

STYLE GUIDE

1. The *Didáctica. Lengua y Literatura* journal consists of two sections: **research and studies, and reviews.**

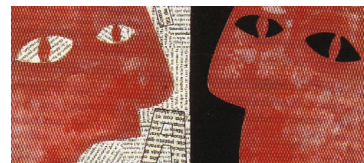
2. All the authors wishing to submit their research and studies (articles) to the journal must attach **two types of documents**: a data sheet as the one included on page 7 of this document and their anonymised article. In the case of manuscripts signed by 2 or more authors, they must include a “Declaration of author contribution” in their data sheet, in which they specify how they participated for the submitted work. Following the role taxonomy that can be consulted on the [journal’s authorship policy](#) is recommended. If the authors have received any funding, this information can also be included in the data sheet (please, see an example on page 8 of this document).

3. This guide only contains information related to how to adapt the format and style of the manuscripts that are submitted to the journal. Help to register in the platform can be found in the **submission guidelines** document that is available on this same website (<https://revistas.ucm.es/index.php/DIDA/libraryFiles/downloadPublic/174>).

RESEARCH AND STUDIES (ARTICLES)

4. The **articles** will be original, dealing with theoretical or empirical studies, states of the art or classroom experiences, in the fields of language and literature didactics, second and foreign language teaching, and/or infant and young literature. Originals in Spanish, English, and French will be accepted, although the studies can be about languages and literary manifestations which are other than these three. They will not have a length over 8,000 words (including notes, tables, figures, graphs, and bibliography), or lower than 5,000.

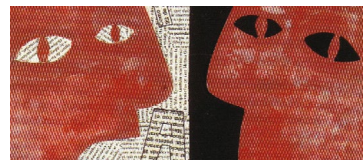
5. **Before** starting the **double peer-review** process, manuscripts will be subject to the detection of plagiarism through the *Turnitin* or *Uni-Check* software. Those articles that have been previously published in any other format (proceedings, master’s dissertation,



doctoral thesis, etc.) will be rejected, unless the manuscript has been considerably re-elaborated. Manuscripts with spelling or grammar mistakes, poor punctuation, unconnected syntax, lexical inaccuracies or lack of compliance to the requirements stated in this style manual will also be rejected. Once submitted, the article will not be sent to another journal for a simultaneous assessment.

6. All the articles must be sent in *Microsoft Word* or in equivalent free *software* (such as *Open Office*), with the following **format**: paper size A4 (21cm. wide and 29.7cm high), upper, lower, left and right margins of 1 inch (2.5cm), Times New Roman font 12 points, and interlining of 1.5. The first line in each paragraph (save for the one at the beginning of a section) will be indented 1cm. The quotations over 3 lines (around 40 words) will be indented 2cm to the left, compared to the body of the text, and will be in Times New Roman 10 points and 1.5 interlining, without quotation marks, and with a single space before and after the citation. The page number, centered at the bottom of the page, should also be included.

7. Manuscripts must include at their **starting page** three essential elements translated to the three languages of publication of the journal (Spanish, English, and French). These elements are: **1) title** in the language in which the article has been written, in 12 points size, in bold, and centred; **2) abstract** in the language of the article (between 150 and 250 words, font size 10 points and justified on both sides) beginning with the heading RESUMEN, ABSTRACT or RÉSUMÉ (10 p. size, justified on both sides, and a space after the previous title); and **3) a maximum of 5 key words** in the language the article is written separated by a semi-colon, in lower case (except when appropriate for spelling), and beginning with the heading PALABRAS CLAVE, KEY WORDS or MOTS-CLÉS (10 p. size, justified on both sides, and a space after the previous title). Once these main elements have been included (title, abstract, and key words) in the language of the article, they will be translated to the remaining two languages and incorporated in the same format. The start of the article will finish with an INDEX (10 p. and justified on both sides) of the work's headings and subheadings (including the bibliography) numbered from 1, separated by full stops, and continuing in the next line. For a better visualization



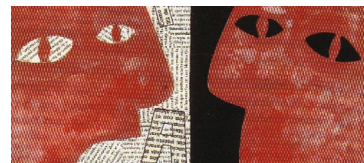
of the layout, **go to pages 9-10 of this document**. It is important **not to include any author and affiliation data** in the article. These will be provided in a different document.

8. In the **body of the text**, each heading will have a numbered **TITLE** (12 p., bold, upper case, not indented). The first-level sub-headings will go in bold, Roman type, lower case, 12 p. and not indented (**Title**), and the second-level ones will be in italics, lower case, 12 p. and not indented (*Title*). A blank space will be left before the title but not between the title and the following text.

9. The **footnotes** must be reduced to the minimum indispensable and the notice in the text (number in superscript: ¹) be added after the punctuation marks, when possible. In the footer, the note will be written with its first line indented to 0.5cm, in Times New Roman 10, and single interlining. The text of the note will be justified and the spaces before and after the paragraph will be of 0 points.

10. With regard to **citation guidelines**, the **Publication Manual of APA** (7th edition, 2020, summarised at <https://biblioguias.ucm.es/estilo-apa-septima>) will be followed, which implies that the minimum bibliographical information to identify a citation, content, idea, etc. will be provided in the text and not in the footnote. The Surname, year of edition, page convention will be followed. For example: (García Padrino, 1992, p. 323). It will be in the bibliography section where the whole reference will be included, according to what is indicated in the next paragraph. When several works are cited parenthetically, the citations should be placed in alphabetical order, and separated from each other using semicolons. If two or more works by the same author are cited, they should be arranged by year of publication. If several sources are cited in the narrative of a sentence, they may appear in any order. Likewise, in parenthetical references within the text, "et al." should be used for those including more than two authors.

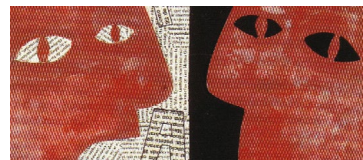
11. All the bibliographical references will be gathered at the end, in the section of **bibliography**, whose heading will be presented as the rest of titles (bold, upper case, size 12 and not indented). Uncited works must not be included. To create that section the **Publication Manual of APA** (7th edition, 2020, summarised at



<https://biblioguias.ucm.es/estilo-apa-septima>) will be followed, with this unique exception: the whole name of authors and editors will be written in full instead of just the initial. In the case of multiple authorship, the set “Surname, First name” of one author/editor should be separated from the next by a semicolon. The conjunction *and* (or *&* or *et* for articles in English or French) should be included before the last author/editor listed. All the sources will be ordered alphabetically, the surnames will not be written in upper case, and hanging indentation will be used in them: first line positioned at the margin and the subsequent ones 1 inch (1.27cm) to the right of it. When there is more than one work by the same author, they will be ordered chronologically and in all cases the name will be shown (that is to say, the name will not be replaced by a dash or something similar). If the cited works or articles have link (preferably persistent identifiers such as the DOI URL, Handle or, generally, a permanent unique URI/URL), this must be included, substituting it for the underlining that identifies the link and keeping only the blue colour. On **pages 12-15** of this guide authors can find a **model of bibliography** to be used.

12. When the article has **illustrations** or **tables**, such elements will be identified with a numbered title in the upper part (centred and in 10 points) and the source will be provided in the lower part (positioned to the right and in 10p.). Between the title of the table or illustration and the preceding paragraph a space will be left. A space will also be introduced between the source and the following paragraph. No space will be left between the title or the source and the illustration or table that they identify. The content of the tables will be written in letter size 10. The possible illustrations that may be incorporated must be pertinent and have enough quality for their reproduction. They can go in the article, in the most usual formats (BMP, TIFF, JPG, GIF). Just in a few cases they will be requested apart, making explicit the place where they must be inserted. These indications will be respected to the extent to which the writing process allows it.

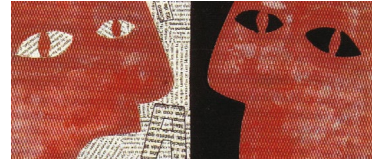
13. As regards **inclusive language**, the *Didáctica. Lengua y Literatura* journal adheres to the United Nations’ objective of “speaking and writing in a way that does not discriminate against a particular sex, social gender or gender identity” (<https://www.un.org/es/gender-inclusive-language/index.shtml>). Such aspiration must be compatible with “other



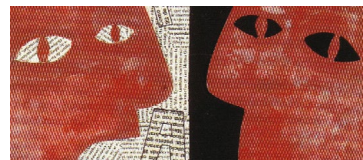
discursive and pragmatic postulates, such as those of equivalence, adequacy, convenience, aesthetics, and, especially, the principle of economy”, as well as respect for the language system (*Informe de la Real Academia Española sobre el lenguaje inclusivo y cuestiones conexas*, of 16th January 2020, p. 54: https://www.rae.es/sites/default/files/Informe_lenguaje_inclusivo.pdf, our own translation). Combining the guidelines of both organisations is, therefore, recommended.

14. Concerning **frequent doubts**, the following rules will be observed:

- In the lists of unnumbered elements an initial line will be used (–, *a dash*) instead of other symbols like arrows or asterisks. The symbol (–) will be spaced out 1cm. from the left margin and the text 1.5cm from it.
- In the numbered lists or lists ordered by letters parentheses will be used after the number or letter, instead of a full stop. That is to say: 1), 2), 3), instead of 1., 2., 3. Or a), b), c), instead of a., b., c. The similar type of indentation in the unnumbered lists will be used.
- If numbering examples is desired (as in the case of linguistic studies), parentheses after the number instead of a full stop will be used. That is to say: 1), 2), 3), instead of 1., 2., 3.
- If the authors wish to highlight any word or key concept, italics, not bold, will be used. This will also apply in the case of foreign expression or Latinisms: *ad hoc*, *post hoc*, *femme fatale*, *in crescendo motu proprio*, *sine die grosso modo*, etc. Bold type will be left for the heading titles and first-level sub-heading titles.
- When making reference to a table or figure is intended its title will be written using the initial capital letter. For example: see Figure 1, or consult Table 2.
- The use of the *ampersand* symbol (&) in the bibliography will only be allowed for the articles written in English. In the rest of cases *y* or *et*. will be used.
- Double inverted commas must be used (“”). If the piece of text requires additional inverted commas within it, single ones will be used (‘’).
- To indicate page or similar intervals (for example: 95-106) the hyphen will be used as the symbol separating the numbers (–, *not-breaking hyphen*).

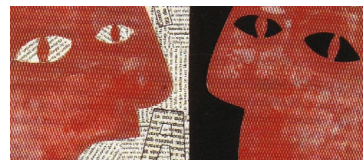


- In the case of articles published in Spanish, for other doubts pertaining to punctuation, use of upper case, etc., what is stated in the *Ortografía de la lengua española* (2010) of the *Real Academia* will be met.
- In the case of articles published in French, for other doubts pertaining to punctuation, use of upper case, etc., what is stated in the ninth and last edition of the *Dictionnaire de l'Académie Française* (freely available online: <http://www.dictionnaire-academie.fr/aide-en-ligne>) will be met.



REVIEWS

15. The **reviews** will not have a length over 1,500 words and lower than 700. They will be submitted in paper size A4 (21cm. wide x 29.7cm. high), upper, lower, left and right margins of 1 inch (2.54cm), Times New Roman font 12 points, and interlining of 1.5. The first line in each paragraph (save for the one beginning the review) will be indented 1cm. They will be devoted to analysing books relative to the topics dealt with in the *Didáctica. Lengua y Literatura* journal. They will have the whole reference of the reviewed book as header, in the following order: Name and Surnames of the author (year). *Title* (name of the editor, translator or compiler, if any). Publisher. Number of pages. The name of the author of the review, their institutional affiliation, and their email address must appear at the end of the document, in three consecutive lines that are right-justified and in letter size of 11 points. The reviews will not have footnotes, division of headings or a bibliography section. It will be in the text itself where the minimum bibliographical information to identify the source of possible citations will be added (**See enclosed example on p. 14**).



EXAMPLE OF DATA SHEET

Author 1: Olvido Andújar Molina

Institutional affiliation: Departamento de Didáctica de las Lenguas, Artes y Educación Física.
Facultad de Educación. Universidad Complutense de Madrid.

Email address: oandujar@ucm.es

ORCID code: <https://orcid.org/0000-0003-2817-9455>

Author 2: Miguel Ángel Martín-Hervás

Institutional affiliation: Departamento de Didáctica de las Lenguas, Artes y Educación Física.
Facultad de Educación. Universidad Complutense de Madrid.

Email address: mmartinh@ucm.es

ORCID code: <https://orcid.org/0000-0002-8442-3566>

Author 3:

Institutional affiliation:

Email address:

ORCID code:

Funding information (example)

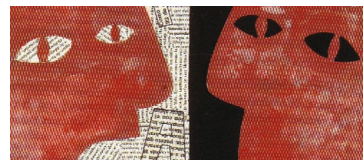
Este artículo es resultado de una investigación financiada por el Ministerio de Educación, Cultura y Deporte de España a través de una ayuda para la Formación del Profesorado Universitario (FPU 13/03256). Asimismo, se integra en el proyecto de I+D+i FFI2016-76037-P, financiado por el Ministerio de Economía, Industria y Competitividad.

Author contribution (example, fill in only in the case of 2 or more authors)

Miguel Ángel Martín-Hervás: conceptualisation, methodology, validation, supervision

Olvido Andújar Molina: visualisation, software, writing (original draft), writing (revision and edition).

(Consulting the role taxonomy is recommended: <https://revistas.ucm.es/index.php/DIDA/autoria>)



EXAMPLE OF ARTICLE

La Guerra Civil española en la literatura juvenil del siglo XXI: pacifismo y pluralidad

RESUMEN

La literatura histórica se convierte en un puente tendido entre la comprensión del pasado y la mejora del futuro. La primera pregunta de investigación debería ser si los efectos de la Guerra Civil están todavía presentes en la sociedad española y en nuestra literatura infantil y juvenil. En estas páginas, se demostrará que los diferentes episodios de la Guerra Civil (la pre-guerra, la guerra y la postguerra) reaparecen con frecuencia en los libros históricos para jóvenes. Se ha llevado a cabo un análisis detallado de algunas de las novelas más representativas escritas entre los años 2000 y 2020 en las distintas lenguas oficiales españolas para descubrir qué tipo de ideas sobre la guerra se están transmitiendo a los jóvenes en esa literatura juvenil.

PALABRAS CLAVE

Memoria histórica; Guerra civil española; literatura infantil y juvenil; pacifismo; pluralidad.

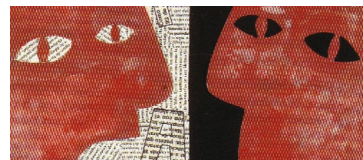
Civil War in Spanish Children's Literature of XXI century: pacifism and plurality

ABSTRACT

Historical literature becomes a bridge between the understanding of the past and the improvement of the future. First research question should be whether Spanish Civil War's effects are still present in our society and in our children's and youth literature or not. In these pages, it will be shown that different episodes of Civil War (pre-War, War and Post- War) appear frequently in historical books for young people. A close reading of some representative books written between 2000-2020 in the different official languages of Spain has been carried out to discover which kind of ideas about war are being given to young people in youth literature.

KEY WORDS

Historical memory; Spanish Civil War; Children's and Youth Literature; Pacifism; Plurality



La Guerre civile dans la littérature espagnole pour la jeunesse du XXIe siècle: pacifisme et pluralité

RÉSUMÉ

La littérature historique devient un pont entre la compréhension du passé et l'amélioration de l'avenir. La première question de recherche devrait être de savoir si les effets de la guerre civile espagnole sont toujours présents dans notre société et dans la littérature pour enfants et adolescents. Dans ces pages, il sera montré que les différents épisodes de la Guerre Civile (avant-guerre, guerre et après-guerre) réapparaissent fréquemment dans les livres historiques pour la jeunesse. Une analyse détaillée de certains des romans les plus représentatifs écrits entre les années 2000 et 2020, dans les différentes langues officielles espagnoles, a été effectuée pour découvrir quel genre d'idées sur la guerre sont transmises aux jeunes dans cette littérature.

MOTS-CLÉS

Mémoire historique; Guerre civile espagnole; littérature jeunesse; pacifisme; pluralité.

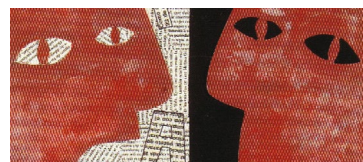
SUMARIO: 1. Introducción. 2. Análisis de obras. 3. Conclusiones. 4. Bibliografía.

1. INTRODUCCIÓN

Es necesario conocer la historia para no cometer los mismos errores. Se trata de una frase repetida hasta la saciedad, pero no por ello es menos cierta. Hay muchas formas de acceder a la historia y, probablemente, cada persona o cada circunstancia requiera una; sin embargo, parece que la novela histórica o de ambientación histórica¹ tiene un valor especial en la medida en la que nos puede acercar a episodios menos conocidos y, sobre todo, nos aproxima a lo que Unamuno, en *En torno al casticismo*, llamó intrahistoria, es decir, las pequeñas historias, lo que subyace y ocurre por debajo de las grandes batallas o las grandes fechas. [...]

Del siglo XX interesan muchos episodios, tanto de la historia española (la pérdida de las colonias, que se considera el inicio del siglo XX, la Guerra de África, etc.), como de la historia internacional (la Revolución Mexicana, la Segunda Guerra Mundial). Sin embargo, el tema por excelencia es, sin duda, la Guerra Civil, probablemente por la

¹ Según Valriu (2013, p. 310), la diferencia entre ambas radica en que la narración histórica gira en torno a la historia y el eje de su temática es la historia, mientras que la narración de ambientación histórica trata otros temas, como el misterio, el crecimiento personal, los sentimientos, etc., y la ambientación histórica desarrolla un papel secundario, meramente contextual.



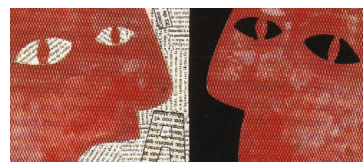
vigencia que todavía tiene en la conformación de la sociedad de la España del siglo XXI. A este respecto, Olaziregui afirma:

La verdad es que el debate en torno a las causas y consecuencias de la Guerra Civil tiene una actualidad absoluta dentro de la sociedad española. Baste recordar, por ejemplo, que el pasado 26 de diciembre se aprobó la [...] Ley de la Memoria Histórica (2008, p. 15)

Y, si esto se podía decir en 2008, ¿qué no podremos decir en 2020 cuando uno de los temas que marcaron las elecciones, varias veces repetidas, de 2019 fue la exhumación de Francisco Franco, aprobada en medio de la polémica, por el Gobierno de Pedro Sánchez el 15 de febrero de 2019 y llevada a cabo, tras varias suspensiones, el 24 de octubre de 2019? En un momento en el que los grupos políticos de ideologías más radicales cobran protagonismo, la Guerra Civil resurge como tema en la LIJ. [...]

Tabla 2. Rúbrica de evaluación

Fuente: elaboración propia



HOW TO PRESENT THE BIBLIOGRAPHY

(Examples of how to list the most frequent documents and materials are included. For more information the APA 7th Manual of Style guide created by the Complutense University of Madrid can be consulted: <https://biblioguias.ucm.es/estilo-apa-septima>)

Academic publication articles

Agrelo-Costas, Eulalia; y Piñeiro, Alexandra (2021). La poesía: educadora de emociones.

Tejuelo, 33, 185-216. <https://doi.org/10.17398/1988-8430.33.185>

López-Flamarique, Maite; Aznárez-Mauleón, Mónica; y García-del-Real, Isabel (2023).

¿Cómo planifica y revisa el alumnado de primaria? Un estudio de caso de una tarea de escritura colaborativa. *Didáctica. Lengua y Literatura*, 35, 113-125.

<https://doi.org/10.5209/dill.81810>

Regueiro Salgado, Begoña (2022a). Otra visión de los estereotipos en los cuentos tradicionales. Cuando son ellos los que duermen. *Anuario de Investigación en Literatura Infantil y Juvenil*, 20, 111-128.

<https://doi.org/10.35869/ailij.v0i20.4281>

Regueiro Salgado, Begoña (2022b). Poesía y música: aportaciones a la educación literaria y a la didáctica de la poesía. *Cauce. Revista Internacional de Filología, Comunicación y sus Didácticas*,

45(1), 117-141.

<https://revistascientificas.us.es/index.php/CAUCE/article/view/20682>

Romero Tobar, Leonardo (2016). Historias de la literatura y educación literaria. *Lenguaje y Textos*,

43, 23-32. <https://doi.org/10.4995/lyt.2016.5826>

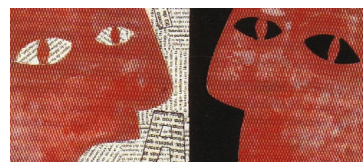
Press articles

Gascón, Daniel (2019, abril 12). Caperucita Roja y el lobo tóxico. *El País*.

https://elpais.com/elpais/2019/04/12/opinion/1555079757_829285.html

Rodríguez Almodóvar, Antonio (2011, julio 9). No toquéis a Blancanieves. *El País*.

<http://www.elpais.es/p/19970509/cultura/tesis.htm/uno>



Book chapters

Acquaroni, Rosa (2005). La comprensión lectora. En Jesús Sánchez Lobato e Isabel Santos Gargallo (Coords.), *Vademécum para la formación de profesores* (pp. 943-964). SGEL.

Amorós, Celia (2007). Ética y antropología. En Carlos Gómez y Javier Muguerra (Eds.), *La aventura de la moralidad (paradigmas, fronteras y problemas de la ética)* (pp. 184-224). Alianza Editorial.

Martín del Pozo, Rosa; Pineda, José Antonio; y Duarte, Olga (2017). La formación docente del profesorado universitario. En Rafael Porlán (Coord.), *Enseñanza universitaria: cómo mejorarla* (pp. 23-36). Morata.

Unpublished communications, conferences or presentations

Martín-Hervás, Miguel Ángel (2023, noviembre 30). *La educación literaria en el Bachillerato bajo el marco de la LOMLOE: ¿todavía modernismo y generación del 98?* [comunicación]. XXIV Congreso Internacional de la Sociedad Española de Didáctica de la Lengua y la Literatura, Santiago de Compostela, España.

(The type of participation can be indicated in square brackets after the title. In the case of papers that are later published as an article or book chapter, the same indications should be followed as for that type of material).

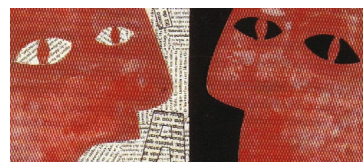
Web page or blog contents

Romero, Deán (2021, abril 14). ¿Qué es el *Page Rank*? Entendiendo el funcionamiento de Google. *Ciudadano 2.0*. <https://www.ciudadano2cero.com/que-es-el-pagerank/>

Legal documents

Decreto Foral 60/2014, de 16 de julio, por el que se establece el currículo de las enseñanzas de Educación Primaria en la Comunidad Foral de Navarra. *Boletín Oficial de Navarra*, núm. 174, de 5 de septiembre de 2014.

Ley Orgánica 8/2013, de 9 de diciembre, de la Mejora de la Calidad Educativa. *Boletín Oficial del Estado*, núm. 295, de 10 de diciembre de 2013.



Books

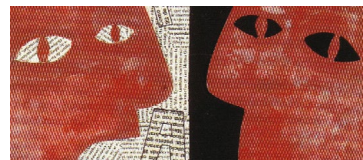
- Cerrillo, Pedro; y García Padrino, Jaime (1997). *Teatro infantil y dramatización escolar*. Universidad de Castilla-La Mancha.
- Genette, Gerard (1989). *Palimpsestos. La literatura en segundo grado* (trad. Celia Fernández Prieto). Taurus.
- Giner de los Ríos, Francisco (1935). *Obras completas VII. Estudios sobre educación* (1.^a ed. 1886). Espasa-Calpe.
- Gracia, Jordi; y Ródenas, Domingo (Eds.). (2015). *Ondulaciones. El ensayo literario en la España del siglo XX*. Iberoamericana-Vervuert.
- Herrán, Agustín de la; González, Isabel; Navarro, María J.; Bravo, Soraya; y Freire, M.^a Vanesa (2000). *¿Todos los caracoles se mueren siempre? Cómo tratar la muerte en Educación Infantil*. Ediciones de la Torre.

Films, short films or documentaries

- Amenábar, Alejandro (Dir.). (2019). *Mientras dure la guerra* [película]. Movistar +, Mod Producciones, Himenóptero, K&S Films y MDLG A.I.E.
- Vitores, Feliciano M. (1928). *El orador o la mano* [cortometraje]. Hispano De Forest Fonofilm. <https://www.rtve.es/play/videos/el-orador-o-la-mano/orador-mano-protagonizado-ramon-gomez-serna/1570987/>

Web publications (including LinkedIn, Facebook and others)

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- Universidad Complutense de Madrid (2024, mayo 15). *Abierta hasta el amanecer* [con imagen adjunta]. Facebook. https://www.facebook.com/UniComplutense/posts/pfbid0n3mpFFeFhbpc1SKtyVUBwPkxsMAujfGoruqLqSwUobAS9VFcbbEayuF3vfXd7xzSl?locale=es_ES
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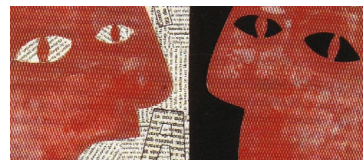
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EXAMPLE OF REVIEW

Jaime García Padrino (2018). *Historia crítica de la Literatura Infantil y Juvenil en la España actual (1939-2015)*. Madrid: Marcial Pons Historia. 696 pp.

Cuatro años después de su jubilación como catedrático en la Facultad de Educación de la Universidad Complutense, Jaime García Padrino nos ofrece uno de esos frutos de madurez que proponen una visión de conjunto que sólo se puede conseguir después de muchos años de combinar docencia e investigación sobre la materia. Verdadera piedra sillar, es obra de criterio y no de opinión; de hecho, las valoraciones son escasas y se limitan a destacar ciertos aspectos de las obras analizadas que tienen que ver con lo que se esté tratando en ese momento. Esto tiene un valor verdaderamente importante, pues, al tratarse de un panorama, es obvio que no sólo se estudian obras maestras, ni siquiera siempre obras de verdadero mérito. Más todavía, como en todo manual de literatura, no se libra el autor de tener que “contar” argumentos de obras, pero lo hace con tal solvencia que invita a leer la obra, pues se limita a destacar los rasgos que verdaderamente pueden interesar al lector estudioso, o simple interesado, en la literatura infantil. [...]

Destaco esto último porque sé que ha sido la intención que ha animado al profesor García Padrino durante sus años (muchos) de docencia universitaria y la que le anima todavía hoy al cedernos su saber a los que alguna persona poco considerada ha llamado “los de la tiza” (sobre todo a mí, que soy alérgico a ella). Al hacerlo, con la generosidad que le caracteriza, el autor cumple (yo no esperaba menos de Jaime) con la máxima acuñada por Unamuno al comienzo de *En torno al casticismo*: “*tradición, de tradere, equivale a entrega*”. Obligación nuestra es, ahora, tomar su saber y transmitirlo. Como suelo decir a mis alumnas de Infantil, “es obligación mía que vuestro intertexto avance”; con este libro será más sencillo y por ello me felicito, me felicito mucho.

Gerardo Fernández San Emeterio
Universidad Complutense de Madrid
gerarfer@ucm.es