the reality in classrooms shows that reading habits among teenagers, especially those learning a second language, still face significant challenges (OECD). The reasons for this can be found in the lack of identification with the proposed texts, which are sometimes far removed from their social reality, or in the association of reading with evaluative tasks that generate anxiety (Kirkpatrick & Klein; Jiménez et al.; Fredrick & Luebbe). Therefore, it is necessary to design strategies that connect adolescents' interests with curricular objectives, fostering engagement and intrinsic motivation. In this search for innovative approaches, digital narratives, and particularly narrative hyperfictions, have gained relevance within pedagogical practices (Jiménez et al.; Cantero & Morales).

1.2. Hyperfiction and hyperclassroom

The term *hyperfiction* refers to a type of nonlinear narrative constructed through links, enabling multiple paths and alternative endings. Thus hyperfiction is a concept that refers to a form of digital storytelling that goes beyond the conventions of traditional narrative. It is characterised by its interactivity, which allows readers to influence the development of the story through decisions that alter the course of events. This narrative modality is typically found on digital platforms such as video games, apps, or websites, and offers an immersive experience that combines visual, textual, auditory, and interactive elements (Ladow; Sanz & Romero).

In general terms, hyperfiction departs from the linear structure of conventional narratives, providing the reader with an active role in the process of creating the story. This disruptive approach challenges traditional structures of authorship and interpretation of the literary work, allowing the story to be constructed collaboratively between the author, the readers, and, in some cases, other users within the digital space (Modir et al.).

For adolescent learners of Spanish as a foreign language, hyperfiction can be a powerful educational tool. This form of storytelling not only allows them to immerse themselves in the language more directly, but also offers them a way to experience the language in a contextualised, pragmatic and functional manner. Students can interact with the texts in a context closer to their interests and realities, either by choosing the direction of the story or by engaging with the characters and scenarios in a dynamic way. In this way, the use of hyperfiction stimulates the development of advanced language skills, such as reading comprehension, written production, contextualised vocabulary, and creative expression in Spanish.

In short, this format is doubly interesting: on the one hand, it promotes the use of the target language in real or simulated contexts, such as social networks or audiovisual content platforms; on the other, it encourages the exploration of different discursive genres within the same project, promoting the development of pragmatic competence.

These characteristics align with the concept of the *hyperclassroom* as a pedagogical space where formal instruction and digital tools converge, reshaping the student experience and enhancing their autonomy (Guerrero).

The interaction that occurs on social networks, blogs, or online collaborative spaces introduces a communicative dimension that goes beyond the mere reading of static texts. The ability for participants to upload videos, link web pages, and comment in real-time on their peers' work not only fosters cooperative learning but also sharpens linguistic awareness (Modir et al.; Guerrero). Students are driven to analyse how they express their

ideas to ensure clarity and appeal to a diverse audience. Similarly, the collective construction of stories, typical of narrative hyperfictions, promotes the development of group cohesion and self-regulation, as participants must agree on plots and outcomes based on each member's contributions (Cassany; Kirkpatrick & Klein).

1.3. Achieving pedagogical goals in Spanish as foreign language

In the context of B2 level, as described by the Instituto Cervantes' Plan Curricular (PCIC), students already possess intermediate skills that allow them to approach reading various texts and express their opinions relatively clearly (Instituto Cervantes). When this competence is transferred to a hypertextual context, the opportunity arises to experiment with different registers (formal and informal), integrate cultural references, and reflect the linguistic richness of Spanish. Studies by Silveira et al. highlight that the fact that teenagers can incorporate images, videos, and music stimulates creativity, while challenging them to maintain a coherent narrative thread. This balance between freedom of experimentation and didactic guidance is key to ensuring the achievement of pedagogical objectives.

Creativity, understood as the ability to propose original and relevant ideas, is closely linked to the concept of *Divergent thinking*, originally defined by Guilford and later expanded in educational contexts by authors like Rodari and the access to multiple sources of inspiration (Benetton; Arsena). In the context of language teaching, hypertextual writing involves resources such as sequential storytelling, mixing linguistic registers, and the inclusion of sound or audiovisual elements (Modir et al.; Guerrero). This confluence of multimodal formats aligns with the communicative preferences of contemporary youngsters, who naturally navigate mobile phones, social networks, and messaging apps. By leveraging these channels for written production, the teacher reinforces the relevance of the activity, integrates language into the students' reality, and generates a sense of agency that promotes active participation (Cassany; Kirkpatrick & Klein).

It is important to highlight that the implementation of such projects requires careful planning and constant follow-up. While hypertextual narratives invite innovation, they do not guarantee improvements in written skills or increased reading motivation on their own. Existing literature emphasizes the importance of supporting students throughout the creation process by providing tools for text analysis and timely feedback (Cassany). Likewise, the introduction of digital resources entails developing both teacher and student digital competencies to avoid technological gaps that hinder task completion (Kirkpatrick & Klein). Therefore, some authors suggest the need for teacher training that encompasses not only language didactics but also digital didactics and the design of collaborative activities mediated by technology (Pietro et al.).

1.4. Mixing teenagers and social media

Ethical and legal considerations associated with the use of social networks and online platforms must be taken into account, especially when working with minors (Wu). It is essential for the educational institution to establish clear protocols regarding data protection and the dissemination of generated content, as well as supervision to ensure the respectful use of shared information. However, diversifying activities ranging from reading texts to producing short videos, including writing threads on X (formerly Twitter), can become an educational advantage, but may also lead to dispersion if not articulated around defined communicative objectives (Cassany; Guerrero). Moreover, considering that this study was carried out in Barcelona, it is essential to note that in 2024, Spain approved a draft law setting the minimum age for using platforms like Instagram and TikTok at 16. Since many students were younger, this raises potential normative issues that must be addressed in future implementations.

In motivational terms, it is important to remember that the use of technologies is not a cure-all that will immediately solve the lack of reading interest. Although digital narratives awaken curiosity, a coherent integration of these into the curriculum and a methodological structure where reading and writing are seen as meaningful and useful activities is required (OECD). Narrative hyperfiction, due to its interactive nature, facilitates involvement, but if the task design does not align with the group's interests, the opposite effect may occur: growing rejection or merely instrumental use of platforms. Consequently, teachers must understand their students' tastes and motivations to propose stories, characters, and challenges that connect with their imagination (Cassany; Cantero & Morales).

This research is part of a broader line of studies advocating the need to link digital practices with language teaching to improve reading comprehension and written expression, as well as stimulate creativity. Based on the communicative approach and the guidelines of the CEFR and PCIC, this study aims to demonstrate that the creation of narrative hyperfictions can provide a collaborative learning environment where adolescents integrate their personal interests and everyday use of technology with the development of advanced language skills. Ultimately, the goal is to go beyond the mere reproduction of grammatical structures, fostering reflection, meaning negotiation, and autonomy in constructing discourses.

2. METHODOLOGY

a. Participants

In order to assess the impact of narrative hyperfiction on reading motivation, creative writing, and reading comprehension, a quasi-experimental study was conducted with two control groups and two experimental groups. A total of 117 students with a B2 level of Spanish from an international school in the city of Barcelona (Spain) participated, distributed across 2nd and 3rd year of *Secundaria* and 1st year of *Bachillerato* courses. It is important to clarify that the control groups were composed of students from all three academic years (2nd and 3rd year of *Secundaria*, and 1st year of *Bachillerato*), selected based on their scores in the initial tests.

The control groups (57 students) developed conventional narrative fiction using a word processor (Microsoft Word), while the experimental groups (60 students) created a narrative hyperfiction using the digital platforms Padlet, YouTube, TikTok, Instagram, X (formerly Twitter), and the messaging service WhatsApp. This setup aimed to directly compare the effect of using non-linear narratives versus traditional linear writing.

b. Procedure

During a total of 12 sessions, the experimental groups designed and published a joint story composed of 6 interconnected parts through digital media. Thus they were proposed to actively participate in creating a story across various digital platforms. The starting point was the creation of a board on Padlet, where the pillars of the narrative were established. In an introductory session, the basic operation of the platform was taught, and each student was invited to share ideas, visual references, and keywords. The result was a collaborative board that defined both the thematic axis and the main characters. This space became the initial guide that marked the direction of the story. Before beginning the digital story creation, students were provided with examples of hyperfiction narratives and had designated planning sessions to brainstorm and script their stories.

Once the narrative foundations were set, the creation of a TikTok video was initiated, with two sessions dedicated to this purpose. In the first, students were divided into teams to plan the central plot of the video and how they would present the conflict and the protagonists. The second session focused on filming and editing: using the app's resources, transitions, music, and effects were added to make the narrative more dynamic. The final product was a brief and engaging clip that showcased the initial problem and the personalities of the characters, serving as an introduction to the full story.

To delve deeper into the events, Instagram reels were developed using another two sessions. In this format, students were invited to show scenes or adventures related to the main TikTok plot, adding new nuances to the story. In addition to the audiovisual content, the activity involved writing descriptive and narrative texts in the corresponding section of each reel's description. This exercise encouraged the ability to synthesize and expand information, combining the immediacy of images with written reflection.

In the next stage, a fictional conversation via WhatsApp was simulated, which took place over two additional sessions. Each student assumed the role of one of the characters and communicated with others using an informal style, filled with abbreviations and emojis typical of this kind of chat. This strategy allowed the introduction of unexpected plot twists and the appearance of subplots. Organic interventions led to the growth of the story, revealing internal conflicts, character alliances, and surprises that enriched the narrative.

Music also played a significant role when the selection of a soundtrack was proposed on YouTube. In a single session, a debate was held to choose the song that best represented the spirit of the story. Each student had the opportunity to suggest a track and explain how their proposal matched the tone and emotions of the plot. The chosen song was shared on YouTube, where comments linked its lyrics and atmosphere to the progression of the narrative events. Thus, music became part of the project's identity.

Next, the creation of a thread on X (formerly Twitter) was proposed, spanning two sessions. In the first, content was organized into short chapters or sequences of the story, to fit within the limited character format. The second focused on the staggered posting of these tweets, each accompanied by images or brief clarifications that facilitated reading. This thread provided a dynamic and accessible summary of the plot, enabling real-time interaction with the audience through comments and reactions.

Finally, a collective reading and feedback session was held in a large group, divided into two sessions to cover all the materials generated. During the first session, the Padlet board, the TikTok video, Instagram reels, WhatsApp conversation, musical theme, and X thread were reviewed to evaluate how each format contributed to the development of the story. The second session reflected on the complete experience, assessing the successes and difficulties encountered, as well as the skills acquired in areas such as audiovisual creation, collaborative writing, and content synthesis. This final instance also allowed for the planning of the project's dissemination on social media and envisioning future transmedia works that would incorporate even more creative resources.

Meanwhile, the control groups followed the same plot thread but were restricted to using Microsoft Word to write the narrative without hypermedia resources. At the end of the

study, written products, active participation, and students' perceptions of the usefulness of the reading in second language acquisition were compared.

One of the key strengths of this study was the consistency in instruction, as the same teacher guided both the control and experimental groups throughout the intervention. This approach ensured that all students received uniform pedagogical input, eliminating potential variations caused by differences in teaching styles, instructional strategies, or classroom management.

The teacher followed a structured plan to maintain consistency across both groups. In the control group, the instructor provided feedback on traditional written assignments, focusing on aspects such as grammar, coherence, and vocabulary use. In the experimental group, the same teacher facilitated discussions on digital storytelling elements, multimodal composition, and the interactive nature of hyperfiction narratives, ensuring that students in both settings received comparable levels of engagement and support.

To further standardize the feedback process, the teacher used a predefined rubric for assessing student work. This rubric was developed based on established criteria in second language writing and reading pedagogy, and it was applied uniformly across all student submissions. Additionally, classroom interactions and teacher-student exchanges were documented to ensure that feedback was equally distributed across both groups.

By maintaining the same teacher for all participants, this study minimized the potential influence of instructor-related variables, allowing the analysis to focus on the impact of narrative hyperfiction itself rather than on differences in teaching approaches.

c. Instruments

To assess the degree of achievement in each of the selected items (written expression, creativity, reading comprehension, reading motivation, and communicative competence), the study implemented a structured evaluation process that included three different assessment moments. These assessments were designed to track students' progress throughout the intervention and to ensure a comprehensive analysis of their skill development.

The first test was conducted at the beginning of the intervention, before students started engaging in the narrative activities. This initial test aimed to establish a baseline level for each participant, measuring their ability to analyze written texts, generate coherent narratives, and demonstrate creative language use. The results provided a reference point for comparing later progress.

The second test was administered at the midpoint of the study, after students had completed the first phases of their narrative projects. This intermediate assessment allowed

researchers to observe the impact of digital and interactive storytelling on students' literacy skills, providing insight into whether early-stage exposure to hyperfiction had already influenced their written and reading performance.

The final test was conducted at the conclusion of the study, evaluating the long-term effects of the intervention. Students were tested on similar aspects as in the previous assessments, ensuring consistency in measurement. The comparison of results across these three points provided a structured analysis of progress and allowed researchers to identify potential trends in skill development over time.

Each test included a combination of open-ended writing tasks, multiple-choice reading comprehension questions, and a creativity component that required students to produce an alternative ending to a given narrative. These tasks were aligned with the competencies outlined in the CEFR for B2-level learners, ensuring that the evaluations were appropriate for the participants' proficiency level.

In addition to these structured assessments, qualitative data was gathered through the narratives created during each evaluation period, along with the creative activities carried out by the students. These materials offered a deeper understanding of how students engaged with the digital storytelling process and provided insights into their evolving skills in narrative construction and multimodal literacy.

3. RESULTS

After the first evaluation, it was observed that the competencies of the different groups in the five items showed similar levels. The means of the control and experimental groups were very close, thus confirming the homogeneity of both the classes in general and the separation between control and experimental groups in particular.

At the conclusion of the second evaluation, the measurement instruments showed greater progress in the experimental groups in terms of communicative competence, reading comprehension, and reading motivation, although the differences with the control groups were still not statistically significant (ranging between 0.15 and 0.26). Creativity showed a slightly higher variation in the experimental groups (an increase of 0.15 compared to the 0.13 in the control groups). Written expression, on the other hand, hardly changed in either group.

At the close of the third evaluation, the measurement instruments for the five items were applied again, registering significant improvements in the experimental groups. In reading comprehension, the difference from the control groups was +1.21; in communicative competence, +1.26; and in reading motivation, +1.18. In written expression (+0.16) and

creativity (+0.12), the differences were less noticeable. However, considering the absolute value of the creativity variable, the evolution is clearer when comparing the initial score (control group: 5.95; experimental: 5.79) and the final score (control: 6.37; experimental: 6.49). Thus, the control groups improved by 0.42, compared to a 0.7 increase in the experimental groups. In written expression, the starting disparity was +0.02, so no significant advances could be considered.

a. Data Design and Analysis

Table 1 presents the findings derived from applying a two-factor ANOVA with repeated measures on one of them, aiming to determine how the creation of narrative hyperfictions influenced the progress of the five dimensions: written expression, creativity, reading comprehension, reading motivation, and communicative competence. The effect of the within-subject factor “time” (grades in each course evaluation), the between-subject factor “group” (control vs. experimental), and the possible interaction between the two (Group × Time) were analysed via Greenhouse-Geisser correction.

Table 1. Data analysis

| Dimensi on | EV1 Contr ol (Mea n, SD) | EV1 Experi mental (Mean, SD) | EV2 Contro l (Mean, SD) | EV2 Experi mental (Mean, SD) | EV3 Contro l (Mean, SD) | EV3 Experi mental (Mean, SD) | Time F (g.1), p- value (η^2) | Time x Group F (g.1), p- value (η^2) |
|---------------------------------------|--------------------------------------|--|-------------------------------------|--|-------------------------------------|--|--|--|
| Writing skills | 5.00 (0.28) | 5.02 (0.41) | 5.21 (0.16) | 5.31 (0.15) | 6.69 (0.52) | 6.85 (0.53) | F(2;230)= 750.95, p<0.001 (0.867) | F(2;230)=1.48, , p=0.229 (0.013) |
| Creativit y | 5.95 (0.66) | 5.79 (0.70) | 6.08 (0.67) | 5.94 (0.70) | 6.37 (0.63) | 6.49 (0.71) | F(2;230)= 42.37, p<0.001 (0.269) | F(2;230)=1.95, , p=0.144 (0.012) |
| Reading compre hension | 6.38 (0.34) | 6.31 (0.35) | 7.18 (0.40) | 7.33 (0.46) | 7.98 (0.42) | 9.19 (0.63) | F(2;230)= 2365.62, <0.001, 0.954 | F(2;230)=220.59, p<0.001 (0.657) |

| | | | | | | | | |
|--|----------------|----------------|----------------|----------------|----------------|----------------|---|--|
| Reading motivation | 5.36 (0.38) | 5.40 (0.35) | 6.18 (0.41) | 6.44 (0.40) | 7.06 (0.55) | 8.24 (0.56) | F(2;230)= 205.10, <0.001, 0.947 | F(2;230)=144.65, p<0.001 (0.557) |
| Commu nicative competence | 5.13 (0.29) | 5.14 (0.28) | 5.00 (0.34) | 6.14 (0.32) | 6.68 (0.42) | 7.94 (0.57) | F(2;230)= 2166.99, <0.001, 0.950 | F(2;230)=212.04, p<0.001 (0.648) |

Means, standard deviations, and statistical contrasts of the grades between the groups.
SD: standard deviation; g,1.: degrees of freedom; η²: effect size

The results indicated that the effect of time was statistically significant, confirming that scores in the different dimensions varied significantly throughout the evaluations. However, in the dimensions of reading motivation, reading comprehension, and communicative competence, the interaction between group and time was also statistically significant, indicating that improvements in these categories depended on whether the students belonged to the control or experimental group.

Specifically, the participants in the experimental group showed a progressive increase in their grades throughout the course, a trend that also occurred in the control group but with a smaller magnitude. By the end of the course, the results of the experimental group were statistically significantly higher than those of the control group.

4. DISCUSSION AND CONCLUSION

The objective of this study was partially fulfilled, as significant progress was found in three of the five variables: reading comprehension, reading motivation, and communicative competence. Although a slight improvement was observed in creativity, the same did not occur with written expression, where the differences between experimental and control groups were minimal.

Consequently, it can be stated that working with hyperstories contributes more than linear writing to the improvement of certain skills in the learning of Spanish as a foreign language. This positive effect is explained by the qualitative differences in the working dynamics carried out by the experimental groups compared to the control groups, as it involves the implementation of strategies and skills that do not always align with those of linear narrative.

Thus, while the control groups are limited to using a traditional word processor, which necessitates discussing the development of the argument and reviewing what has already been written to avoid inconsistencies, the experimental groups also need to make additional decisions, such as managing social media profiles, selecting images or videos, and structuring the story according to the different platforms used. These actions expand the range of conversations and agreements necessary, going beyond the essential elements of narration (narrator, characters, events, time, and space). The motivational factor plays a crucial role, as the use of mobile phones, tablets and computers in the classroom generates an interest and enthusiasm that traditional media generally do not.

Moreover, the reading of these hyperstories by the experimental groups requires greater attention and concentration, as they are nonlinear and combine multiple codes and textual formats. This contrasts with the linearity of the narratives in the control groups, which focus almost exclusively on the linguistic code.

All these factors foster greater engagement from the experimental group students, who view ICTs as their own tool, filled with positive connotations, which results in greater effort and enjoyment of the process. Consequently, creativity is boosted in both hypertextual reading and literary production, as the act of connecting ideas and images is essentially creative. While the control groups also develop this ability, the experimental groups tend to reach higher levels because they integrate images and videos into the social media platforms where their stories are hosted, as shown in a similar study by Cantero y Morales. This dynamic explains the notable increases in reading motivation, reading comprehension, and communicative competence, and a slight improvement in creativity, while written expression does not reflect a significant difference. The texts show a similar level in both cohorts, with occasional spelling errors and occasional issues of coherence or cohesion.

This suggests that the hyperfiction proposal offers clear advantages over more conventional intertextual or hypertextual models. First, it encourages students to seek original solutions to new fictional situations. Second, it promotes the creation of an unpublished story whose plot is fed back into the text the students are producing; this mechanism favours narrative coherence. In short, it proposes a didactic and literary activity that takes place in an environment of freedom, with the absolute protagonism of the student's creativity and imagination. Furthermore, the use of diverse media on the Internet (text, photography, illustrations, video, audio) strengthens student autonomy. It also highlights the importance of a multimodal reader, capable of navigating hyperfiction and not limited to a strict academic environment, but acting as a free reader who constructs the overall meaning of the text.

Despite these advantages, some limitations are noted, especially in the area of written expression, which could be mitigated with more precise guidelines (e.g., rubrics that require careful planning of text structure, reviewing spelling, using discourse connectors, and organizing information into appropriate paragraphs).

In the field of the didactics of Spanish as a foreign language, especially among teenagers, it remains essential to explore new resources that bring students closer to reading and enhance both their reading and literary competence as well as their digital competence, as already highlighted by Moreno. Considering all of the above, it is concluded that hypertext functions as an effective mechanism for sparking teenage students' interest in both the reception and creation of literary stories. The incorporation of such narratives in literature teaching contributes to establishing a model of reading learning where the student assumes a leading role, motivated more intensely than in previous reading proposals. At the same time, this approach modifies the traditional conception of the reader by promoting exploration and curiosity, placing in the student the ability to provide coherence and cohesion to the work, with the sole purpose of enjoying the text.

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