Digital technologies and multiliteracies y pedagogy: challenges for teaching textual genres / *As tecnologias digitais e a Pedagogia dos Multiletramentos: desafios para o ensino dos gêneros textuais*

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ABSTRACT
Sharing the reflections of Marcuschi (2002), Rojo (2013, 2012), Lemke (2010), among others about the relevance of multiliteracy pedagogy, and digital technologies, this article aims to present theoretical reflections about this multimodal

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perspective and its assumptions for teaching the Portuguese language. Multiliteracies and digital technologies express one of the challenges for stricto sensu graduate programs in the country, as well as for teachers' daily practice. This is a bibliographical research, in the area of Applied Linguistics in theoretical contributions of scholars who have been discussing pointing challenges and contributions of multiliteracies and digital technologies. The study points to the alternative of increasingly resizing the curriculum of educational contexts to incorporate multiliteracies allied to digital artifices in order to reflect on the perceptions of language in modern times and the emerging demands.
KEYWORDS: Multiliteracies; Digital technologies; Textual genres; Teaching.

RESUMO

Os multiletramentos e as tecnologias digitais exprimem um dos desafios para os programas de pós-graduação stricto sensu do país, bem como para a prática cotidiana dos professores. Compartilhando das reflexões de Marcuschi (2002), Rojo (2013; 2012), Lemke (2010), dentre outros, acerca da relevância da pedagogia dos multiletramentos e das tecnologias digitais, o referido artigo objetiva apresentar reflexões teóricas acerca da perspectiva multimodal e dos seus pressupostos para o ensino de língua portuguesa. Trata-se de uma pesquisa bibliográfica, na área da Linguística Aplicada, em aportes teóricos de estudiosos que vêm dialogando e apontando desafios e contribuições dos multiletramentos e das tecnologias digitais. O estudo assinala para a alternativa de cada vez mais redimensionar o currículo dos contextos educacionais a incorporar dos multiletramentos aliados aos artifícios digitais com o fito de refletir sobre as percepções de linguagem em tempos modernos e as exigências emergentes.
PALAVRAS-CHAVE: Multiletramentos; Tecnologias digitais; Gêneros textuais; Ensino.

1 Introduction

This text presents some theoretical reflections about digital technologies and their relationship with multiliteracies and textual genre. Technological innovations have brought advances in the different means of communication, mainly in the teaching of the Portuguese language and the requirements in relation to multiliteracies. Teaching leaves the paper and gains space in mobile electronic devices (notebooks, smartphones, tablets, among others) enabling new interactions and paradigms.

Initially, we selected the book by Roxane Rojo and Eduardo Moura (2012) "Multiliteracies at school" given the importance of teaching cultural variety and elocutions at school and, right in its introduction, the authors discuss the Pedagogy of Multiliteracies, proposed themes in that study. We consider this book a watershed for understanding contemporary language studies, getting to know the discursive genres of the Bakhtin Circle and presenting concepts for those who work with multiliteracies. Moreover, a challenge for the teaching of contemporary texts, marked by hybridity and virtualization.

The reading of the work of[1] Obdália Santana Ferraz Silva (orgs) (2019) brings together works that were presented in seminars on Multiliteracy, Education and Technologies. The book includes chapters that deal with digital technologies in school spaces, carries out a dialogue on emerging texts, on digital culture and on teacher training in the context of digital culture, in a way that it deals with a compendium of relevant themes for those who intend to to know the cultural and multimodal diversity articulated between teaching and research.

We also refer to the studies of Marcuschi (2002, 2003), Ribeiro (2008, 2014) among others that allude to the emerging textual genres in the set of texts present in the digital apparatus, based on the pedagogy of multiliteracies and the emergence of the multiplicity of texts and the media.

2 Theory of digital technologies and multiliteracies

Digital Technologies mark a new moment to think about Portuguese language teaching. The studious Ribeiro (2008), in her doctoral thesis, already announced the importance of considering the technologies and the purposes we have for teaching to materialize, since "the school and the teacher have been understood as potential multipliers of digital literacy. If it weren't like that, there wouldn't be so many discussions around the topic "informatics at school" (RIBEIRO, 2008 p. 39). The use of the computer, the cell phone, among other tools, has been the object of human survival, whether at work or in social relationships, we add to this list of importance the possibilities of teacher performance and pedagogical knowledge.

According to Ribeiro (2014) technologies constitute a strategy that serves to carry out actions, perhaps it means being more difficult or impossible to carry out without them. This scholar draws attention to a new look at education, as technologies provide a new way of apprehending. With digital technologies, other themes emerged in education, such as literacy agency (KLEIMAN, 1995), digital literacy (COSCARELLI; RIBEIRO, 2005), digital natives (PRENSKY, 2001), among other terminologies that became part of digital culture. or cyberculture, very well studied by Lévy (1997).

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[1] It refers to the work "Education, (multi) literacies and technologies: weaving knowledge networks about literacies, digital culture, teaching and learning in cyberculture" by Obdália Santana Ferraz Silva (orgs) (2019).

The unfolding of all this arrives in the teacher's life, in their pedagogical practices and how to reframe experiential knowledge with technologies? It is no longer possible to talk about textual genres before technologies. Other genres emerged, new supports brought the "Textual genres emerging in the context of digital technology" (MARCUSCHI, 2004). The article that we propose here addresses some concepts arising from scholars who have been dedicated to these developments with new technologies.

Thus, we arrive at the term multiliteracies, a product of the achievements of a group of thinkers about literacies, among them involving Americans, English and Australians, known as "The New London Group". This New London Group (2000[1996]) was responsible for including some guiding principles for a "Pedagogy of Multiliteracies", a way of giving another vision to aspects of emergent literacies in the social context (with technologies) and valuing the variety of cultures already present in the context of schools.

Multiliteracies, according to Rojo (2012), present themselves as challenges along with the need to become the center of attention in programs, since the different formats and media resources of languages give rise to new challenges to linguistics, in addition to provoking debates about the meaning of being a language/language teacher in contemporary times. The book "Multiletramentos at school", by Rojo and Moura (2012), addresses important notes on the need for a Pedagogy of Multiliteracies, highlighting the need for teachers to be involved in teaching that leads to new literacies, "emerging in contemporary society, largely part – but not only – due to the new ICTs" (ROJO; MOURA, 2012, p. 12). From these scholars comes the concept of multiliteracy, and the types of multiplicity that occur in social media: the cultural multiplicity, and the semiotic multiplicity of texts.

By highlighting the multiplicity of languages, including media and technologies, scholars point out that teachers awaken in students knowledge for cultural multiplicity and semiotic multiplicity. That is, awakening in the student other reading procedures and different forms of textual production, not restricted solely by linguistic bias, other languages gain strength in the construction of textual genres (image, sound, movement; colors, formats, etc.). The relationship between Multiliteracy Pedagogy and digital technologies was due to the fact that it was open to other assumptions and the inclusion of other textual genres in education. With the technologies, written letters were replaced by emails, thus creating new textual genres.

The concept of multiliteracies also reveals a plurality of knowledge, through the prefix "multi". We can find two types of "multiples": on the one hand, the multiplicity of languages, semioses and media, what we call multimodal texts and, on the other hand, the plurality and cultural diversity as explained by Rojo and Moura (2012). This tendency brought by the Pedagogy of Multiliteracies is what raises new pedagogical practices in teachers and suggests the challenge for teachers to use experiences as "didactic prototypes" in their classes.

Well, if the proposal is to think of activities with the new multiliteracies considering digital technologies, according to Rojo and Moura (2012) digital teaching materials are considered teaching prototypes. Thus, they are called prototypes: digital didactic prototype, Digital didactic material, Digital textbook "flexible and with a hollow structure" (ROJO, 2012, p. 08), so that the proposed activities contain different formats written texts, images, infographics, among other languages and genres.

About the digital didactic prototypes, Rojo (2013) states that they start to configure themselves as new tools for the teaching and learning processes, using different software for the elaboration of digital books, including images, audio and video, etc. In addition, we can mention the animated Powerpoint presentations, in Prezi, etc. This apprehension suggests that cultural and technological changes provoked transformations and, consequently, diversified teaching with reading and writing (literacies) at school, as well as transformed the way of accessing knowledge and sharing information.

Theorizing the subject that we are proposing a little more, we can think about digital technologies and education. For this discussion, we turned to Frade (et al. 2010, p. 15), who defines the term digital technology as a contiguous of 'language vehicles' used to communicate, according to the intent of language users, and according to the public's desire. to achieve . These scholars defend the inclusion of Digital Information and Communication Technologies - TDIC in education, justifying that this insertion contributes to the teaching and learning process, reconfigures the pedagogical practice, making teaching more interactive and articulated with the reality of the subjects. And, in this list of interests, we find the school, as a social institution that works with the digital device in language involving images, sound, verbal text.

3 Challenges for teaching text genres

Digital technologies and the pedagogy of multiliteracies brought changes and new teaching possibilities in Portuguese and in applied linguistics, both in the way of reading and producing texts, and in the way of circulating texts in society. This challenge with textual genres is at the heart of the publication of the National Curricular Parameters (PCN), which in 1998 already included in its guidelines support for the most innovative theoretical concepts for teaching and notion, since the document considers that any text will always adapt within a given genre and according to the communicative intention and its social uses.

With the new technologies, concerns arise in the teacher as one of the challenges, in addition to knowledge with emerging genres, as there are demands for a new look to read the reality that surrounds us, because, as Pinheiro (2007, p. 33) exposes, "[...] with the insertion of new technologies in these societies, it (writing) becomes more necessary, due to the expansion of electronic communication, causing the emergence of new textual genres". Communication, language, reading and writing in the face of new dimensions in media also requires the reader to be aware of the multiple semioses of virtual environments.

If we think about genres from the perspective of Sociodiscursive Interactionism (ISD), a theoretical framework explained by Bronckart (2012), the concern may be to work through a sequence or model known as a didactic sequence of genre. According to Bronckart (2012) Sociodiscursive Interactionism aims to describe utterances and configurations of linguistic units that reveal intentions of a given natural language. This researcher suggests interaction through appropriate gender to social values, because gender changes over time, we add with technological advances.

There is a constant resumption by some scholars concerning genres. Bonini (2011) for example, places the distinction between hypergenre, support and media and in his studies he points out that the podcast can be considered a genre that emerged after the new technology with the aim of interceding in the interaction and support as media material. Thus, he explains that the media, even having the function of intervention and language interaction, with regard to the genre, it will be a contextualizing means through which it circulates and which gives the coordinates for each genre of how it should proceed.

By giving prominence to the media as a technological apparatus in the interaction of language, the circulation of textual genres lacks new distinctions and with that, with the media, texts

such as: genres (a commercial on TV, advertisements), plus mixed genres of other genres (TV programs, television news, interviews) among other genres. Genres come to exist in relation to other genres, which explains the question of (hypergenre) and its generic relations.

Due to this new scenario that is being presented, there has already been concern about the implementation of some public policies for access to technological tools in schools with the aim of contributing to the teaching staff of schools and the impacts of these new technologies in the school and social context. The fact is that it is no longer conceivable to say that the insertion of computers in schools is an innovation. Technological tools, especially computers with internet access and media, have been one of the most important tools in everyday teaching.

It is these new tools that edit texts, photos, audios, which make multisemiotic texts available on social networks, as well as allowing the emergence of other textual genres: podcasts, infographics, playlists, vlogs, minute videos, fanfics, ezines, booktubers, among many others. possibilities. Pontara and Cristóvão (2017), in their article[2], dialogues about the process of implementing a Didactic Sequence through the genres of texts and indicates comics, comic strips, political cartoon in the context of teaching and learning of the English Language at the Center for Foreign Languages (State of Parana).

The position of the term support (genre or text), advocated by Bonini (2011) presupposes some positions. The scholar credits Marcuschi (2003, p.36) for being one of the first scholars to debate support more broadly, when he conceives support as a carrier of texts, "a physical or virtual locus" with contours exclusive to build support and absorb the materialized genre. Two points of emphasis that we observe in this conception of support: a more consecrated way (thinking support as a way of carrying texts), and another, more occasional point of (serving as a base to fix texts).

In this same line of reasoning, the work of (BONINI, 2003) contributes to understanding the issue of support. He defends the idea of the existence of two support designs: the physical ones, and in it he suggests the album, the billboard, etc., and the agreed ones, suggesting the newspaper, the magazine, etc. And, in a mediation between these two points, Bonini (2003) points to the occurrence of hybrid elements, which do not cease to be the presence of a hypergenre, which are the genres formed by other genres. What can be noticed in the literature is that this issue of support has not yet found a common point. The terms media and support appear as synonyms and the

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[2] It refers to the article under the title "Grammar/linguistic analysis in the teaching of English (foreign language) through a didactic sequence: a partial analysis", Pontara and Cristóvão (2017).

framework outlined by Bonini (2011) seems relevant to differentiate genre, media and support. He considers the genre as responsible for the compositional organization, which can be verbal, imagetic, gestural, etc. For the media, it is seen as the unit of interaction and can be identified by its form of organization in the supports. And, for the latter, support – defined as the space for notes, storage and dissemination of information, thus considered as ways of characterizing a medium (organization, production and reception).

When mentioning textual genres, Marcuschi's studies (2003) greatly contribute to knowledge and use of emerging genres in the classroom. Understanding emerging genres present on the internet, texts that appear in different media without excluding virtual media (MARCUSCHI, 2003, p. 35). These emerging or virtual texts can be exemplified as: e-mail, blog, facebook, social networking sites, virtual forum, Messenger-MSN, chats, etc., highlighting the environment as a new support to give visibility to genres.

We include in this list of emerging or virtual texts, the genres comics, comic strips, political cartoon, strips, comic strips, fanfic, among other genres with communicative intentions to understand the social and linguistic customs that invade and diversify social networks. Furthermore, it is important to research genres in a virtual environment as they show us the direct relationship between text and social interaction, whatever the textual genre and its multimodal composition. Marcuschi (2002) teaches that genres, in a virtual environment, do not deal with something that did not exist, but deal with an adaptation of existing genres and which were incorporated into the technologies currently found by society.

The relationship of emerging genres in the virtual environment is in non-digital supports, as seen in the e-mail, a way of exchanging messages different from letters, because to occupy the virtual environment, genres undergo modifications and appropriate treatment. Thus, we highlight a preliminary observation in deference to the value of the support, each genre adapts to certain supports. We adopted the concept of support as explained by Marcuschi (2003), understanding support as a physical surface with specific contours that serve to fix the text.

The researchers Schneuwly and Dolz (2004) admit to thinking about the concept of textual genres as advocated by Bakhtin (1992), bringing the character of semiotic instruments as their main attribute. These scholars understand that the textual genre has a model character, that is, it allows working through didactic sequences located in the set of genres. And to define the genre, it seeks to support an important activity and point to three dimensions: the first considering contents

and knowledge, the second including the communicative and semiotic elements of the texts and the third the enunciative questions of the enunciator and the organization of textual sequences and of discursive types.

The support thus proposed goes beyond the social domains of communication and involves typological aspects, content, language skills and genres as a central focus. Both Schneuwly; Dolz (2004) and Marcuschi (2003) establish support as important nuclei in the fixation of genres, however, we are left with what Marcuschi (2003) found that any text will always contribute to some support. From the problematization of the issue of support raised by Marcuschi (2003), other studies were consecrated on the function of support in the configuration of textual and/or discursive genres, since the disturbing question is: to what extent are genres affected by support and vice-versa?

The issue of support moves our studies in the theme that we are now developing and we find different expositions on the subject. Although we are not going to discuss each one of them, we indicate a literature review in the following order: (a) the study of support in the textual perspective, Marcuschi (2002, 2003, 2008); (b) the study of support from a socio-rhetorical perspective, as postulated by Bonini (2003, 2004), Bezerra, (2006) and Távora (2008); and the study of support from the perspective of Systemic-Functional Linguistics Simões (2010).

Final considerations

Carrying out a study involving digital technologies, Multiliteracy Pedagogy and textual genres was not an easy task, but it was a way of understanding the approximations and departures of the elements necessary to understand language and language. Multiliteracies have already become a reality in our society, which is why it is impossible to disregard the fact that textual genres are also involved in this field.

In this mess of challenges, it is important to understand that since the expansion of the concept of Literacy/Multiliteracy and digital technologies, a variety of expressions have emerged pertinent to these concepts, such as: visual literacy (KRESS; VAN LEEUWEN, 1996); digital literacy (XAVIER, 2005); literary literacy (COSSON, 2009); metamedia literacy (LEMKE, 2010); multiliteracies (ROJO, 2012); social literacies (STREET, 2014). They are transformations over time

that bring to language expressions that give evidence of different ways of reading and writing practices in contemporary societies.

Unlike other scientific texts, this article presupposes the interpretation and analysis of a given topic. The proposal in this article was to expose ideas by conducting a tour of scholars who have already ventured to talk about the problematization of textual genres in a virtual environment, on issues involving digital technologies and the Pedagogy of Multiliteracies. This academic essay is the result of theoretical readings based on investigations and information on topics, however based on theories, the text risks presenting a scientific language.

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