Educação em Análise

Article

Between screens and books: multiliteracies and student protagonism in the formation of literary readers[1]

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Abstract

This article discusses the relationships between literary literacy, multiliteracies, digital culture, and student agency in the early years of Elementary Education. The discussion is grounded in reflections on classroom practices aimed at understanding how contemporary language practices can contribute to the development of literary readers without reducing literature to a technological resource or a merely instrumental activity. The objective is to analyze, from a theoretical and reflective perspective, the pedagogical potential of literary texts and the production of digital resources as tools for literary appreciation, dissemination of authors and books, and the sharing of students' reading experiences, articulating reading, orality, authorship, and the social circulation of literature. Methodologically, this is a qualitative study of a bibliographic, documentary, and analytical nature, grounded in authors from the fields of reading, literary literacy, multiliteracies, and digital culture, as well as in normative documents of Brazilian Basic Education. The study concludes that the critical integration of literature and digital culture can enhance student engagement, strengthen readers' identities, and foster participatory practices, provided that it is supported by intentional, ethical, and pedagogically planned teacher mediation.

Keywords: Elementary Education; literacy; literary literacy; multiliteracies; reading.

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Entre telas e livros: multiletramentos e protagonismo discente na formação do leitor literário

Resumo

Este artigo discute as relações entre letramento literário, multiletramentos, cultura digital e protagonismo discente nos anos iniciais do Ensino Fundamental. Parte-se da reflexão sobre a sala de aula, a fim de compreender de que modo práticas contemporâneas de linguagem podem contribuir para a formação do leitor literário sem reduzir a literatura a recurso tecnológico ou a atividade meramente instrumental. O objetivo é analisar, em perspectiva teórico-reflexiva, as potencialidades pedagógicas do texto literário e da produção de recursos digitais como ferramentas de fruição e divulgação e de autores e livros e das impressões de leitura dos alunos, articulando leitura, oralidade, autoria e circulação social da literatura. Metodologicamente, trata-se de estudo qualitativo, de natureza bibliográfica, documental e analítica, fundamentado em autores do campo da leitura, do letramento literário, dos multiletramentos e da cultura digital, além de documentos normativos da educação básica brasileira. Conclui-se que a integração crítica entre literatura e cultura digital pode ampliar o engajamento dos estudantes, fortalecer sua identidade leitora e favorecer práticas de participação, desde que sustentada por mediação docente intencional, ética e pedagogicamente planejada.

Palavras-chave: Ensino Fundamental; leitura; letramento; letramento literário; multiletramentos.

Entre pantallas y libros: multialfabetizaciones y protagonismo estudiantil en la formación del lector literario

Resumen

Este artículo analiza las relaciones entre la alfabetización literaria, las multialfabetizaciones, la cultura digital y el protagonismo estudiantil en los primeros años de la Educación Primaria. Parte de una reflexión sobre el aula con el fin de comprender de qué manera las prácticas contemporáneas del lenguaje pueden contribuir a la formación del lector literario sin reducir la literatura a un recurso tecnológico o a una actividad meramente instrumental. El objetivo es analizar, desde una perspectiva teórico-reflexiva, las potencialidades pedagógicas del texto literario y de la producción de recursos digitales como herramientas para la fruición, la difusión de autores y libros, y la socialización de las impresiones de lectura de los estudiantes, articulando lectura, oralidad, autoría y circulación social de la literatura. Metodológicamente, se trata de un estudio cualitativo, de naturaleza bibliográfica, documental y analítica, fundamentado en autores del campo de la lectura, de la alfabetización literaria, de las multialfabetizaciones y de la cultura digital, además de documentos normativos de la educación básica brasileña. Se concluye que la integración crítica entre literatura y cultura digital puede ampliar el compromiso de los estudiantes, fortalecer su identidad lectora y favorecer prácticas de participación, siempre que esté sustentada por una mediación docente intencional, ética y pedagógicamente planificada.

Palabras clave: Alfabetización; alfabetización literaria; Educación Primaria; lectura; multialfabetizaciones.

Introduction

The sociotechnical transformations of recent decades have profoundly altered the modes of reading, writing, producing meaning, and participating in cultural practices. In a society marked by the accelerated circulation of texts, images, videos, sounds, and networked interactions, schools now coexist with individuals who construct reading experiences across multiple media and languages, posing new challenges to the development of readers. In this context, conceptualizing literary literacy requires broadening the understanding of reading by incorporating the contributions of multiliteracies and digital culture, without diluting the aesthetic specificity of literature (New London Group, 1996; Rojo; Moura, 2012). This expansion aligns with the perspective of Kleiman (1995), for whom literacy is constituted in the social practices of using reading and writing, in permanent interaction with the subjects' cultural contexts.

In the Brazilian educational field, this discussion gains normative backing. The National Common Curricular Base (Brasil, 2018) defines digital culture as a constitutive dimension of school education and highlights, among its general competencies, the need to understand, use, and create digital technologies in a critical, meaningful, reflective, and ethical manner. Educational legislation has also reinforced, through Law No. 14,407 of 2022, the commitment of basic education to reader development and the promotion of reading, legally consolidating an agenda that had already been advocated by researchers in the field.

This scenario makes the articulation between literary reading and contemporary language practices even more relevant. While on the one hand, the digital environment can encourage fragmented and fast-paced reading, on the other hand, it also opens up possibilities for authorship, circulation, recommendation, and the sharing of reading experiences in multimodal formats. The challenge for schools, therefore, is not to pit the book against technology, but rather to construct pedagogical mediations that preserve literature as an

aesthetic, ethical, and humanizing experience, while simultaneously recognizing the students' cultural repertoires (Kenski, 2012; Moran, 2013).

In this direction, student agency assumes a central role. Developing readers today entails creating conditions so that students do not merely receive ready-made interpretations of literary works, but rather position themselves as active subjects in the reading, interpretation, recommendation, and circulation of literature. Literary reading, when conceptualized in dialogue with multiliteracies, ceases to be an activity restricted to silent reception and can expand into practices of orality, performance, curation, and authorship across different media (Cosson, 2017; Colomer, 2007).

In this scenario, a central question emerges for the educational field: in what way can the articulation among multiliteracies, digital culture, and student agency enhance literary literacy in the early years of Elementary Education?

This article presents a theoretical excerpt from a Master's research in Professional Graduate Programs in Basic Education, entitled "Awakening the Delight in Reading: Teaching Strategies for Literary Literacy in the 4th Year of Elementary School," developed at Colégio Pedro II, in conjunction with the Educational Product "Literary Voices: Student Agency in Reading Classes," and aims to discuss the relationships between reading, literary literacy, multiliteracies, digital culture, and student agency.

It is argued that the critical integration between literature and digital culture can expand student engagement and strengthen their reading identity, provided it is anchored in intentional pedagogical mediation and consistent theoretical foundations.

Furthermore, this study seeks to contribute to the advancement of discussions on the development of literary readers by highlighting how the premises of multiliteracies can be operationalized in pedagogical proposals targeted at the early years of Elementary Education. The aim is thus to broaden the debate on literary reading and digital culture, proposing their integration within a critical and humanizing pedagogical perspective.

The everyday presence of screens, digital platforms, and sharing networks has altered not only reading media but also the ways in which children and youth recognize themselves as participants in discursive communities. In many cases, students arrive at school already familiar with practices of commenting, recommending, recording, simple editing, and content circulation, even if they do not always possess the critical capacities to understand the meanings, risks, and possibilities of these practices. This reality calls upon the school to assume a mediating role, capable of transforming spontaneous uses of digital culture into intentional formative experiences, without reducing the educational process to an uncritical adherence to technologies.

In the specific case of literature, this mediation becomes even more delicate. Literary reading requires time, listening, imagination, a symbolic bond with the work, and openness to the plurality of meanings. For this reason, integration with digital resources cannot be understood as a mere strategy of superficial modernization, but rather as a possibility to expand the ways of encountering the literary text. The centrality of the work, aesthetic experience, and sensitive formation must remain as the guiding criterion for any pedagogical proposal involving books, screens, and networked circulation.

Thus, the debate proposed in this article stems from the understanding that books and digital culture do not need to occupy antagonistic positions in the school curriculum. On the contrary, when articulated through teaching planning, they can constitute a pathway in which students read, interpret, share, argue, and participate in social practices of reading. Literary recommendation through short videos, in this sense, is not treated as an end in itself, but as a form of reader socialization that can foster engagement, authorship, and the construction of a reading identity in the early years of Elementary Education.

Methodology

This article is characterized as a qualitative approach study with a hybrid design, as it articulates procedures of bibliographical research, documentary

research, and reflective analysis with an applied interface to the Educational Product developed within the scope of the dissertation. The choice of this methodological configuration stems from the nature of the text itself, which is not constituted as an empirical intervention report, but as a theoretical-analytical development of one of the central categories of the research: the relationship among multiliteracies, digital culture, and student agency in the development of the literary reader.

The qualitative approach proves appropriate because it prioritizes the interpretation of educational phenomena in their complexity, seeking to understand meanings, concepts, and pedagogical implications rather than measuring variables or producing statistical generalizations (Minayo, 2001). In this sense, the focus falls on the analysis of theoretical frameworks and normative documents capable of sustaining an in-depth reflection on the development of the literary reader in the early years of Elementary Education.

The first methodological axis is bibliographical, since the article is grounded in works and studies that discuss reading, literacy, literary literacy, reading mediation, multiliteracies, multimodality, digital culture, and student agency. Central authors in the field were mobilized, such as Freire (1989, 1996), Kleiman (1995), Soares (2010), Street (2003), Colomer (2007), Cosson (2017), Rojo and Moura (2012), Kenski (2012), Moran (2013), and the New London Group (1996), in addition to more recent studies on literary mediation in digital environments and multimodality in reader socialization, such as those by Barra (2024) and Moraes (2024). Recent research reinforces the current relevance of the debate by pointing out that digital mediation practices and multimodal planning can foster participation and meaning-making around reading, provided they are articulated with clear pedagogical objectives.

The selection criteria for the works prioritized recognized productions in the fields of Education and Language, considering national and international reference authors who address reading, literary literacy, multiliteracies, digital culture, and pedagogical mediation. Currently applicable normative documents

guiding Brazilian educational practices were also included, aiming to ensure coherence between theoretical frameworks and official guidelines for basic education.

The second methodological axis is documentary, as it considers normative and guiding documents of Brazilian basic education, especially the National Common Curricular Base (Brasil, 2018) and the Law of Directives and Bases of National Education (Law No. 9,394, Brasil, 1996), highlighting the amendment introduced by Law No. 14,407/2022 (Brasil, 2022). Also included in this axis is the dialogue with recent documents from the Ministry of Education (MEC) focused on digital and media education, which reinforce the understanding that school education must encompass civic action in a society marked by digital culture.

The third axis refers to the applied interface with the pedagogical proposal developed within the scope of the Master's research, which confers a hybrid character upon the study. Although this article does not present results from a systematic implementation, it dialogues directly with this proposal by analyzing it as a pedagogical materialization of theoretical discussions on authorship, reading recommendation, orality, multimodality, and the digital circulation of literature. Thus, the proposal is not treated as an illustrative appendix, but as a space for the didactic translation of the discussed fundamentals.

The analysis procedures were organized into three movements. In the first, the survey and selection of bibliographical and documentary sources relevant to the object were carried out. In the second, the analytical reading and thematic cataloging of the materials were undertaken, organizing the discussion core around four categories: reading as a social practice; literary literacy and reader development; multiliteracies and digital culture; and student agency and pedagogical mediation. In the third movement, an interpretive articulation was established between these conceptual axes and the analyzed pedagogical proposal, seeking to highlight its pedagogical potential for the early years.

The analysis of the frameworks occurred through an interpretive approximation among the different theoretical categories, seeking to identify convergences, complementarities, and contributions to the understanding of the investigated phenomenon. There was no intention to establish a quantitative comparison among the studies, but rather to construct an analytical synthesis capable of grounding the pedagogical proposal discussed in this article.

Thus, the adopted hybrid methodology makes it possible to articulate conceptual grounding, documentary backing, and pedagogical applicability. Therefore, it is a strategy coherent with the purpose of the article: to deepen theoretically a category developed in the dissertation and, simultaneously, to demonstrate its potential for didactic transposition. Since this is not an empirical application study, the results presented here focus on the theoretical analysis and its pedagogical potential.

The choice of a qualitative study of a theoretical-analytical nature is also justified by the need to examine concepts that, although broadly utilized in the educational field, can assume distinct meanings depending on the context of application. Terms such as literary literacy, multiliteracies, digital culture, and student agency are not neutral; each of them carries epistemological and pedagogical premises that must be made explicit so that the analyzed proposal is not interpreted as a simple technological activity or as a substitution of reading with media products.

The bibliographical analysis did not seek to conduct an exhaustive mapping of the academic production on the subject, but rather to select recognized frameworks relevant to the construction of the central argument. Priority was given to works that make it possible to understand reading as a social practice, literature as an aesthetic and cultural experience, multiliteracies as an expansion of the modes of meaning-making, and digital culture as a field of participation, authorship, and ethical responsibility. This selection enabled the construction of an interpretive axis coherent with the objectives of the article.

On the documentary plane, the BNCC and other normative documents were mobilized not as isolated prescriptions, but as milestones that help situate the discussion within the context of Brazilian basic education. The analysis of these documents made it possible to observe that reader formation and digital culture appear as articulable dimensions of the curriculum, provided they are understood from a critical perspective. Thus, the study establishes a dialogue among educational theory, normative orientation, and applied pedagogical proposals.

Finally, the interface with the Educational Product was examined as a possibility for the didactic transposition of theoretical foundations. The proposal for book recommendations through short videos was analyzed regarding its capacity to mobilize literary reading, orality, synthesis, argumentation, authorship, multimodality, and social circulation. It is, therefore, an interpretive analysis that seeks to understand the internal coherence of the proposal and its potential contributions to reader development.

Reading, literary literacy, and reader development

Discussing literary literacy presupposes, initially, understanding reading as a practice that goes beyond the technical mastery of decoding. For Freire (1989), the act of reading is bound to the reading of the world, that is, to the capacity to interpret reality, relate language and experience, and construct stances toward social life. From this perspective, reading is neither a neutral nor an exclusively school-based exercise; it constitutes a cultural and political practice.

Literacy studies have also broadened this understanding by shifting the focus from the mechanical learning of writing to the social uses of language. Kleiman (1995) highlights literacy as a set of social practices involving reading and writing in culturally situated contexts, expanding the comprehension of language beyond the mastery of the written code. In this same direction, Soares (2010) understands literacy in its social dimension, related to reading

and writing practices and the uses that subjects make of language in different contexts. Street (2003), in turn, emphasizes that literacy practices are socially and culturally situated and traversed by power relations, reinforcing the need to understand reading beyond an exclusively technical dimension, while also considering its social and cultural aspects.

In the case of literature, this discussion gains specificity. Literary literacy is reduced neither to simple contact with fictional works nor to the completion of reading worksheets; rather, it concerns the development of a reader capable of experiencing literature as an aesthetic language, of making meaning, of mobilizing affects, of navigating ambiguities, and of recognizing the humanizing power of the literary text (Cosson, 2017). Literature, in this sense, is not a mere auxiliary resource for teaching grammar or morals, but a cultural right and a singular form of human knowledge.

Colomer (2007) observes that literary reading involves processes of shared interpretation, in which the reader mobilizes memory, imagination, cultural repertoire, and subjective experience. This means that reader development depends on pedagogical practices that value literary discussion, listening, interpretative plurality, and the collective construction of meaning. Within this horizon, the school must constitute itself as a community of readers rather than merely a space for assessing required reading.

In the early years of Elementary Education, this task is even more decisive. It is during this period that the initial bonds are consolidated between child and literature, between reading and pleasure, between text and world. A sensitive, consistent, and continuous teacher mediation can foster the emergence of enduring dispositions toward reading. Conversely, excessively utilitarian or evaluative practices tend to hollow out the literary experience and convert the text into a school obligation.

Thus, developing a literary reader implies recognizing reading as a social, aesthetic, and dialogic practice. It also implies understanding that literature can generate identification, imagination, critical thinking, and the expansion

of students' symbolic repertoire. In this process, the teacher occupies a central role as a mediator, though not as the owner of meaning; their function is to create conditions for the encounter between reader and work, ensuring space for aesthetic enjoyment, interpretation, and student expression.

The development of the literary reader demands continuity, intentionality, and the creation of positive bonds with reading. It is not enough to make books available or to require reports; it is necessary to build situations in which students can talk about what they have read, confront interpretations, recognize emotions evoked by the text, and perceive that literature dialogues with broad human experiences. Within this process, the school acts as an institution capable of democratizing access to literature and ensuring that different subjects have the opportunity to engage in historically valued cultural practices.

In the early years, teacher mediation assumes a structuring role because many children are still consolidating their reading fluency and their affective relationship with books. Shared reading, listening to stories, guided selection of works, the organization of discussion circles, and the valuing of students' personal responses are strategies that contribute to making literature perceived as a space of discovery rather than merely an evaluative obligation. The teacher, in this context, does not deliver ready-made meanings, but creates conditions for the reader to advance in comprehension, sensitivity, and autonomy.

Another relevant point is that literary literacy involves a community dimension. Students also learn to read literature when they listen to how other readers interpret it, when they perceive that the same work can evoke different meanings, and when they understand that their own reading can be communicated and welcomed. This social dimension is especially important for children who are still building their repertoires, as it expands their references and strengthens their sense of belonging to a community of readers.

In this way, work with literature should not be reduced to the identification of characters, plot, or the moral of the story. Although such elements may form part of textual comprehension, the literary experience demands an openness

to ambiguities, imagery, silences, conflicts, affects, and possibilities for text interpretation and aesthetic enjoyment. The development of the literary reader therefore requires practices that respect the complexity of the text while remaining accessible to children, promoting a progressive convergence among children's repertoires, literary works, and pedagogical mediation.

Multiliteracies and digital culture

The concept of multiliteracies was formulated by the New London Group to address the cultural, technological, and communicational transformations that have come to challenge contemporary education. Rather than restricting literacy to the mastery of printed verbal language, this perspective proposes considering both the cultural diversity of subjects and the multiplicity of semiotic modes involved in meaning-making, such as image, sound, gesture, design, spatiality, and digital resources (New London Group, 1996).

In the Brazilian context, Rojo and Moura (2012) highlight the need for schools to recognize that socially circulating texts are increasingly multimodal and that students already participate, outside the school space, in language practices that combine orality, writing, image, video, and different forms of interaction and content circulation, such as memes, comments, and shares. Multiliteracies, therefore, do not signify the mere use of technology in the classroom, but rather a shift in perspective on what counts as language, text, authorship, and reading.

This perspective finds support in recent studies on digital literacy and literary mediation, such as that of Barra (2024), which demonstrates possibilities for articulating digital practices with literary reading experiences. In the same direction, Moraes (2024) discusses the multimodal approach in planning actions for socialising reading in digital literature works. These studies reinforce the understanding that technologies can act as means of producing and sharing meanings, rather than as a pedagogical end in themselves. In this context, multimodality can expand the forms of interaction with literary texts, enabling

different modes of reading, production, and the socialisation of meanings without necessarily compromising their aesthetic dimension.

Digital culture intensifies this process by altering the subject's position in relation to texts. Students are no longer limited to consuming content; they comment, record, edit, recommend, replicate, and redistribute information across networks. This transition from consumption to production and circulation is pedagogically relevant, as it expands the possibilities for participation and authorship while simultaneously requiring ethical, critical, and reflective education (Rojo; Moura, 2012).

Recent guidelines from the Ministry of Education reinforce this orientation, such as the *Estratégia Nacional de Escolas Conectadas* [National Connected Schools Strategy] (Brazil, 2023), which establishes guidelines for school education aimed at full and civic participation in digital culture. Furthermore, the *Guia de Educação Midiática* [Media Education Guide] (Brazil, 2025) explicitly states that the *Base Nacional Comum Curricular* [National Common Curricular Base] (Brazil, 2018) and its Computing supplement (Brazil, 2022) deepen competencies related to critical, safe, and ethical engagement in the digital environment.

However, the incorporation of digital culture into schools cannot occur in an instrumental or naive manner. Kenski (2012) reminds us that the presence of technological devices does not guarantee pedagogical innovation. Educational quality depends on the intentionality of the proposal, teacher mediation, and how technologies are mobilized to expand learning, interaction, and authorship processes. In the same vein, Moran (2013) argues that technologies enhance learning when combined with meaningful, investigative, and participatory methodologies.

This point is essential in the debate on literature. Rather than reducing literary reading to the logic of fast consumption, digital culture can be appropriated as a space for mediation, sharing, and the re-signification of the reading experience. Recent studies (Barra, 2024; Moraes, 2024) indicate that literary mediation practices utilizing digital portfolios and reading socialisation

plans within a multimodal perspective can foster reflection, meaning-making, and the expanded circulation of reading experiences.

In this way, multiliteracies contribute to rethinking the teaching of literature not as the replacement of the book by the screen, but as an expansion of the ways to access, interpret, and share the literary work. Literature remains at the center of the proposal; what expands are the languages and media through which students engage with it and enable its social circulation.

The perspective of multiliteracies contributes to expanding the concept of reading in a context where texts rarely present themselves solely in printed verbal form. Children and youth interact with narratives across books, videos, games, applications, educational platforms, social networks, images, audio, and varied combinations of these resources. By recognizing this multiplicity, the school does not abandon written reading, but rather expands the repertoire of languages that can be mobilized to construct and share meanings.

However, the presence of multiple languages demands critical education. Digital culture is also a space for distraction, rapid consumption, undue exposure, the reproduction of stereotypes, and the unmediated circulation of information. Therefore, the pedagogical use of digital resources must be guided by ethical criteria, clear objectives, and the protection of students. In activities involving children, this entails informed consent, safeguarding image privacy, defining appropriate environments for circulation, and ongoing teacher oversight.

When articulated with literature, digital culture can foster renewed forms of mediation. A student who records a book recommendation video must select what to say, organize arguments, consider the interlocutor, ensure clarity of speech, and take a stance toward the work. These actions, which require pedagogical intentionality, engage competencies in reading, orality, and authorship, while simultaneously connecting the literary experience to communicative practices present in contemporary daily life.

Thus, technology should not be understood as an adornment or a reward, but rather as a language and a medium for participation. The pedagogical

value lies less in the device used and more in the quality of the instructional proposal: what is read, why it is read, how reading is discussed, what meanings are constructed, how the final production respects the work, and how students become more conscious of their role as readers and producers of language.

Student agency and literary literacy

The discussion on student agency in literary literacy stems from the recognition that the student cannot be conceived merely as a passive recipient of the reading proposed by the school. In a Freirean perspective, teaching implies recognizing the learner as a subject of knowledge, whose voice, experience, and interpretative capacity must be legitimized in the pedagogical space (Freire, 1996).

Applied to literary reading, this understanding requires practices that welcome the reader's response, conversation about the work, the formulation of hypotheses, the sharing of impressions, and the authorial construction of meaning.

In this context, student agency is synonymous with neither spontaneity nor the abandonment of teaching mediation. On the contrary, it depends on an intentional pedagogical action that creates real opportunities for participation. The student becomes the protagonist when they can choose, comment, compare, recommend, dramatize, narrate, resignify, and produce based on the readings carried out. In these situations, literature ceases to be static content and becomes a living experience of language and textual enjoyment.

Cosson (2017) helps to understand this movement by arguing that literary literacy presupposes practices of inserting the subject into reading communities, in which interpretation and the circulation of texts gain a social dimension. The reader, then, does not merely receive a work: they symbolically rework it and share this elaboration with others.

In this scenario, agency should not be confused with unrestricted autonomy. It is a participation built through teaching mediation, in which the

student gradually expands their capacity to interpret, argue, communicate, and share reading experiences. Thus, agency constitutes the result of planned pedagogical practices rather than spontaneous actions detached from educational intentionality.

When articulated with multiliteracies, student agency gains new possibilities for expression. Oral book recommendations, short video recordings, audio logs, dramatizations, and other forms of reading socialization expand the student's conditions for participation, while simultaneously demanding skills of synthesis, argumentation, orality, bodily expression, and the ethical use of digital languages. This type of practice engages with the sociocultural context of the students without relinquishing the aesthetic core of literature.

There is also a relevant identity aspect. When students recommend a book, they do not merely demonstrate that they have understood a narrative; they position themselves as readers before other readers. This gesture strengthens belonging, authorship, and the social recognition of reading. The child comes to perceive that their experience with literature has public value, can be heard, and can influence peers.

From a pedagogical standpoint, this shift is powerful because it favors the transition from "reading to answer the teacher" to "reading to think, feel, and share." Reading becomes a practice of interlocution. Precisely for this reason, student agency can contribute to literary literacy in contemporary times, especially when articulated with carefully mediated digital culture practices.

Student agency, when associated with literary literacy, needs to be understood as responsible and mediated participation. The student protagonist is not the one who acts without guidance, but the one who finds real spaces to choose, argue, create, and share meanings based on a pedagogically structured proposal. This understanding avoids both teaching authoritarianism, which silences the student's voice, and spontaneity, which delegates to the child an autonomy for which they still need to be formed.

In school literary practices, agency can appear at different moments: in choosing works within a previously curated collection, in formulating questions about the text, in participating in discussion circles, in dramatizing scenes, in producing reading logs, in recommending books (through written reviews or audio and/or video recordings), and in listening to/reading these productions created by peers. In all these cases, the student participates in the social construction of meaning and perceives that their reading experience has value in the group.

Literary recommendation is an especially powerful practice because it involves a shift in discursive position. The student stops responding only to the teacher and begins to address other readers. They need to think about what might arouse interest, what can be revealed without compromising the reading experience, the reasons why the work deserves to be read, and the best way to communicate their perception. This operation expands awareness of reading and strengthens the relationship between literature, language, and interlocution.

Furthermore, student agency favors affective dimensions of learning. When children realize that their voice is recognized, that their reading can circulate, and that their recommendation can influence peers, they tend to establish a more positive relationship with books. This symbolic recognition contributes to the constitution of a reading identity, understood as the perception of oneself as someone who reads, interprets, chooses, expresses opinions, and participates in cultural practices of reading.

Interface with the pedagogical proposal of literary book recommendation

The interface between the theoretical discussion presented and the pedagogical proposal of literary book reviews and recommendations through short videos reveals a particularly fertile didactic outcome. This proposal expands the reading journey beyond the classroom and fosters the circulation

of literature in school digital environments. In this context, the student no longer occupies solely the position of reader-listener or reader-narrator and begins to act as a reader-recommender—that is, as a subject who presents the work, selects relevant aspects of the narrative, justifies their recommendation, and dialogues with an audience.

This didactic configuration concretely materializes the articulation among literary literacy, multiliteracies, and student agency. First, because it maintains the literary work at the center of the activity. The video does not replace the reading; it stems from it. Second, because it mobilizes multiple languages: orality, facial expression, intonation, verbal synthesis, imagery, and, eventually, simple editing. Third, because it shifts the reading experience to a sphere of social circulation, allowing reading to gain visibility, interlocution, and the potential for contagion and enjoyment among peers.

From a formative standpoint, the proposal contributes to the development of relevant discursive competencies. When recommending a book, the student must select arguments, consider the addressee, organize their speech, produce an intelligible synthesis, and sustain a position. It is not merely a matter of saying "I liked it" or "I didn't like it," but of discursively elaborating the reading experience. This process deepens the student's relationship with the work and strengthens their self-awareness as a reader.

Furthermore, the proposal dialogues with contemporary communicative practices recognized by digital culture, in which content recommendation occupies a central place. Instead of ignoring this youth and childhood repertoire, the school pedagogically re-signifies it. Such a choice is consistent with the understanding that students need to learn to act critically in the digital environment, producing and sharing content in an ethical, responsible, and meaningful manner, in line with the BNCC (Brazil, 2018) and the guidelines of the National Connected Schools Strategy (Brazil, 2023).

Another important aspect concerns teaching mediation. The pedagogical proposal of literary recommendation through short videos does not presuppose

unregulated exposure of images nor thoughtless use of social networks. On the contrary, it requires planning, authorization, ethical orientation, definition of pedagogical objectives, and participation criteria compatible with the students' age group. In this scenario, the teacher remains an essential mediator, responsible for ensuring that technology operates as a means of expanding the literary experience and not as a deviation from its formative purpose.

The power of this proposal also resides in its ability to consolidate an expanded reading community. When videos circulate in institutional spaces of the school or in carefully mediated contexts, reading gains new interlocutors: classmates from other classes, teachers, families, and the school community. Literary recommendation thus becomes a gesture of cultural mediation. The student not only reads: they participate in the social circulation of literature.

In this perspective, the proposal can be understood as a point of convergence between theory and practice. It pedagogically translates the discussion on multiliteracies by incorporating diverse languages; it dialogues with digital culture by recognizing new modes of discourse circulation; and it strengthens literary literacy by consolidating the student as a subject of reading, speaking, and recommending. It is, therefore, a proposal that preserves the aesthetic core of literature while updating its forms of mediation in the contemporary school context.

In the analyzed proposal, the short video functions as the culmination of a reading journey and not as a substitute for the literary experience. Before recording, the student must have contact with the work, participate in conversations about the text, organize their impressions, and understand the communicative purpose of the recommendation. This sequence is fundamental to prevent the activity from being restricted to performance or the appearance of the final product.

The elaboration of the recommendation script can constitute a relevant pedagogical moment. The teacher can guide students to present the title and author, briefly situate the narrative, indicate characters or aspects that caught

their attention, explain why they recommend the work, and formulate an invitation to read. This process contributes to developing synthesis, information selection, argumentation, and care for the interlocutor—competencies directly related to literary literacy.

Recording, in turn, mobilizes dimensions of orality and expression that often remain secondary in traditional reading activities. Intonation, posture, clarity, speech rhythm, and expressiveness become elements for communicating the reading experience. When addressed pedagogically, these aspects foster students' confidence and expand opportunities for participation, including for children who demonstrate greater ease with orality than with writing.

The circulation of videos must be carefully planned. Instead of broad and unregulated exposure, the school can organize safe institutional spaces, such as internal virtual environments, presentations to other classes, literary exhibitions, or controlled digital collections. Crucially, the production must have real addressees, and students must perceive the social function of the recommendation without compromising privacy, image protection, and the ethical principles involved in working with children.

The proposal can also strengthen the relationship between school and family. By making students' reading experiences visible, literary recommendation creates opportunities for family members to become acquainted with works explored in class and to value children's participation. This rapprochement can extend the reading environment beyond the school, fostering conversations about books at home and recognizing literature as a shared cultural practice.

From the perspective of multiliteracies, literary recommendation in digital format expands the possibilities for the social circulation of reading, allowing different languages to be mobilized in the construction of meaning. However, its pedagogical effectiveness depends on maintaining the central role of the literary work and the critical mediation of the teacher, preventing technological resources from assuming a greater role than the reader's formative process.

In this way, the literary recommendation activity through short videos has the potential to integrate different formative dimensions: reading, orality, authorship, digital culture, as well as actions that mobilize ethics, collaboration, and promote the social circulation of knowledge. Its success, however, depends on teaching planning, curation of works, processual monitoring, and formative assessment. More than evaluating the technical quality of the video, what matters is observing how the proposal contributes to broadening the comprehension of the work, student participation, and their bond with reading.

Final considerations

The reflection developed in this article aims to discuss the importance of literary literacy in contemporary schooling, in dialogue with multiliteracies, digital culture, and student agency. This articulation does not imply diluting literature into superficial media practices, but rather recognizing that reader development today occurs within broader language ecosystems, marked by multimodality, network circulation, and new forms of authorship and participation.

Throughout the text, it was argued that literary reading must remain an aesthetic, ethical, and humanizing experience, yet it can be expanded through pedagogical practices that value orality, sharing, recommendation, authorship, and the social circulation of works. In this perspective, multiliteracies do not compete with literary literacy; on the contrary, they can contribute to its revitalization, provided they are critically mediated.

The hybrid methodology adopted proved to be appropriate for this objective, as it allowed for the articulation of theoretical frameworks, normative documents, and the interface with the pedagogical proposal developed within the scope of the research. This pathway also demonstrated that the literary recommendation activity using short videos constitutes a consistent development of the conceptual discussion, by transforming theoretical

assumptions into a concrete didactic proposal aimed at students acting as readers-mediators in a digital environment.

It is concluded, therefore, that proposals of this nature offer promising avenues for working with literature in the early years of Elementary Education. By inviting students to recommend readings through short videos, the school recognizes their communicative repertoires, expands their discursive participation, and strengthens their identity as readers.

When guided by principles of qualified mediation, digital ethics, and the centrality of the literary work, this practice can contribute to reader development that is more critical, sensitive, authorial, and socially meaningful. This conclusion is consistent with the current curricular framework and with recent federal guidelines that associate school education with the development of competencies to act critically within digital culture.

The analysis carried out also highlights that student agency is not built in isolation, but in direct relation to teacher mediation and the quality of the proposed practices. The child becomes a protagonist when finding conditions to participate meaningfully, when their voice is taken into account, and when school activity offers them tools to better elaborate their reading experience. Therefore, the agency advocated here does not diminish the teacher's role; on the contrary, it demands even more qualified mediation.

Another aspect highlighted is the need to understand digital culture as an educational field traversed by possibilities and responsibilities. By working with short literary recommendation videos, the school can align itself with contemporary communicative practices, but it must do so using criteria of protection, ethics, and pedagogical intentionality. This stance avoids both the simplistic rejection of technologies and their uncritical adoption.

As a contribution, the article reinforces that literary reading proposals articulated with multiliteracies can be especially relevant in the early years of Elementary Education, a stage during which affective, cultural, and cognitive bonds with reading are consolidated. By recognizing students as readers capable

of speaking, recommending, and sharing, the school expands the possibilities for literary formation and fosters more meaningful reading experiences.

From a scientific standpoint, the study contributes to broadening the debate on the integration between literary literacy and digital culture by presenting a theoretical synthesis articulated with a pedagogical proposal applicable to the school context. It is hoped that the reflections developed here will support new investigations and inspire teaching practices committed to the critical, aesthetic, and participatory development of the literary reader.

Finally, it is emphasized that future research could deepen the empirical analysis of similar proposals, observing their effects on student engagement, the quality of literary interactions, the expansion of the reading repertoire, and family participation. Even so, the theoretical reflection developed here indicates that the articulation among literature, digital culture, and student agency constitutes a promising path toward renewing reader formation practices without losing sight of the centrality of the literary work.

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Note

1 Statement on the Use of Artificial Intelligence – Gemini, an artificial intelligence tool developed by Google, was used to assist in translating this article into English. The translated version was fully reviewed and adjusted by the editorial team to ensure fidelity to the original text, terminological accuracy, and compliance with the journal's editorial standards. The tool was not used to generate the article's arguments, analyses, or academic content.

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