DIGITAL TEXTUAL GENRES IN HIGH SCHOOL: AN OVERVIEW OF ACADEMIC WORKS ON THE SUBJECT

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ABSTRACT

This article addresses a theoretical-critical conception of digital genres, seeking to reflect on how they are presented in one of the main guides for teaching work, which is the National Common Curricular Base (BNCC) for High School, and what are the theoretical and practical paths that academic works, at the master's and doctoral levels, have pointed out so that the teacher can carry out an adequate approach to digital textual genres in the classroom. For this, a mapping of academic studies, dissertations, and theses was carried out, which dealt with digital textual genres and Portuguese language teaching.

Keywords-: Digital Textual Genres. Middle school. Academic Production. Theses. Dissertations.

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INTRODUCTION

Textual genres are historical phenomena since they have links with the society, culture, and ideology that surround them and bring with them events that designate them. Throughout the twentieth century, the exercise of writing was carried out through traditional textual genres, which play a fundamental role in people's lives, especially for students in training because it is an instrument for recording ideas, emotions, thoughts, and learning.

In addition, textual genres are social forms of organization and typical expressions of cultural life. However, genres are not taxonomic categories to identify watertight realities. New genres are emerging within society under new contexts, other human creations. And the technological development of communication and interaction tools drove the emergence of digital genres.

Considering this, this article addresses a theoretical-critical conception of digital genres, seeking to reflect on how they are presented in one of the main guides for teaching work, which is the National Common Curricular Base (BNCC) for High School, and what are the theoretical and practical paths that academic works, at the master's and doctoral levels, have pointed out so that the teacher can carry out an adequate approach to digital textual genres in the classroom.

DIGITAL GENRES: BRIEF THEORETICAL NOTES

Digital textual genres emerged from digital environments, as cited by Marcuschi (2010): e-mail; open chat; Reserved chat; scheduled chat; private chat; interview with guest; educational email; chat class; interactive videoconferencing; mailing list; email address; web blog (blogs, virtual diaries). The author recalls that the virtual environment can make some genres obsolete in a short period and provide the emergence of new ones. Important, therefore, is the continuous updating by users (interactors).

However, even if changes occur, it is necessary to preserve the dialogical relationship, proposed by Bakhtin (2003), according to which texts are formed and complement each other, in an "intertextual and polyphonic" way. Thus, Marcuschi (2010) warns that digital textual genres, in general, arise from other traditional textual genres, which change support, and forms, and consequently influence relationships and communication between people. Thus, it is inferred that what defines the emergence, disappearance, or adaptation of a textual genre is the need that each human being has to communicate and interact within the society in which he or she is inserted. In this way,

textual genres and social interaction are interconnected and each one represents a kind of compass to the other. For Marcuschi:

> To say that genres are historical is equivalent to them arising at certain moments in the history of humanity. However, overall, we don't have the history of most genres. J Yates and W.J. Orlikowski (1992), for example, analyzed the emergence of memoranda at the turn of the nineteenth century and showed how these genres arise in a very close relationship with institutional changes, new demands, forms of relationship, and new technologies. Virtual genres lend themselves to a work of this type because they are recent, and their history can be easily reconstructed. In addition, they are located in an environment of extreme speed changes (MARCUSCHI, 2004, p. 15).

To these studies with a view to in-depth definitions of textual genres, there is now added research on genres inserted in the digital environment, arising from the undeniable presence of technology in contemporary society. In this vein, we resume the advances of avant-garde research on the subject. For example, for Marcuschi (2004), technological genres could no longer be considered unprecedented at the moment because they are the result of the historical context in which technological resources present new supports to disseminate ideas. Nor can it be said that they are emergent.

There is no doubt that the twenty-first century is marked by the arrival of expressions such as "cyberspace" and "cyberculture". Cyberspace is one of the most recent phenomena of our modern world and the convergence of culture and technique in other sectors that are part of contemporary life that has been so current for a long time, now become "the grandfather" of *WhatsApp* which, in turn, leaves SMS's out of the timeline, forgotten and in disuse. In this sense, it can be said that the genre of the present *e-mail* is no longer so appropriate to the modern world, as it needs quick and practical responses (SANCHO, 2006).

The arrival of current adolescents in "cyberspace" has brought the realization that adapting to the new genres is necessary for their communicative purposes to be inserted within this new context. This adaptation is even directed at the guidelines for the teaching-learning process, such as the National Common Curriculum Base (BNCC).

In this sense, some genres of the present that derive from a traditional one and have been established are listed below: these are presented by the BNCC.

Chart 1 – Emerging genres

Textual genres	Meaning
Honest Trailer	Music video that announces a film for laymen or fans. Unlike conventional trailers, in which the production is through the industry, the honest trailer is made by viewers who comment on the scenes and their negative points.
E-zine	Fanzine is distributed by email, website, or web channel. The structure is similar to a periodical or thematic magazine.
Gameplay	Video with guidelines for Internet users to learn the techniques or tricks of a game. Usually, one or two players explore a game and interact with all the features, levels, and themes of the game in question.
Detonated	Similar to the gameplay. The difference is that in the "walkthrough," the player shows step-by-step how to beat the levels of the game. There is the presence of subtitles and screenshots.
Pastiche	A literary text is written by a renowned writer and follows the same style. It is not plagiarism, nor parody, because the author's intention is not to satirize.
Cyberpoem	Poems are digitally constructed with animations and interactions of those who read them. There is the possibility of the convergence of text, sound, and image.

Source: Prepared by the authors (2024)

Digital genres are textual genres that emerged with the advancement of technology, creating spaces for writing associated with the use of the internet. Digital genres are allied to communication in real-time, they are capable of unifying image, sound, and text in a single genre, providing dynamism. One of the most important features of this type of virtual communication is the possibility of archiving dialogues so that they can be analyzed or resumed later. However, much is questioned about the serious risks of introspection and isolation that digital genres can offer, since, for the most part, they are elaborated and shared without the need for physical approximation, a situation in which the author is often unique and unaware of the infinite range of his readers. Digital genres are completely linked to the internet, enabling the creation of many spaces in which one text is often associated with the creation of another.

We cannot deny that cyberspace represents the place, although not physical, where elementary school students are inserted. In this space, they interact, give extreme importance to this interaction, and develop pedagogical, artistic, aesthetic, and political sharing. In this context, it becomes evident that the school needs to adapt to new technologies, but above all, it is essential that managers and teachers defend the importance of multiliteracy without prejudice and fear. Furthermore, education and the classroom need to demonstrate disruptive innovations, to break with old paradigms that the significant class is the traditional one, without many movements and initiatives on the part of students.

We report that the BNCC makes it clear about digital culture in the fifth competence exactly the following:

> Understand, use, and create digital information and communication technologies in a critical, meaningful, reflective, and ethical way in the various social practices (including school ones) to communicate, access and disseminate information, produce knowledge, solve problems, and exercise protagonism and authorship in personal and collective life (Brasil, 2018).

The text also emphasizes the importance of students' digital literacy. Digital literacy refers to the mastery of reading and textual production for virtual media. In this concept, it is necessary to have the skills to filter the information made available in a critical way and to be familiar with the forms of interaction and the communicational norms of digital media.

The document also highlights that by changing the flow of communication from one to many (what happens on TV, radio, and newspapers, to that of many to many (which is possible with DICTs), everyone can be a potential producer. This means that people don't just need to read, share, and comment on posts, but they can also produce them. This protagonism and authorial potential must begin to be developed in schools. It is in this regard that the ethical part cited by the BNCC stands out. We live in a time when it is very easy to produce and disseminate *fake news* and practice *cyberbullying* and hate speech in general. These aspects must be able to acquire skills and criteria of curatorship and ethical and aesthetic appreciation, as the document emphasizes.

Social networks are defined as any website that allows the user to interact socially. These online platforms are a tool used by teenagers not only for entertainment but also as a form of communication and expression, as they constitute an important means of connecting with peers. However, this use is not without risks. This reality has awakened the need to identify strategies to promote the responsible use of social networks, through the identification of the harmful effects of their use. The benefits that social networks offer to teenagers are a very popular activity in this age group. These platforms allow the development of technical skills while offering learning opportunities as a teaching tool, increasing digital literacy.

Its use promotes creativity and individual expression and is often used as a means of contact between adolescents with the same interests, encouraging civic participation in this age group, as well as constituting a means of family communication and social relationships. It is worth mentioning that the prevention of risks with access to online content is increasingly frequent, and the inherent dangers increase, not only through

potential exposure to inappropriate content but also through information shared on social networks. Advertising, promotion of illegal activities (illegal downloads or betting platforms), exposure to aggressive content, *cyberbullying,* and harassment that lead to situations of anxiety, isolation, depression, and the development of low self-esteem are daily risks that alert to the need for prevention, especially with the recent statistical demonstration of increasing rates of increasingly young children with access to the internet. Behaviors such as contacting or scheduling meetings with strangers, and disclosing personal information on global platforms are often adopted without a clear notion of the associated risks.

Thus, it is essential to know and understand the characteristics of the use of social networks by adolescents, as well as to encourage them to use it for positive situations, such as; research, creativity, information, and knowledge.

The profile of students who are always connected to cell phones connected to the internet, has evolved in the use of digital technologies from interaction to integration, and dimensions of time in a new way. Known by the "touch generation". As well as, called "digital natives", those who easily and naturally appropriate digital media.

Prensky (2001) cites aspects such as the reception of information in an agile and fast manner; the preference for random processes of access to content; the tendency to imagery to the detriment of the textual; and the performance of multitasking activities, among others. The latter constitutes a redimensioning of time through the ability to carry out different activities, using different media at the same time.

This observation implies recognizing that the school and the teaching work can no longer, for example, focus the teaching of the Portuguese language on the production of texts that are only verbal or that are molded to a more traditional teaching, of essay-argumentative writing, for example. It is necessary to prepare the student to read and produce texts with images, sound resources, interactivity, etc. This is not only to make teaching closer to the conditions of social interaction in the cyberculture era but also because it is necessary to unveil these texts from the point of view of their construction, intentionality, means of circulation, language, etc. After all, digital literacy is also urgent. This, therefore, cannot be understood as making the teaching of digital textual genres the only object of learning in the classroom. On the contrary, to have students who are increasingly proficient in the social use of the language and the production of texts, it is necessary to offer them different opportunities for contact with different textual genres, digital and non-digital. Therefore, analyzing and producing an honest meme or trailer, for

example, does not imply abandoning the study of the essay-argumentative text, which is essential for the student's life inside and outside school, nor reducing the weight or workload of traditional textual genres that are essential to the student's education, especially when thinking about expanding the sociocultural repertoire. The student needs to know short stories, short stories, more extensive literary narratives, such as novels and novels, although we note that these genres have lost space, for example, in ENEM tests, which works as a thermometer of what is expected as a revelation of skills and competencies of high school graduates. This is denounced by Porto and Porto (2018) in an article in which the authors state that literature also loses space in the very organization of the BNCC:

> The BNCC does not make clear mentions of the approach to literature and its different genres, however, as for digital texts, it, at various times in the text, cites examples of what is indicated to work in Portuguese language classes, as in this excerpt that contemplates an approach to reflection on the production and reception of texts and lists some textual genres; (2018, p. 19)

Faced with this scenario and aware that we need to address textual genres of a diverse nature, incorporating those that are in the scope of technologies, are teachers prepared and well-trained to work in this context and develop appropriate practices of digital literacy and production and interpretation of digital genres in the classroom? We start from the hypothesis that, in the current conjuncture of teaching and text production in school, the teacher has been given work tasks that include genres of a very diverse nature, which demands efforts in planning and organizing classes that cannot always be subsidized when it is considered that the main support material for the teaching profession is the textbook.

THE APPROACH TO DIGITAL TEXTUAL GENRES IN ACADEMIC PRODUCTION: A PORTRAIT OF DISSERTATIONS AND THESES

Digital Information and Communication Technologies (DICT) are present in the daily lives of the majority of the population and are responsible for presenting, disseminating, positioning, and sometimes revolutionizing ideas, knowledge, and information. To corroborate this idea, in the Brazilian context, the National Common Curriculum Base (BNCC), approved on December 14, 2018, for the High School stage, is "a normative document that defines the organic and progressive set of essential learning that all

students must develop throughout the stages and modalities of Basic Education" (Brazil, 2018) and highlights the importance of these technologies today:

> Contemporaneity is strongly marked by technological development. Both computing and digital information and communication technologies (DICT) are increasingly present in everyone's lives, not only in offices or schools but in pockets, kitchens, cars, clothes, etc. In addition, much of the information produced by humanity is stored digitally. This denotes how much the productive world and everyday life are being moved by digital technologies, a situation that tends to be strongly accentuated in the future (Brasil, 2018, p. 473).

Given this, it is undeniable that we are living in the so-called Digital Age, in which technology stores most of humanity's productions and information, notifies the population, generates leisure and, if it allows, consumes people's days. One is surrounded by DICTs in most environments, at work, at leisure, or in the warmth of home, and especially in the school environment.

We consider that, although it has been more than five years since the approval of the BNCC, which gave privileged space to the exploration of digital technologies, there is still not enough teacher training to operationalize productive activities in the classroom on the practice of text production with digital genres, Therefore, it is essential to think about how to offer help to teachers for their work in the face of the need to train themselves and the other (student) for digital literacy.

This argument is also amplified to the extent that it is necessary to develop multiple literacies. This is because, according to Silva:

> We are experiencing an informational technological revolution, of a transgressive nature, which leads to reflection, the need to enable literacy practices that lead children and young people to a critical reading and *interpretation of the facts of life*, of their learning, to understand that their knowledge and knowledge, ideas and actions affect the world, transforming it into another possible world, a world that is advancing, at an accelerated rate, towards cyberspace (SILVA, 2017, p. 215).

The indication of literacy practices that integrate the digital world, as well as the social uses of writing in the digital environment, is a factor that can make the teaching of the Portuguese language more effective and attentive to the demands of this time. The teacher, in the digital age, needs to know not only the BNCC and its rules but also have artifacts that make their pedagogical practice more meaningful, which implies studying the subject to be able to teach how to produce texts belonging to digital genres, the impacts of the virtual world on the production of text, expression, and dissemination of ideas and emotions.

One of the ways of seeking knowledge about digital textual genres is in the field of the production of dissertation and thesis works. What have these studies addressed on the subject? What answers or proposals do they offer to the classroom teacher who needs not only to have theoretical and critical mastery of the subject but also the inspiration for didactic activities that can generate skills and competencies for students to experience this digital context, expanding their proficiency in the use of the Portuguese language?

In seeking to form a portrait of works, dissertations, and theses on the subject, we carried out a state of knowledge research, using the CAPES Catalog of Theses and Dissertations as a source. The delimitation of the *corpus* of this research was made from the theme of digital genres, using different descriptors, and based on the period from 2009 to 2024. Thus, at first, we searched on April 29, 2023, on the *website* of the Catalog of Theses and Dissertations[3] of the Coordination for the Improvement of Higher Education Personnel, (CAPES), in the link https://catalogodeteses.capes.gov.br/catalogo-teses/#!/ using the descriptors: digital genres; digital genres *and* BNCC; digital genres *and* middle school; and obtained one hundred and twenty-two (122) works. Next, the exclusion was carried out, through the reading of the titles and, subsequently, by the reading of the abstract, leaving the selection of twelve (12) works as shown in chart 1.

First, in the search for the descriptors "digital genres", one hundred and eleven (111) works were found and selections were made with the search for dissertations and theses with the theme DIGITAL GENRES, DIGITAL GENRES AND BNCC and DIGITAL GENRES AND HIGH SCHOOL and nine (9) remained. In the second search for "digital genres *and* BNCC", only one (1) work was identified, and this one was repeated with another already selected. In the third and last search, ten (10) searches were obtained with the descriptors "digital genres *and* high school" and only two (2) were selected.

Frame 1 – Mapping of works in the CAPES Catalog of Theses and Dissertations.

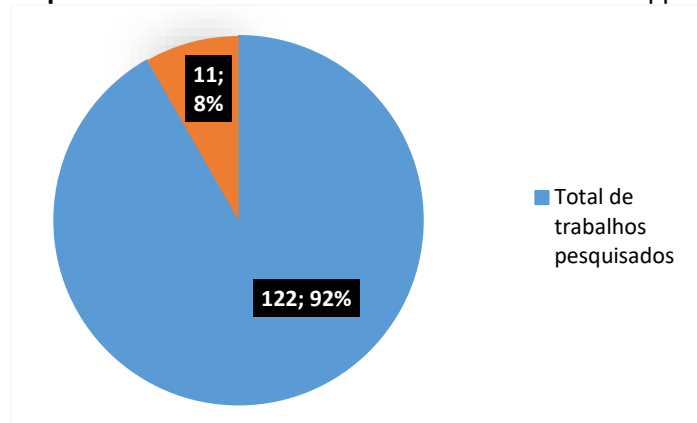| Descriptors	Total searched papers	Selected works	Total excluded
Digital genres	111	9	102
Digital Genres *and* BNCC	1	0	1
Digital Genres *and* High School	10	2	8
	122	11	111

Source: Prepared by the author (2023).

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[3] The open data policy of the Federal Executive Branch consists of a series of normative, planning and guidance documents. The main instrument that summarizes the policy is Decree No. 8,777, of May 11, 2016, which instituted the Open Data Policy of the Federal Executive Branch. Data is considered "open" when anyone can freely access, use, modify and share it for any purpose, being subject to, at most, requirements aimed at preserving its origin and openness.

Graph 1 - Studies found with each descriptor in the CAPES mapping.

- Gêneros digitais
- Gêneros digitais and BNCC
- Gêneros digitais and Ensino médio
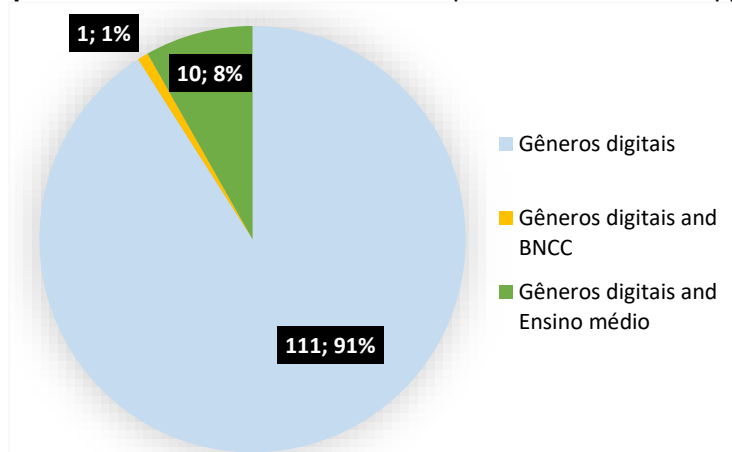
Source: Prepared by the author (2023).

Graph 2 - Works found and selected in the CAPES mapping.

- Total de trabalhos pesquisados

Source: Prepared by the author (2023).

Subsequently, the search for works took place on the *website* Brazilian Digital Library of Theses and Dissertations (BDTD), [4]in the *link* http://bdtd.ibict.br/vufind/. In the search, we used the same descriptors and identified another 207 studies. Next, we verified the duplicity of works searched in the different databases. Eliminating the duplication of papers, we refined the analysis through the abstract and floating reading from this mechanism we eliminated 8 papers that did not have the term digital genres in the title, abstract, or keyword since this is our interest in the present research and is presented in chart 2.

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[4] The Brazilian Digital Library of Theses and Dissertations (BDTD) integrates and disseminates, in a single search portal, the complete texts of theses and dissertations defended in Brazilian teaching and research institutions. Access to this scientific production is free of any cost. BDTD contributes to the increase of content of Brazilian theses and dissertations on the internet, which means greater visibility of national scientific production and the dissemination of information of scientific and technological interest to society in general. In addition, BDTD also provides greater visibility and governance of the investment made in graduate programs.

In the search for the descriptors "digital genres," we found thirty (30) works and made selections, focusing on a theme closer to the object of study in this article, which is the theoretical and practical approach to digital textual genres, and six (6) remained. In the second search for "digital genres *and* BNCC", twenty-six (26) studies were identified and five (5) were kept after selection by the same criteria described above. In the last search, we obtained the number one hundred and fifty-one (151) searches with the descriptors "digital genres *and* high school" and ten (10) went through the selection.

Chart 2 – Mapping of works in the Brazilian Digital Library of Theses and Dissertations of the IBCT.

Descriptors	Total searched papers	Selected works	Total excluded
Digital genres	30	6	24
Digital Genres *and* BNCC	26	5	21
Digital Genres *and* High School	151	10	141
	207	21	186

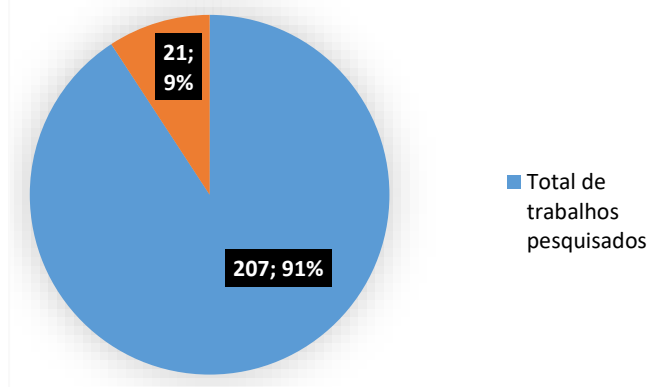**Source:** Prepared by the authors (2024).

The data in the table indicate an interest in the study of digital genres by academia and a link with teaching, given that the largest number of studies is related to the high school level. However, are these studies "answers" to how to approach digital genres? Are they means that can contribute to the training and teaching performance of the teacher who lives the daily life of the classroom? When we take a closer look at the studies, the answer is not complete, as the following two graphs indicate.

Graph 3 - Studies found with each descriptor in the IBCT mapping.
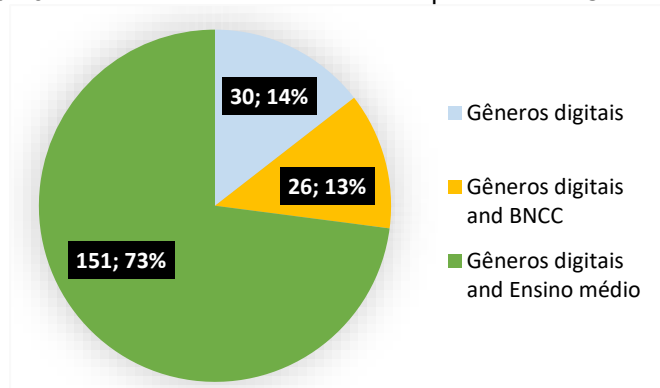
Source: Prepared by the author (2023).

Graph 4 - Studies found and selected in the IBCT mapping.

Source: Prepared by the author (2023).

The data in this last graph suggest that there is a supremacy of studies that aim to conceptualize or historicize what textual genres are and to introduce digital textual genres. Few studies contemplate a more pragmatic character of the teaching work on the subject, although it is the teacher's task to address it in the classroom, given the orientation of the BNCC.

Thus, the *corpus* of the research is composed of thirty-two (32) works, which presented the word digital gender, either in the title or in its abstract. In chart 3, we indicate that dissertations found during the search for publications are convergent to the theme proposed for the research, located on the platform of the CAPES Catalog of Theses and Dissertations website. There are 12 studies in total with greater adherence.

Chart 3 – Dissertations from the CAPES Thesis and Dissertation Catalog

Author	Advisor and Co-supervisor.	Year	Title	General Objective	PPG
José Carlos Leandro	Dr. Antônio Carlos dos Santos Xavier	2009	Acquisition of digital literacy by adolescent students from the public school system: a case study.	To verify which forms of access to digital media, *online* computers, have been sought by adolescent students of a state public school, despite their difficulties in terms of material resources, to include themselves digitally and how they have used such media, resulting in their self-appropriation of digital literacy	Graduate Program in Letters, Federal University of Pernambuco
Margareth Maura dos Santos	Dr. Márcio Luiz Corrêa Vilaça	2013	Digital gender - the *blog* in the school context: a pedagogical proposal for the promotion of digital literacy	Study the approach to teaching the digital genre, *Blog*, in Portuguese language classes in the final years of elementary school and the high school years	Graduate Program in Letters and Human Sciences, University of Grande Rio "Prof. José de Souza Herdy"
Ana Paula Olegario da Silva	Dr. Paula Almeida de Castro	2016	Facebook and digital literacy: new textual productions and pedagogies in basic education	To enable the educator to use virtual language as an articulating element of social and everyday situations, so that students can expand their critical sense, as well as their ability to argue, from the work developed with different textual genres in the virtual space	Professional Graduate Program in Teacher Education, State University of Paraíba
Layane Juliana Avelino da Silva	Dr. Veronica Maria de Araújo Pontes	2017	Digital genres and Portuguese language teaching: an analysis of the textbook	To analyze the work with digital genres in the textbook of Portuguese Language in high school that presents leadership in the distributions of the PNLD in the last two years of the program for high school: the collection Portuguese: languages by William Roberto Cereja and Thereza Cochar Magalhães.	Graduate Program in Letters, State University of Rio Grande do Norte
Claudiane Maciel da Rocha Martins	Dr. Eneida Oliveira Dornellas	2016	Digital genres in the Portuguese language	To analyze the way these genres are presented and how they are explored in the	Professional Graduate Program in Letters,

	de Carvalho		textbook: a possible presence	proposed didactic activities	State University of Paraíba
Luana Magalhães Siqueira	Dr. Luana Teixeira Porto	2019	BNCC for elementary school and reading practices: digital genres in the classroom	Analyze the BNCC, especially discussing the conception of reading that underlies it and focusing on the approach to new digital genres for the elaboration of a proposal for reading practice.	Graduate Program in Letters, Integrated Regional University of Alto Uruguai and Missions
Barbara Cristiane Maia Minto	Dr. Carla de Aquino	2022	Digital genres and the teaching of Portuguese Language in integrated high school	Analyze the use of digital technologies as a means of encouraging reading and writing practices in Integrated High School	Graduate Program in Professional and Technological Education, Federal Institute of Rio Grande do Sul
Angela Vicente Alonso Watari	Dr. Oswaldo Francisco de Almeida Junior	2022	Information mediation in the school context and Digital Information and Communication Technology (DICT)	To verify the possibilities of information mediation in the process of knowledge elaboration through Digital Information and Communication Technologies in the school context	Graduate Program in Information Science, State University Paulista "Júlio de Mesquita Filho"
Roberta Guimarães de Godoy e Vasconcelos	Dr. Abuêndia Padilha Peixoto Pinto	2009	Hypertext, reading, and teaching	Analyze how individuals read and perceive the *homepage genre*	Graduate Program in Letters, Federal University of Pernambuco
Rosângela Veloso da Silva	Dr. Maria Teresa Tedesco Vilardo Abreu	2012	Digital genres in the Portuguese language textbook	To analyze the genres presented and studied in Portuguese language textbooks for Elementary School	Graduate Program in Letters, State University of Rio de Janeiro
Fabiola Anita Romero Gomes	Dr. Andréa Soares Saints

Dr. Armando Malheiro da Silva | 2016 | Digital and informational literacy of high school students in the use of mobile phones | To investigate the competencies and skills in digital and information literacy of high school students in the pedagogical use of the cell phone | Stricto Sensu Graduate Program in Language Studies, Federal Center for Technological Education |

					of Minas Gerais

Source: Prepared by the author (2023).

The data in the table indicate that, of 12 studies, only three (the one by Ana Paula Olegario da Silva, the one by Barbara and Cristiane Maia Minto, and the one by Luana Magalhaes Siqueira) focus on more practical propositions for approaching digital genres in school. Of these, most are produced in programs in the area of Letters and not in education, which indicates that the greatest concern with the theme is that of scholars with specific training in Letters, although digital literacy and the appropriate use of digital technologies are not the exclusive object of the trainer/teacher who works in the area of languages.

As can be seen, the data from academic works on digital genres in the classroom indicate that there is a focus on theoretical issues about digital materials, analysis of pedagogical practices, and teaching of the Portuguese language discipline in the digital context, but few studies that present propositions for the development of writing skills in high school focused on digital genres.

Therefore, we understand that there are some challenges to be faced by Portuguese language teachers given the more theoretical character of the academic studies identified if the main or only source of the search for knowledge and practices are dissertation and thesis studies:

a) Have access to broader materials on teaching digital genres in the classroom;

b) Know how to balance the approach of digital textual genres with traditional ones, hands focused on the use of verbal language;

c) Have access to didactic proposals that illustrate how to approach digital genres in the classroom;

d) Receive assertive training on the subject in continuing education courses and the degrees themselves;

e) Experience application activities and measure literacy results type with a focus on g digital genders in the classroom in high school.

These challenges are even amplified when we consider that digital literacy, with other types of literâcies, is necessary for the student's education. In this sense, we share the view of Oliveria and Silva (2020), according to which it is:

> It is possible and urgent to consider the relevance of the studies of *(multi)literacies* and, in particular, of *multiliteracies*, to understand that the teaching and learning of the Portuguese language cannot be something dissociated from the "real" world; it requires, therefore, learning/acquisition of various types of literacies that the individual experiences throughout his education, and the perception that there is not only one way of conceiving and articulating existing knowledge and culture.

The complexity of modern society requires equally complex concepts to describe and understand its relevant aspects. The concept of literacy emerges as a way to explain the impact of writing in all spheres of activities and not only in school activities. It is important to remember that, whatever the method of teaching the written language, it is efficient to the extent that it constitutes the appropriate tool that allows the learner to acquire the necessary knowledge to act in a specific situation. For example, a child who already uses the Internet to send e-mails will not benefit much from activities in which the teacher or a classmate dictates things for him to write, because he is already used to writing what he thinks and wants. For this student, it would be more interesting to have activities in which he had to create, for example, his text. Considering this need for flexibility in the method of teaching writing, both reading and textual production.

Kleiman (1995) in one of his articles reports the importance of literacy in contemporary times, and what are the practices and activities endowed for the school to achieve its purpose. It is through several examples of teaching and learning situations that digital literacy practices and multimodal texts are discussed. The author states that it is through the multiliteracy of print and digital cultures, keeping the discussion objectives the function of school literacy, and especially the training of the teacher who wants to act as an agent of literacy in the contemporary world.

An analysis that is made today vehemently regarding literacy in the contemporary world, digital literacy immediately comes to mind. But in a society like Brazil's, simultaneously technologically advanced and with a huge population with low schooling, the issue of digital literacy can hardly be dissociated from the issue of printed literacy, and the illiteracy (functional or dysfunctional) of large Brazilian groups.

Thus, another challenge to teaching work is the insufficiency of internet and technological resources not only in the lives of students, especially due to the inequality of access to digital resources, but also the lack of technological environment of many educational institutions, combined with the lack of digital fluency of many teachers as well. Full digital inclusion is needed.

Therefore, we cannot disregard that the contemporary national and international social dynamics, marked especially by the rapid transformations resulting from technological development, impose challenges to Secondary Education. To meet the needs of general education, which are essential for the exercise of citizenship and insertion in the world of work, and to respond to the diversity of expectations of young people regarding their education, the **school that welcomes young people** must be committed to the **integral education** of students and the construction of their **life project.** The school, as a space that meets the demands of society, can and should enable the digital inclusion of students, but for this, the digital literacy of teachers and pedagogical coordinators is essential. It is challenging to work with digital genres in school, everything that is new causes us a certain strangeness and discomfort. Technological inclusion in the learning space creates autonomy for the teacher and awakens motivation and protagonism in students. The school of the twenty-first century cannot ignore the fact that children are already born in the world of click (generation Z and Generation Alpha), and as a result, it becomes incoherent for them to accept an outdated way of learning, which does not use the practicality of technologies to build an interesting class that is consistent with their reality. Perrenoud (2000) adds that:

> To train for the new technologies is to form a judgment, critical sense, hypothetical and deductive thinking, observation and research faculties, imagination, the ability to memorize and classify, the reading and analysis of texts and images, the representation of networks, procedures, and communication strategies (Perrenoud, 2000, p.128).

A major challenge for digital inclusion in schools is infrastructure and social inequality. Despite the growth of the digital age, there are still many people excluded from this universe. Pierre Lévy (1999, p. 11) states that "the issue of exclusion is, of course, crucial". Digital inequality grows in the same proportion as social inequality between rich and poor. With the arrival of the Covid-19 pandemic in 2020, this technological exclusion became even more evident. In this period, classes, work, and leisure were taking place, almost exclusively, on digital platforms, which require adequate equipment and internet access, however, not everyone had the necessary structure to enter this virtual space, which generated an even greater gap in Brazilian education. It is common to find teachers with a certain concern about the use of new technologies in the learning process. They believe that these technologies can disrupt concentration and, perhaps, one day, take the teacher's space in the classroom. However, this view is now outdated, since working with

digital resources can be a more dynamic and pleasurable way for the student, in addition to being one of the practices of digital literacy guided by the National Common Curricular Base (BNCC).

The role of the school in the face of new technologies goes beyond the students' ability with digital tools, it is necessary to recognize the most varied discourses in the virtual network and to construct meaning about their contents. Digital readers must create their own opinions about what they are consuming virtually. Understanding a lecture is important, as is being able to assign different meanings to a gif or meme. In the same way, making adequate oral communication and knowing how to produce meaningful *gifs* and memes can also be so (Brasil, 2018, p. 69).

Therefore, it is up to students to provide students with experiences that contribute to the expansion of literacies, to enable meaningful and critical participation in the various social practices permeated/constituted by orality, writing, and other languages (Brasil, 2018, p. 67). Thus, we must take into account multiliteracy, which involves the various types of language (visual, sound, verbal) and culture, to prepare students to travel between the numerous contexts and spaces of the globalized world. s.

We cannot fail to emphasize that the insertion of new genres in Portuguese language classes cannot be to the detriment of traditional genres such as "news, report, interview, opinion article, cartoon, comic strip, chronicle, short story, encyclopedia entry, scientific dissemination article, etc., typical of the literacy of the letter and the print" (Brasil, 2018, p. 69). The approach must be carried out simultaneously, each with its proper function in society because no gender is better or worse. Gender work cannot be discriminatory.

For all this to happen and for high schools to be able to provide digital literacy to students, a set of actions will be needed, which include research with a more pragmatic character for teaching in the classroom, with activities that can illuminate the teaching profession; public policies for digital inclusion and, also, initial and continuing teacher training appropriate to the demands of the context of cyberculture and also to the guidelines of the BNCC.

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