Texts in Printed and Digital Media: facing reading practices and teaching objects to the training of proficient readers[1]

TEXTOS EM MÍDIA IMPRESSA E DIGITAL: CONFRONTANDO PRÁTICAS DE LEITURA E OBJETOS DE ENSINO PARA A FORMAÇÃO DE LEITORES PROFICIENTES

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Abstract: This present work claims the pedagogical place of the text to the teaching of reading practices used in two medias: printed and digital. Therefore, I start from the questioning: do the reading practices revealed from texts (of printed and digital media) indicate the necessity of new configuration to the training of competent readers communicatively? To answer this question, we observed the handling given on the topic "racism", in activities of manuals and in comments on digital media. The comparison of the objects based on the authors such as Coracini (2005), Kleiman (2009), Abreu (2014), Leurquin e Carneiro (2014), among others, enabled the identification of differentiated practices for each support. In the manual, they point to a stabilization of meaning centred in the text and the author, very common in the school situation. However, in the comments, the practices show a stabilization of meaning focused on the reader, typical in situations outside the school. The deviant characteristic to the production of meaning

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indicates a continuous tension in the handling given to the texts and the reading, highlighting the necessity of a teaching planning, considering the relation between the text diversion and the multiple media support to readers training following the new practices.

Keywords: Reading. Texts teaching. Digital media.

Resumo: O presente artigo reivindica o lugar pedagógico do texto para o ensino de práticas de leitura utilizados em duas mídias: impressa e digital. Assim, parto da problematização: será que as práticas de leitura reveladas a partir de textos (de mídias impressa e digital) sinalizam a necessidade de novas configurações para a formação de leitores competentes comunicativamente? Para respondê-la, observamos o tratamento dado ao tema "racismo" em atividades de livros didáticos e em comentários em rede social. O confronto dos objetos com base em Coracini (2005), Kleiman (2009), Abreu (2014), Leurquin e Carneiro (2014), dentre outros, possibilitou a identificação de práticas diferenciadas para cada suporte. No livro didático, elas apontam para uma estabilização de sentidos centrado no texto e no autor, típicas na situação de escolarização. Diferentemente, nos comentários, as práticas evidenciam uma estabilização de sentidos focado no leitor, típicas em situação fora do ambiente escolar. O comportamento divergente para a produção de sentido sinaliza uma contínua tensão no tratamento dado aos textos e à leitura, destacando a necessidade de ações de planejamento de ensino, considerando a relação entre a diversidade textual e os múltiplos suportes midiáticos para a formação de leitores em sintonia com novas práticas.

Palavras-chave: Leitura. Ensino de textos. Mídia digital.

Introduction

This research paper starting place is the reflection on the diversity of texts and reading practices that occur on several medias - from traditional textbooks to posts on social networks, which are seen, liked, and shared for thousands of Internet users. In accordance with Silva (2008), my interest turns to text functioning in concrete situations of cognitive and social use,

both collective and individual, influenced by the rules that permeate social interactions; and, according with Leurquin e Carneiro (2014), my interest turns to the appropriation of these uses as objects of reading comprehension teaching, that depend on the choices that the teacher makes on the types of knowledge that he or she considers relevant for the school context.

Skilled and multi-skilled readers are called upon to perform the tasks involved in the daily survival of common citizens. In a growing rate, we observe among youngsters the phenomenon of the use of mobile technology and its several apps to access information and solve school and professional difficulties. Without much difficulty, mobile technology allows people to create lists of songs, watch movies, engage in social media and interact with videos, images and comments posted daily online. Differently, in the school context, young Brazilians offer resistance to the fulfillment of activities proposed by teaching materials used throughout schooling years, which bring, for example, discussion of texts through activities that explore the text in several of its aspects: genre composition, production context, reading objectives, critical perception, intertextuality, among others.

These different attitudes identified in a scenario of similar literacy practices motivated the production of this paper. By 'similar' it is meant that the presence of multimodality and its various representations in texts is fundamental and recurrent in the referred scenario, not only for the understanding of digital media texts, but also for the understanding of print media texts, such as: images, letters design, colors, etc. Thus, this is definitely not a point of disagreement for such different behaviors in relation to the socio-communicative functioning of texts and the consumption of reading in these two universes.

The need to train readers and to address digital technologies in classes has been imposed by state bureaucracy through official documents that implement actions that interfere with teachers' classroom performance, even though no negotiation with these professionals is sought. To minimize such shortcomings, courses tackling information technology and projects on digital media are encouraged. Thus, regardless of any resistance, teacher's routines are compromised toward a supposed renewal of teaching much more by social pressure than by students' needs or for pedagogical reasons (BUIN, 2007).

So, given this context, I start from the following problematization: will reading practices evidenced in texts (of print and digital media) signal the need for new configurations for the formation of communicatively competent readers? By "reading practices", I am considering the reader's interrelation of a set of activities, involving code, image and socio-communicative context to undertake the complex task of accessing information, envisioning intentions and motivations for the understanding and sharing of texts on various media (KLEIMAN, 2009). For this investigation, such practices were evidenced by the prospect of students' response or written manifestation of social network users to the theme of "racism". This theme guided the selection of texts (chronicles and cartoons) and it was recurrent in the answers to the activities of reading comprehension in print media (textbooks) and also in responses to a feature in digital media.

Given the presented question, I sought to articulate theories and objects, in order to contribute to the dimension of reading teaching and its relationship with the diversity of texts in the print media and digital media. In addition, I reflect on the role of the teacher as mediator in the training of proficient readers in (non) school settings. In spite of being a widely disseminated and stabilized knowledge production theme in the academic environment, the theme of "racism" must be urgently revisited and analysed in the light of other spaces of language use, such as the space promoted by digital media.

My specific objectives are to confront the reading practices required in texts published in print media with those evidenced in texts found in digital media; and to relate them to the teaching strategies mobilized by teachers to promote critical-reflective readers. This concern is based on the deem that the formation of readers, as social subjects, is linked to what is done, not only in, but also outside of school, in other instances of literacy, commonly called of society. Thus, school and society are as fundamental for the formation of so-called civilized citizens. For this reason, it is essential to understand the informational needs transmitted and projected through textual diversity produced and conveyed in print and digital media (FREIRE, 2008).

This research is based on two theoretical-analytical orientations: the first one reflects on the notion of text and the reading practices underlying the two data sets, based on Coracini (2005), Kleiman (2009) and others; the second one, in turn, relates the aforementioned practices to the didactics/

pedagogics of the reading comprehension process in different medias and their implications for the teaching activity. To do so, authors such as Leurquin and Carneiro (2014), Abreu (2014), among others are taken as reference.

The data collected to carry out the present research are documents recognized by applied linguists as pertinent, within a new configuration, in which Applied Linguistics (LA) is assumed. This approach transcends the focus of the first studies of this interdisciplinary area, which is perceived as mediator by investigations on the teaching of foreign languages and mother tongue (ARAÚJO, 2014, p. 222). It is on the frontier between conceptions of text, teaching of reading comprehension, and diversity of materials available in digital media that another bias for LA is made possible.

1 Understanding the Texts and the Underlying Reading Perspectives

1.1 Reading practices in print media

The first set of data belongs to the print media, it was collected from the textbook "Português: linguagens" (Portuguese: Languages), used by the 8th grade of the Brazilian school system. This set of data consists of three texts (Images 1, 2, 3 and 4) of a reading unit retrieved from the Chapter eight, which presents reading comprehension activities and addresses the theme of social inequality and racial prejudice. The chapter is entitled "O povo: suas cores, suas dores" (The people: their colors, their pains).

The main text is a chronicle by Luis Fernando Veríssimo entitled "Povo" (People), whose theme revolves around the interest of the (white) mistress in dancing for her (color) maid's samba school. Complementing the presented text, two illustrations are brought as shown in Images 1 and 2:

Image 1

In Image 1, the illustration represents the image (on top) of a flag carrier and two women talking (on the bottom). These women represent the maid and the mistress, characterized by the clothes. It is the illustrated version of the chronicle's dialogue. Image 2 presented below brings the remaining text. Image 02 shows another illustration and a glossary with three entries to aid the understanding of the language code:

— Vocês não têm, sei lá, uma ala das patroas? Qualquer coisa.

— Se a senhora tivesse me falado antes...

— Eu sei. Agora é tarde. Para a fantasia e tudo o mais. Mas eu improviso uma baiana. Deusa grega, que é só um lenço.

— Não sei...

— Saio na bateria. Empurrando alegoria.

— Olhe que não é fácil...

— Eu sei. Mas eu quero participar. Eu até sambo direitinho. Você nunca me viu sambar? Nos bailes do clube, por exemplo. Toca um samba e lá vou eu. Até acho que tenho um pé na cozinha. Quer dizer. Desculpe.

— Tudo bem.

— Eu também sou povo, Geneci! Quando vejo uma escola passar, fico toda arrepiada.

— Mas a senhora pode assistir.

— Mas eu quero participar, você não entende? No meio da massa. Sentir o que o povo sente. Vibrar, cantar, pular, suar.

— Olhe...

— Por que só vocês podem ser povo? Eu também tenho direito.

— Não sei...

— Se precisar pagar, eu pago.

— Não é isso. É que...

— Está bem. Olhe aqui. Não preciso nem sair na avenida. Posso costurar. Ajudar a organizar o pessoal. Ajudar no transporte. O Alfa Romeo está aí mesmo. Tem a Caravan, se o patrão não der falta. É a emoção de participar que me interessa, entende? Poder dizer "a minha escola...". Eu teria assunto para o resto do ano. Minhas amigas ficariam loucas de inveja. Alguns iam torcer o nariz, claro. Mas eu não sou assim. Eu sou legal. Eu não sou legal com você, Geneci? Sempre tratei você de igual para igual.

— Tratou, sim senhora.

— Meu Deus, a ama de leite da minha mãe era preta!

— Sim, senhora.

— Geneci, é um favor que você me faz. Em nome da nossa velha amizade. Faço qualquer coisa pela nossa escola, Geneci.

— Bom, se a senhora está mesmo disposta...

— Qualquer coisa, Geneci.

— É que o Rudinei e Fátima Araci não têm com quem ficar.

— Quem?

— Minhas crianças.

— Ah.

— Se a senhora pudesse ficar com eles enquanto eu desfilo...

— Certo. Bom. Vou pensar. Depois a gente vê.

— Eu posso trazer elas e...

— Já disse que vou pensar, Geneci. Sirva o cafezinho na sala.

(Luis Fernando Verissimo. O melhor das comédias da vida privada. Rio de Janeiro: Objetiva. © Luis Fernando Verissimo.)

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ala: fila, fileira, partes de uma escola de samba, de um batalhão, de um prédio, etc.
alegoria: no carnaval, cada uma das figuras ou ornamentações que ilustram o enredo de uma escola de samba.
ama de leite: mulher que amamenta filho ou filha de outra mulher.

Image 2

In isolation, the two illustrations, registered in Images 1 and 2, guide the reader's expectation regarding the understanding and outcome of the chronicle, which can be summarized in two moments: friendly and unfriendly meeting between employer and employee; an unpleasant thought of the

mistress regarding the presence of a baby - represented through the pacifier. The reading of the text confirms this expectation that is revisited throughout the reading activities that guide the interpretation. Images 3 and 4 present the activities that follow the chronicle:

Estudo do texto

▷ COMPREENSÃO E INTERPRETAÇÃO

1. Observe que todo o texto é construído em forma de diálogo, isto é, ele reproduz diretamente as falas das personagens, sem intromissão do narrador. Que efeito esse recurso provoca no texto?

2. A patroa conversa com a empregada.

   a) Em que lugar ocorre a conversa?
   b) O que Geneci imaginava que a patroa fosse dizer?
   c) Pelo início da conversa, como você acha que tem sido a relação entre a patroa e a empregada até o momento? Por quê?

3. A patroa deseja participar do desfile da escola de samba de Geneci. Até então, a patroa tinha mostrado interesse pela escola de samba ou pelo carnaval? Justifique sua resposta.

A crônica e o retrato do cotidiano

Luís Fernando Veríssimo talvez seja o principal cronista brasileiro da atualidade.

A crônica é um gênero que nasceu no jornal e está diretamente relacionado com os fatos cotidianos. Com seu olhar sensível e muitas vezes crítico e humorístico, o cronista flagra momentos do cotidiano e dá a eles uma nova significação. É impossível ver o mundo da mesma forma depois da leitura de uma boa crônica.

Jupiter Unlimited/Image Plus

4. Para convencer Geneci, a patroa utiliza vários argumentos. Veja:

   • não quer ficar fora do carnaval
   • samba bem
   • ela também é povo
   • arrepia-se quando a escola de samba passa
   • quer sentir o que o povo sente

   • pode pagar
   • pode ajudar no transporte, nas costuras
   • vai ter assunto o resto do ano
   • vai causar inveja nas amigas

   a) Quais desses itens são argumentos que visavam convencer Geneci?
   b) Quais deles revelam os motivos reais de a patroa querer participar do carnaval?

5. Para aproximar-se de Geneci e conseguir seu apoio, a patroa se diz parte do povo e afirma que sempre tratou a empregada de "igual para igual". Observe os pronomes de tratamento utilizados pelas duas.

   a) Com que pronome a patroa trata a empregada? E que pronome Geneci utiliza para dirigir-se à patroa?
   b) Essas formas de tratamento confirmam a suposta igualdade entre elas?

6. Além de abordar a questão da diferença social, o texto também faz referência à diferença étnica entre as personagens.

   a) Qual é a cor da patroa e da empregada?

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Image 3

b) Para justificar que samba bem, a patroa diz "Até acho que tenho um pé na cozinha". O que ela quis dizer com isso?

c) Levante hipóteses: Por que a patroa se desculpa por ter dito que tem "um pé na cozinha"?

7. Segundo o texto, a ama de leite da mãe da patroa era preta. Conclua:

a) Que semelhança há entre Geneci e a ama de leite da mãe da patroa quanto a características profissionais, sociais e étnicas?

b) Que semelhança há entre a patroa e a mãe dela, do ponto de vista social e étnico?

c) Com que finalidade a patroa menciona a ama de leite de sua mãe? Justifique sua resposta.

8. Deixando de lado a relação de patroa e empregada que tinham, a patroa diz: "Em nome da nossa velha amizade. Faço qualquer coisa pela nossa escola, Geneci". Que sentido tem no contexto a palavra **nossa**, da expressão "nossa escola"?

9. Como a patroa insistisse em colaborar com a escola de samba, Geneci encontra um meio de ela participar: cuidando de seus filhos.

a) Entre amigas, é normal uma cuidar dos filhos da outra?

b) O fato de a patroa não saber quem são Rudinei e Fátima Araci confirma ou nega a amizade entre as duas? Por quê?

c) E a reação da patroa: confirma ou nega a amizade?

10. Observe as duas frases do final do texto.

a) Como você acha que a patroa está se sentindo quando diz "Já disse que vou pensar, Geneci"? Por que ela se sente assim?

b) Qual é o modo verbal utilizado na frase "Sirva o cafezinho na sala"? O emprego desse modo verbal revela o lado patroa ou o lado "amiga" da personagem?

c) A patroa quer ser servida na sala. O emprego da locução adverbial **na sala** é fundamental para a interpretação geral do texto. Explique por quê.

d) Dê sua opinião: A "velha amizade" entre Geneci e a patroa deverá continuar? Por quê?

11. O texto "Povo" é humorístico. Contudo, além de promover o riso, ele tem outra finalidade. Qual é ela?

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Desigualdades e disparidades

O Relatório Nacional de Acompanhamento dos Objetivos de Desenvolvimento do Milênio (ODM) divulgado, esta semana, no site do Pnud aponta para a diminuição das disparidades entre negros e brancos na educação mas sem que o mesmo acontecesse com a queda da desigualdade de renda, que teve apenas um breve recuo entre trabalhadores negros e brancos.

[...]

Entre a população que trabalha, o rendimento de pretos ou pardos melhorou um pouco mais que o dos brancos, e a inequidade caiu. Na população como um todo a pobreza encolheu, mas a redução foi semelhante entre os dois grupos — a desigualdade, portanto, se manteve. Na avaliação do estudo, "os dados indicam a persistência de práticas de discriminação". [...] "O gênero, a raça, a etnia e o local de nascimento de uma criança brasileira ainda determinam, em grande parte, suas oportunidades futuras. Essas desigualdades têm repercussões diretas também na saúde da mulher e na razão da mortalidade materna", afirma a coordenadora-residente interina do Sistema das Nações Unidas no Brasil, Marie Pierre Poirier, na apresentação do relatório.

(www.pnud.org.br/raca/reportagens/index.php?id01=3437&lay=rac. Acesso em: 5/4/2010.)

Image 4

Images 3 and 4 show eleven questions of understanding and interpretation on the text. In order to answer the questions, the identification of information works as a starting place, although other operations are requested from the students. As it can be noticed if we analyse the following example:

Example 1

> 3. A patroa deseja participar do desfile da escola de samba de Geneci. Até então, a patroa tinha mostrado interesse pela escola de samba ou pelo carnaval? Justifique sua resposta.

Example 1 highlights an operation that leads the reader to a given response, starting with an assertion that is taken as true in "*A patroa deseja participar do desfile da escola de samba de Geneci.*" (*The mistress wishes to participate in Geneci's samba school's parade*). Through this piece of information, the reader is led to seek novelties in the text, which must be compared as they are discovered to construct an individual response. Other questions call for a type of guidance that transcends the code, and lead the reader to a reflection on the aims and intentions of the central character, emphasizing the understanding of imagery, stylistic features and meaning, although not explaining them, as it can be perceived in Example 2 bellow:

Example 2

6. Além de abordar a questão da diferença social, o texto também faz referência à diferença étnica entre as personagens.

a) Qual é a cor da patroa e da empregada?

b) Para justificar que samba bem, a patroa diz "Até acho que tenho um pé na cozinha". O que ela quis dizer com isso?

c) Levante hipóteses: Por que a patroa se desculpa por ter dito que tem "um pé na cozinha"?

Example 2 presents in two of its subtopics the following questions, "*a) Qual é a cor da patroa e da empregada?*" (a. What are the colors of the mistress and the maid?) and "*c) Levante hipóteses: Por que a patroa menciona a ama de leite de sua mãe? Justifique sua resposta.*" (c. Come up with hypothesis: Why does the mistress mention her mother's wet nurse? Justify your answer.). The reader connects the meaning units through the recognition of the phrasal units, and also by considering background and textual knowledge. Regarding the textual knowledge, we observe the logical-temporal relationship, emphasizing scenario, characters and themes, as the statement in item 6, "*Além de abordar a questão da diferença social, o texto também faz referência à diferença étnica entre as personagens*" (In addition to addressing the issue of social difference, the text also refers to the ethnic difference between the characters). As for the background knowledge, we observe that the reader is requested to make inferences about the meaning of the expression "*um pé na cozinha*" (literally: 'a foot in the kitchen', the expression refers to being of black ancestry), plus the reader also needs to come up with hypothesis for the fact that the mistress apologized about using the expression "*um pé na cozinha*".

In observing the diversity of strategies undertaken for the understanding of the chronicle, we observe activities designed to activate the reader's knowledge that make meaningful the processing required in the act of reading (KLEIMAN, 2009). The following example follows the same principle:

Example 3

7. Segundo o texto, a ama de leite da mãe da patroa era preta. Conclua:

a) Que semelhança há entre Geneci e a ama de leite da mãe da patroa quanto a características profissionais, sociais e étnicas?

b) Que semelhança há entre a patroa e a mãe dela, do ponto de vista social e étnico?

c) Com que finalidade a patroa menciona a ama de leite de sua mãe? Justifique sua resposta.

Example 3, similarly to Example 2, starts with an assertion for the reader to situate him/herself in relation to a later presented request: "*a ama de leite da mãe da patroa era preta*" (the wet nurse of the mistress's mother's was

black). In both, activities proposals guide the processing of linguistic knowledge interrelated to other aspects of the text, addressing specifically discursive aspects regarding the theme of racial prejudice. These type of activity is not recurrent, most questions presented in the activity signal an attempt to homogenize meanings that could arise from the text. The questions do not problematize the relationship between social inequality and the racial issue addressed. The range of answers that go beyond value judgments requires the observance of historical, social, cultural and ideological aspects, that are sometimes silenced in the conduct of the teacher. This type of question determines what can and should be discussed in order to maintain the place of subjects in a power relation (CORACINI, 2005).

Reading on the book unit, we detect the presence of two more texts that are organized differently from the previous one, although they manifest a similar reading comprehension approach evidenced in the examples previously analyzed. The texts are cartoons and their purpose is to reinforce the theme or conflict announced by the chronicle. The cartoon presented is reproduced in Image 5:

Leia o cartum abaixo, de Quino.

Esta criaturinha é filha de gente humilde da região. E nós compramos para ela a roupinha, os brinquedos, tudo, porque, na verdade, nós gostamos dela como se fosse da família.

(¡Qué presente impresentable! Buenos Aires: Ediciones de la Flor, 2004. p. 50. Tradução dos autores.)
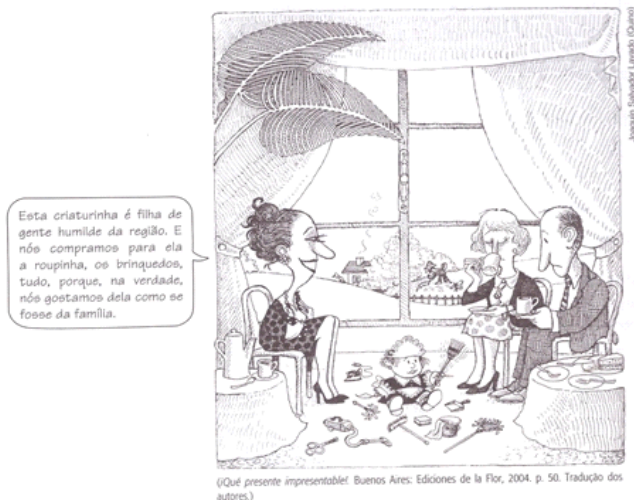
Image 5

The cartoon is authored by Quino and question 3 (see Example 4 that follows) addresses it.

Example 4

3. Compare o que diz a dona da casa no cartum de Quino e o que diz a patroa da personagem Geneci no texto "Povo".

> "Eu sou legal. Eu não sou legal com você, Geneci? Sempre tratei você de igual para igual."

a) Em que se assemelham?

b) O humor é feito para divertir. Contudo, às vezes, ele pode cumprir outros papéis. Com base nos dois textos, responda: Que outro papel o humor pode ter?

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Example 4 requests the comparison between the cartoon and a fragment taken from the chronicle "Povo" (People). It is a mental movement of comparison between a new situation and a given information. The image is incorporated to a situation, apparently hypothetical, reproduced in the literary text, conferring currentness to the reflection encouraged by both texts and tackling the humorous effect in the texts by asking the readers to compare the characters "*Em que se assemelham?*" (How are they similar?) and by questioning "*Que outro papel o humor pode ter?*" (What other role can humor have?), question that derives from the lack of sense of the ridiculous presented in both texts.

A different cartoon is also reproduced in the same unit, in the section named "*Trocando ideias*" (Exchanging Ideas) (p. 55):

(Piracicaba – 30 anos de humor. São Paulo: Imprensa Oficial do Estado, 2003. p. 94.)

Dê sua opinião: Por que a mulher desse cartum não se inclui entre as mulheres brasileiras?

Image 6

Image 6 reproduces a cartoon by Hupert. Similarly to the previous example, a question address the cartoon. The question works as a closure for the reading comprehension unit:

Example 5:

Dê sua opinião: Por que a mulher desse cartum não se inclui entre as mulheres brasileiras?

(State your opinion: Why is the woman represented in the cartoon not included among the class of Brazilian women?)

Example 5 accounts a reflection that projects the discussion promoted by the chronicle and the previous cartoon (Image 05). However, the possibility of expressing opinions allows the reader to mobilize different kinds of knowledge, undertaking a citizenship exercise that requires a notion of reading that surpasses the cognitive and metacognitive perspectives.

It is not only a matter of establishing language, genre and world knowledge to establish analogies or comparisons between the themes conveyed in the texts. In order to relate the linguistic and the nonverbal aspect of the cartoon in focus, it is essential that the reader should be familiar to the historical and social aspect that underlie text productions. These text productions "are usually articulated to complex collective actions and are closely related to the performance of nonverbal actions, interventions on the environment or manipulation of objects, which requires a multimodal approach" (BRONCKART, 2008, p. 106).

When a student is presented to such a request as "State your opinion", a risk that is taken by the teacher is that s/he may have to accept a response that points to unpredictable directions. The absence of a reflection on the implication of genres for textual comprehension makes it difficult to perceive language as action and the need to relate it to real social practices, therefore promoting a distance between what is practiced *in* and *outside* of school.

On a positive note, we highlight the suitability between the choice of varied texts (Images 1, 2, 5 and 6) and their relation to the comprehension strategies mobilized in the activities (Images 3, 4 and 6). This adaptation comes from a theoretical consensus, mobilized by the authors of the textbook, and reinforces the idea that "a text is an object that, although regular, manifests itself as heterogeneous, flexible and multifunctional" (ANTUNES, 2009, p. 51).

On the other hand, typical school practices are evident in the activities that approach reading comprehension beyond a core theme by using strategies that explore varied degrees of understanding, but overlook power relations inherent in discourses promoted by the answers directed by the set of questions.

In particular, the exploitation of the theme "racism" is limited to a limited number of activities, restricted to the time and space of the classroom. Evidently, this limitation could be redefined by a reflection on the restrictions imposed by social roles occupied by the subjects undertaking the reading comprehension activity, students and teacher, and a reflection on the the limitations of the medium (print media) in which the texts circulate.

A different aspect observed in this typical schooling practice concerns the absence of a reflection on the diversity of the textual genres that take

part in thematic units of textbooks. The multimodal aspects, like the illustration style and its colors palette, are neglected not only in the chronicle, once that even the cartoons are not taken as objects of teaching and learning by themselves. This negligence contributes to the perception of a reading practice that still takes text and author as determinants for the production of meaning (CORACINI, 2005). Even considering the knowledge brought personally by the reader to the comprehension process, this knowledge depends on an "authorization" given by the text. Other possibilities of meanings than not those "authorized" ones are not stimulated, and different possibilities of understanding what is said are continuously modified given the multiplicity of other reading demands, such as those that digital media affords.

1.2 Reading practices on digital media

The second set of data originated on digital media and is composed of an image of the journalist Maria Júlia Coutinho (Image 7), who was a victim of racism, comments (Images 9 and 10) posted on social media about her, and the transcription of a news report published by the news anchor William Bonner, from *Jornal Nacional* [2] (Image 8).

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[2] The most popular television news show in Brazil.

William Bonner interrompe Jornal Nacional para Maju comentar caso racismo enfrentado na net

Retrieved by https://www.youtube.com/watch?v=PH8vkEybJbA, news report aired on July 3rd 2015, access on March 1st 2016.

Image 7

Image 7 is a screenshot from a Youtube video of the moment when the aforementioned news anchor asked his colleague live to talk about what happened. This news report can also be found transcribed at <https://www.youtube.com/watch?v=oTEi30gc8Uw>. It gained repercussion not only on TV, but also on several social networks (Twitter, Instagran, Youtube, and Facebook) and, later, in newspapers. In short, the transcribed passage reports: a) the crime that occurred on the internet, with the expression "*50 criminosos publicaram comentários racistas*" ("50 criminals posted racist comments"); B) the support shown by internet users through the excerpts "*milhares e milhares de pessoas manifestaram a indignação e o repúdio aos criminosos*" and "*Somos todos Maju*" ("thousands and thousands of people expressed indignation and

repudiation of the criminals" and "We are all Maju"), c) the reaction of authorities in the passage, "*E isso também acabou provocando a reação das autoridades...*" ("And it also ended up mobilizing the authorities... "), and, finally, d) the position of the victim, "*eu já lido com essa questão do preconceito desde que eu me entendo por gente...*" ("I've been dealing with prejudice since I was very young... ").

In order to set the limits of our research, I will refer to some posts that were published on social networks that exemplify the nature of the comments characterized by William Bonner regarding the theme.

Image 8

Image 08 displays some of the comments that are mentioned in the transcription of the news report. These will be reproduced here for the analysis of the type of strategy employed by the user to express his/her thoughts about the theme. In fact, it is possible to notice the manifestation of prejudice in all nine posts in Image 08. They address the victim through stereotypical jokes, with emphasis on her profession and ethnicity. Through highlighting her profession, the arguments either refer to the racial quotas or to the role of weather presenter, according to examples 06 and 07 below:

Example 6
"*só conseguiu emprego no JN por causa das cotas preta imunda*". ("You only got a job at JN (*Jornal Nacional*) because of the racial quotas, you filthy black").

The post in example 06 triggers structured and selective knowledge about the racial quota system in Brazil, a measure that is not considered fair by some members of our society. In this case, the attacker uses cognitive strategies that appeal to shared knowledge in order to produce meaning, therefore promoting the reader's agreement/support either through the information that is added or the agreement with his/her point of view. A different strategy can be identified in the following example:

Example 7
"*só foi ela chegar aí que o tempo ficou seco igualmente a um carvão em cinzas*". ("As soon as she arrived, the weather became dry like coal in ashes")

Example 7 reveals, on the part of the reader, the use of the expression "as soon as she arrived" to produce a new meaning, associating the presence of the presenter in the studio with the function of weather presenter. The user's strategy is to associate the use of the specific jargon, used in weather report - "the weather became dry" -, to the dissatisfaction of her presence on TV, comparing her to "coal in ashes". It is possible to notice, however, that such dissatisfaction is not related to her professional performance, but to a metaphorical value judgment of bad weather associated with her presence. The example is based on the emergence of multiple and continuous re-creation of meaning of the texture of texts and the intertexts, motivated by the heterogeneity and unpredictability of the production of meaning.
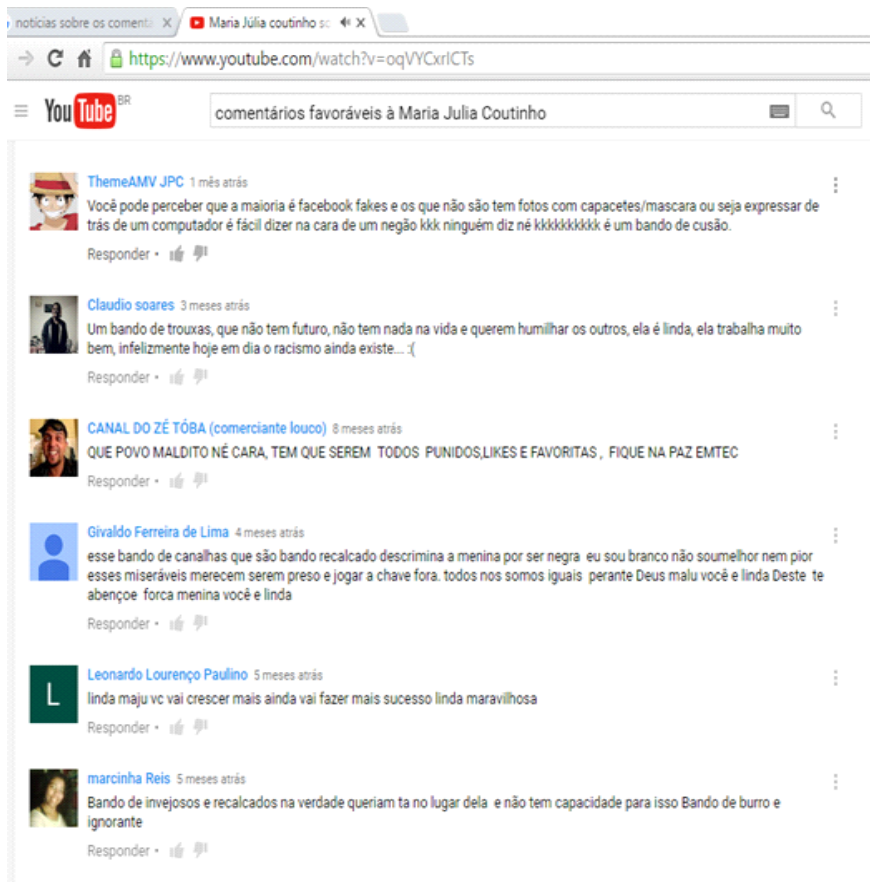
Example 8

"*o que são 100000000 pretos na lua? R. Um eclipse total*" ("What are 100000000 blacks on the moon? R. A total eclipse ")

Example 8 registers the presence of a question to address the topic. The manifestation of prejudice appears as an individualized expression based on world knowledge, shared by individuals of a culture where black people did not use to have relevant social and economic roles. In addition, through the joke, the reader uses what Koch and Elias (2006) refer to as communicational knowledge, taking into account a certain way of saying it, with the right amount of information and vocabulary selection to jokingly produce derogatory meaning about the topic.

Examples 06, 07 and 08 are declarations in which readers revealed the multiple possibilities of meaning attributed to the forms of knowledge (textual, genre, world, and so forth) that they possess. The mobilization of this diversity of forms indicates that a non-school reading practice is defined not by the topic or text itself, but by the individual, influenced by a dynamic ideological context, linked to the historical-social moments that travel through his/her subconscious (CORACINI, 2005).

The following image shows a set of comments produced in order to show support to the victim and, although displaying an opposing perspective, point towards conclusions similar to the ones in the posts in Image 8.

Image 9 displays six comments posted after the manifestation of prejudice against Maria Júlia Coutinho, and addressed the subjects involved: victim and attackers. The following examples, taken from the image above, are samples of the aforementioned support. We highlight two examples for each of the recipients.

Retrieved by https://www.youtube.com/watch?v=oqVYCxrICTs

Image 9

Example 9

"a maioria é facebook fakes e os que não são tem fotos com capacetes/mascara ou seja expressar de trás de um computador é fácil dizer na cara de um negão kkk ninguém diz né kkkk um bando de cusão". ("Most of them are facebook fakes, and the ones that are not have photos with helmets/mask, expressing yourself behind a computer is easy, saying that to the face of a nigga hahaha no one does, right? hahaha bunch of assholes")

The position expressed in example 9 reveals a conscious reading strategy, in which the reader reflects and has control over his/her arguments, based on recognizable textual elements (KLEIMAN, 2009), as in "facebook fakes" and in "have photos with helmets/mask". The use of these elements emphasizes the argument that is built in favor of the victim, as well as reinforces the position of the reader in relation to the allegation of opportunism based on the fragment "expressing yourself behind a computer is easy, saying that to the face of a nigga hahaha no one does…". Interpersonal relationships become more relevant than the reference shown at the beginning of the comment.

Example 10
"*Um bando de trouxas, que não tem futuro, não tem nada na vida e querem humilhar os outros, ela é linda, ela trabalha muito bem, infelizmente hoje em dia o racismo ainda existe ...*" ("A bunch of idiots, who have no future, have nothing in life and want to humiliate others, she is beautiful, she is doing a great job, unfortunately racism still exists these days...")

Example 10, unlike the previous one, expresses a value judgment through terms such as "bunch of idiots" and "have no future". The reader's argument is built on the expectation that the attackers, although having no prestige and belonging to a lower social class, want to humiliate those who have prestige and belong to higher social classes; in this case, the journalist, signaled by the pronoun "she". This type of thinking reveals that the reader builds meaning based on the common sense that is found in clichés, such as the idea that "the poor have no future", "the poor are rebellious".

These findings are in line with what Coracini (2005) mentions about the control of the production of certain senses to the detriment of others. Saying is conditioned to the repercussion of social movements in defense of human rights, promoting several branches in the way of conceiving individuals and their relationships with others. The comments do not define a clear boundary between what is attributed to the victim and what is attributed to the criminals, the fragment, "... have nothing in life and want to humiliate others ..." seems vague or misplaced as an argument in defense of the victim. In example 11, the comment is addressed to the presenter:

Example 11

"*Bando de invejosos e recalcados na verdade queriam tá no lugar dela e* **não tem capacidade para isso** *Bando de burro e ignorante*". ("A bunch of envious people that actually wanted to be in her shoes and have no capacity for it Bunch of ignorant asses.")

The comment in Example 11 is based on the presenter's professional capacity, although it is based on an unauthorized inference, which appeals to common sense. In order to be "in her shoes", it is necessary to demonstrate a capacity above the average, assumed by the reader, and impossible for the attackers to reach.

Example 12

"linda maju vc vai crescer mais ainda vai fazer mais sucesso linda maravilhosa". ("beautiful maju you are going to grow even more will be more successful pretty amazing")

Example 12 shows a compliment on the presenter's physical appearance as a way of showing sympathy for her pain. In this case, the strategy seems to be motivational and follows the principle of creating expectations regarding the fate of the situation. The excerpt "you are going to grow even more" seems to appeal to the idea that the prejudice that the presenter is being a victim of will bring benefits as compensation, such as being more successful. The production of meanings is expressed in this affective mark to show sympathy. You cannot change the condition of being black, but by believing in your own beauty and success, you can change fate. It is a comment directed to the presenter's self-esteem.

In general, the fragments reflect a given production of senses mobilized from the notion that "the text forms a network in several dimensions and occurs as a complex process of cognitive mapping of factors to be considered in its production and reception" (MARCUSCHI, 2009). For this reason, meaning is built during the interaction, which reinforces that recognizing words and phrases is not enough. In this interaction, the reader's experiences and knowledge must be considered.

Thus, examples 6 and 9 are great examples of this interaction for communicative competence. Despite divergent positions regarding the topic, both examples reveal a communicative competence regulated by a production of meaning that goes beyond the perception of an individual as a producer, since linguistic-textual information crosses the opinion that is expressed. Due to the presence of this condition, the two examples approach school practices. Differently, examples 07, 08, 10, 11 and 12 show ways of producing meaning in which the arguments that support the readers' position are related to various experiences, individual and collective ones, influenced by sociocultural and ideological contexts, which are more distant from the school atmosphere and therefore highlights the evidence of non-school practices.

2 About texts, the teaching of reading, and the formation of readers in different medias

The texts from print and digital media, taken as the starting point for the analysis of reading practices evidenced in the activities and racist comments, led us to some reflections to be pointed out in this section. The first one of them concerns the diversity of texts and the mobilized reading practices, displayed on the table below:

Table 1: Diversity of mobilized reading practices in the texts

Text/Reading practices	Print Media	Digital Media
Textual Diversity	Chronicles, cartoons (textbook)	Report, news, comments (Social Media)
Reading school practices	1, 2, 3, 4 (Activities)	6, 9 (Comments)
Non-school reading practices	5 (Activities)	7, 8, 10, 11, 12 (Comments)

Table 1 shows intertextuality as an essential aspect for the production of meaning in relation to the theme. It is one of the factors that involve the action of individuals (of pragmatic order) to build possible meanings, as a

result of several actions and sanctions that the text, considered as "fabric", suffers, (MARCUSCHI, 2009, p. 40). Associating this conception to a pedagogical reading practice is to consider that individuals need to articulate and master knowledge (linguistic, contextual and genres) in view of the adequacy of the communicative context, (ABREU, 2014).

Another finding is that both print and digital media present school and non-school practices. The result of this observation could signal an ideal situation for the formation of readers, if the mobilization of these practices were less marked. However, this is not the case.

The predominance of school-based practices in the print media (Examples 1, 2, 3 and 4) to the detriment of non-school practices in digital media (Examples 7, 8, 10, 11 and 12) indicates a very marked polarization, that is, on the one hand we have the practices required in textbooks signaling the production of meaning centered in the text; And on the other hand are the practices demonstrated in the comments pointing to the position of individuals. What is expected, however, is that progress in the digital world be taken advantage of by schools, considering what should be adopted as innovative and what should remain significant. In order to achieve this, it is necessary to understand that "it is not the resources that define learning, it is the people, the pedagogical project, the interactions, the management" (MORAN, 2013, p. 12). Teachers should act as mediators of practices that integrate the knowledge acquired in the school context with the one found in real situations, therefore enhancing learning for the multiple social functions of the school, so as to cooperate with the formation of individuals who are socially more responsible.

Thus, insisting on the formation of proficient readers is to invest in a teaching plan that considers individuals (and their social, historical, cultural and ideological formation), the text (in various communicative situations and discursive genres implied in a continuum of skills) and the media that convey textual diversity.

For the media, the incorporation of digital technology as a resource that introduces new language actions has been boosted in textbooks. However, an exploratory study by Rafael e Silva (2015), based on the analysis of technological resources that are present in textbooks as a reading action plan,

found that digital literacy practices function as a rather motivational than a methodological resource. If textbooks are responsible for guiding the majority of teaching practices in the school context, it is crucial to rethink the methodological approach that considers digital media as an object of study and of relevant and complementary teaching in order to reconfigure reading practices that are necessary to the formation of readers that will be able to act in various contexts, not only at school.

Final Considerations

The final considerations for what I propose to reflect in this paper, based on the analysis of reading practices (school and non-school ones) mobilized in two sets of data, are summarized in two observations. The first concerns questioning the need for new configurations (or not) to the formation of communicatively competent readers. The answer points to an affirmative position. Yes, there is a need for new configurations to the formation of readers. In the case the teaching of reading and texts, the notion of communicative competence goes beyond the mobilization of strategies for the production of meaning that involves only the text, such as the practices required in textbooks; it is necessary to use strategies that retrieve the position of the individual according to the evidence verified in the comments. In addition, deviant behavior to the production of meaning, in both situations, signals a continuous tension in the treatment of texts and reading, highlighting the need for educational planning actions, which consider the relationship between textual diversity and multiple media supports for the formation of readers who are acquainted with new practices.

The second consideration takes the term "teaching action" as the basis for a new configuration to the teaching of reading and texts, permeated by two findings that must be present in a teaching plan: 1. The need for *reference knowledge*, which clarifies the answer to the question *what to teach when we teach reading?*; and 2. Evidence of methodological knowledge, which allows an operationalization on *how to associate aspects from digital media to the classroom context, reading on paper?* In other words, conducting a teaching action on an object, even if it is reading, which is well stabilized in academic production

and in the didactic materials available, implies considering actions whose conceptual, methodological and evaluative steps are clearly articulated with the use and production of these objects in a primary education setting.

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