

Literary practices in digital media

Las prácticas literarias en medios digitales

Adair de Aguiar NEITZEL, Janete BRIDON, Maria de Fátima Tonin Lunardi
CORREA
Universidade do Vale do Itajaí

Recibido: Septiembre 2012

Aceptado: Abril 2013

Abstract

This research was conducted in a public high school in the state of Santa Catarina, Brazil, among 23 students from 15 to 16 years of age. The objective was to analyze how these/or no article third graders are related to reading in/read digital media. Eight sessions of 50 minutes and a chat among all participants were carried out in order to identify their repertoire and their reading practices. The survey indicated that 100% of them had their first opportunity to read visual or electronic poetry. That shows that a wider discussion on language and literature teachers' attitudes is necessary in relation to the formative assessment for the reader.

Keywords: Electronic poetry, visual poetry, reading, literature, chat.

Resumen

Esta investigación fue desarrollada en una escuela pública de enseñanza media de Santa Catarina, Brasil, con 23 estudiantes de 15 a 16 años. El objetivo fue el de analizar cómo los alumnos del tercer año se relacionan con la lectura en medio digital. Ese proceso tuvo lugar en ocho encuentros de 50 minutos y un *chat* entre los participantes. Ese *chat* constituyó el instrumento de recolección de datos por medio del cual se intentó identificar el repertorio de los alumnos y sus prácticas de lectura. La investigación indicó que para el 100% del grupo esa fue la primera oportunidad de lectura de poesías visuales o electrónicas, señalando la necesidad de que se amplíen los programas de formación de lectores también en la Enseñanza Media.

Palabras clave: Poesía electrónica, poesía visual, lectura, literatura, chat.

It must be said that the princess Ateh was the protector of the most powerful Khazar religious sect, referring to themselves as hunters or readers of dreams. Its encyclopedia was nothing more than an attempt to gather the notes taken during these centuries by hunters of dreams, noting their experiences.

(Pávitch, 1989, p. 185).

Once upon a time a princess named Ateh, Khazar people's princess, tried to protect a book called Khazar Dictionary, reconstituted by the hunters of dreams, which were pursued by a vast legion of demons. Even for the most unsuspecting reader, the title, which brings a synopsis of the function of one of the characters in the book of Milorad Pávitch, *The Khazar Dictionary*, brings no news, because the reader has become accustomed to stories that begin with the jargon 'Once upon a time'. But the reader should be aware that this is not a common story. This book brings many concurrent versions of the same episode, including the one about Princess Ateh. A book written in entries, with no beginning, middle or end, where the reader chooses which page to start reading and when he/she is going to interrupt it. Just like a Russian nesting doll (Matryoshka doll), *The Khazar Dictionary* contains three books within it: Red Book, Green Book and Yellow Book, being the first one from a Christian version of the polemical Khazar, the second comes from an Islamic source and the third from a Hebrew one. The words of these books have marks: star, moon and cross, which indicate where the reader can find references about them. The inverted triangle indicates that the entry can be found in all three books and the signal "A" means that is located in Appendix I.

In case the reader opts for a diagonal reading, tergiversating the text, he will trace a route that will rarely be traced by another reader, which involves going over the work with an investigative eye, looking within the three books simultaneously for the facts related to that entry. Each one incorporates the previous fact, and, therefore, it always gets rejuvenated, giving rise to the new within the old, as stated by Wandelli (2003). By moving towards an endless search for the characters of the original edition of the destroyed Khazar Dictionary, the reader discovers that the book was torn, stained and falsified due to unfaithful translations.

The Khazar Dictionary is a literary work that requires a reader who is not only interested in the action or in the end of the story, in order to achieve satisfaction, because of the euphoria that the suspense of the narrative provides. The text is not, this way, connected to a comfortable reading practice (Barthes, 1993). It is not a text of easy pleasure. It requires, from the reader, to be eager for knowledge and allows him/herself to navigate with no compass, which will take him/her to pursue courageously the entries. This reader "[...] will go through the book like a forest, from sign to sign, guided by the star, the moon and the cross. Another time, he/she will read it as the hawk that flies only on Thursday, or he/she can flip it and roll it as if it were a 'magic cube'". (Pávitch, 1989, p. 21).

We have brought this work to the fore, because it requires, from the reader, an investigative reading practice, which drives him/her to confront different points of view, so that the reader can make his/her choices. Thus a reader who does not want a finished work or a writable text, as conceptualized by Barthes (1992). A book that allows the reader to consider the text as a material that requires an abandonment attitude of established truths, inserting him/herself into a movement of disbelief and search. *The Khazar Dictionary* is a project organized to encourage writable reading methods, productive, which requires the reader to make a research movement that makes the subject to perceive the text not as a solid material, but as a network of

relationships opened to interferences. It is precisely this type of intervention within the text that we seek to lead students into: a reading style that generates research movements.

The new educational paradigms postulate the idea of an education in which students become agents of learning. The classroom is a space constituted as an environment for knowledge construction, which requires that reading and research are the key elements of the process. Thus, the teacher stops being observed by the students, and starts being the observer who can describe the students' differences and potential. In this conception, the student is the subject of the learning process that observes, explores, questions, formulates hypotheses, constructs and internalizes concepts. But, for the student to start as a researcher, we need to enable experiences that allow the formation of concepts, which is enlarged by reading. This way the reader will develop skills to produce his/her own text, oral and written, improving his/her communication skills, learning to argue, to substantiate their disagreement with confidence, to propose alternatives, when engaged systematically in reading.

As we live in a time of wide access to information, where technological advances are being used in all levels of knowledge, education can adopt technology to instigate such experiences. The computer and the Internet are tools connected to the world that can help the teacher in the task of educating, and by using the computer as a tool for reading and research, the teacher can abandon the role of a teacher who simply transmits content and assume the role of someone who can articulate the process of knowledge construction. In turn, the user who uses the Internet expands his/her theoretical framework through reading, interpreting, selecting information and establishing connections to finally share the information gathered and start the process of constitution of a researcher, which is the base towards the formation of concepts and development of personal synthesis. Thus, "Information technology and communication have acquired special significance in this society of multiplicities, becoming a point of support for scientific thinking". (Régis, 2002, p. 10). Learning to search and select information in order to, through them and the experience, build knowledge has become a real need of the present society. This activity, however, depends on reading skills.

Given these assumptions, we came up with the objective to analyze how the third graders of high school in a state school in Barra Velha, Santa Catarina, Brazil, related themselves to reading through digital media, especially literary texts available in digital libraries, observing the research movement in which they are inserted. We started with the reading of texts available on the NUPILL site (www.nupill.org), testing some possibilities of reading and using this site as a strategy for teaching literature in high school. The NUPILL digital library has, in its collection, more than 680 works, titles, and in its database more than sixty thousand works and about sixteen thousand Brazilian and Portuguese authors. It is also included in the database information about the authors.

The research happened in eight sessions of 50 minutes and ended with a chat between the 23 third graders from the School of Basic Education (which are the research subjects) and researchers from the universities: UFSC, UNIVALI,

UNIVILLE, NTE - Educational Technology Department of the Regional Education Council of Joinville, SC, and three students of the Alexandre Guilherme Figueredo School of Basic Education, city of Balneário Piçarras, SC. The chat was the instrument used for data collection and, by analyzing this data, we tried to identify the students' repertoire, their reading methods and, specifically, how they relate themselves with literary texts available in digital media.

Digital literary text: art and technique in a combination of senses

In the art of today's eloquence, there is an emphasis in a powerful reaction against the classical meters; criticism hopes that within a few years the conventional meters and prosthetic will disappear from literature workshops. The feeling embodied in the eloquence, free as the nakedness of the gladiators, and, at the same time, powerful. The style overthrew verse. The stanzas are measured by the spirit breaths, not with the thumb of Grammar.
(Pompéia, 1995, p. 93).

Dr. Claudio, character of *O Ateneu (The Athenaeum)* by Raul Pompéia, written in the nineteenth century, discusses the fate of poetry, and, by doing so, he writes the prophecy that one day the verse will be free of conventional meters and grammar, urging that a freer style will survive. Over the following centuries, the prophecy came true through the free verse: concrete poetry, visual and electronic poetry in digital media, among others. Not only poetry takes up a new way, but also novels become free of certain structures - the hypertext novel -, both inviting the reader to a reading that does not deplete its meaning. They invite the reader to surpass through a plural text. There were many works that contributed to the process of opening and popularizing this other way of making literature, as exemplified by Cózar (1999) in detail. Right now, we want to discuss the characteristics of these texts available in digital libraries and the process of literary reception via the "computer" apparatus.

The digital text, on the one hand, consists of a system using symbolic representation common in printed media, which are graphic symbols. On the other hand, this symbolic system propagates through machines that have unusual reading tools for readers of printed books, peculiarities of digital texts, such as scroll bars, dictionaries, word finder, increase or decrease of letter size, among others. There is evidently literariness that distinguishes a digital text from a printed text. Antonio conceptualizes electronic text as "the one that comes into existence in electronic media, in distinction of the text of the printed media, which can also be called cybertext". (Antonio, 2008, p. 147, our translation)¹. This can present itself as a file in Word for Windows or in Adobe Acrobat Reader, free of hyperlinks, resembling a printed text. According to the author, even if it presents itself this way, without referring to other web pages, "it has

¹ All the quotes in this article were translated by the authors.

special and differential features, especially in relation to the file forms and its availability, when compared to the printed text". (Antonio, 2008, p. 147).

Besides its construction and propagation being used by new devices, its reception also occurs in a different way, requiring other sensory perceptions of the reader. It cannot be denied that the textual apparatus influences the reception of the work, especially when we refer to artistic expression, as in the case of literature. The reader grasp of meaning involves a series of visual, sonorous and structural rhythms, among others. However, it also requires an aesthetic relation, as the verbal and printed poetry.

Reading a tecnopoetry in any kind of media is a similar activity to opening a book to read verbal poetry, to see visual poetry, to hear a sonorous poetry, to attend performative poetry, to visit a poetic installation, to access electronic poetry. In all these procedures a common activity prevails: poetry. Independently of the supporting element, there is the poetry reading, no matter what kind it is. The poetic word is present throughout tecnopoetry and determines a spatial, basic, developing configuration. (Antonio, 2008, p. 38).

Neitzel (2009, p. 166) states: "Before the computer screen, our reading luggage of the printed hypertext (not necessarily of all or any writing) can facilitate our action of navigation on the screen". Following this logic, the reader - who focuses on novels like *The Khazar Dictionary*, which constantly provokes him/her to make choices, which can be replaced by a new reading that is always ruminative -, would become familiar with the dynamics of hypertext, and, easily, would devote him/herself to reading practices on the computer. By exploring new genres that have arisen with the computer science, such as electronic poetry, hypertextual narratives, combinatorial textual experiments, among others, we can conquer those who are still not readers, because reading through computerized equipment has not been much explored in the school environment, and is still seen as a novelty. In addition, the computer may appear more attractive in some aspects, especially for the younger generations who carry a profile different from the last century's generations, as we could see on this study during the chat. During the meetings in the computer room, students showed themselves to be very stimulated by the visual and electronic poetry. None of them had had contact with electronic poetry before, nor had experienced reading practices of visual poems.

If the poem in digital media needs the computer to exist, the visual characterizes itself by recognizing the image as a universal entity, and use it indiscriminately, to the point of being recognized as a visual object. "The word, in this case, is very well explored and placed, forming a harmonious whole that enables the 'Sreader' - the one who reads and sees or just sees - a plethora of readings, according to his/her level of knowledge, world experience, culture and education". (Pontes, 2007, p. 20). By conceptualizing the visual poem, Pontes emphasizes the visuality of the text and how it enables the work to be read and reread by various interpretative biases. The reader, before the visual text, remains in interpretative drifts, because the 'almost' lack of syntactic constructions extends the possibilities of the text meaning. Once in digital

media, according to Antonio (2008, p. 47), there is the transformation of non-verbal language into verbal-visual language, verbal-sound into visual-sound language.

Visual poetry precedes electronic poetry, and, today, they share the same space. Through Capparelli's site (www.capparelli.com.br), we can expand our understanding of the boundaries between visual and electronic poetry. The poet presents visual poems, and, in another link, the same poems are available as cyberpoems. In this case, they emerge with sound and movement, reinforcing the concept that electronic poetry makes use of computing resources that distinguish it from the visual poetry. Thus, the distinction between these digital artistic objects is the fact that cyberpoems make use of resources and potentialities of the digital media.

The contact with poetry in digital media, whether visual or electronic, allows the reader to build a fruitive² relationship with literature because its spatial and imagery exploration emphasizes the aesthetic function of the poem. With regard to the reception, both require the development of appreciative skills, mainly because it is a production that, by its semantic open nature, generates large sets of interpretation.

Analyzing data

The electronic poem is a recent literary expression, because its production and wide dissemination depends on the computer and internet apparatus. Only in the nineties, it began to spread in Brazil and in schools, but it still needs to be remembered as it has been noticed during this study. Of the twenty-three high school third grade students, young people aged 15-16 years, none of them had had contact with electronic or visual poetry prior to this study, which caused anxiety in the group by the new possibilities of this kind of production.

Researcher 5: Are you a student? Did you like the project?

19:58 Student 9: Yes, I liked it, especially the Virtual Poetry, because it shows us other literary possibilities.

When they faced visual and electronic poetry, both on the computer, the group expressed interest in investigating their similarities and/or differences. They noticed that some visual poetry, as the ones written by the Campos brothers, is now available as electronic poetry. From this observation, they began to investigate their differences.

Student 1: What is the difference between the electronic poetry and visual poetry?

20:01 Researcher 1: Ah ... so... there are some differences, but there are things in common as well.

20:02 Student 1: Can you tell me some differences?

² Fruition is a term used by Barthes (2010) to explain the behaviour of the reader towards a literary text. A fruitive relationship is built when the text moves the reader away from his/her comfort zone. Therefore, the reader reacts actively to the text: he/she thinks, he/she reflects, he/she becomes intrigued.

20:03 Researcher 1: Of course.

[...]

20:12 Researcher 1: Electronic poetry can be a simple poem placed online.

Student 1: I see...

Researcher 1: Imagine, for example, that poem "Minha terra tem palmeiras...", remember?

Student 1: Yes!

20:13 Researcher 1: Now, imagine that the person who uploads it makes links between words and images of palm trees, thrushes ... so this makes it electronic poetry.

20:14 ...then "normal" poetry becomes electronic.

Student 1: I see...

Researcher 1: Now, there are other poems online, which have sounds, letters, words, that form images.

20:15 ...you can sometimes manipulate them ...

20:16 Student 1: Ok!

Researcher 1: ...and there was visual poetry long before electronic poetry.

Student 1: Let's say that now I understand!

20:17 Researcher 1: In the 17th century there were Portuguese people who played with typography in the poems.

Researcher 1 had an important role in the process of building knowledge about the differences between visual and electronic poetry, responding, questioning, and appropriately intervening. It is not present in the speech of the researcher an apologetic or apocalyptic position towards reading in digital media. Through this dialogue, the researcher seeks to provide the student with the idea that, prior to electronic poetry, many literary experiments were produced with the aim of exploring the aesthetic function of poetry, emphasizing that "[...] the possibility to receive texts, images and sounds on the same object - the computer - profoundly changes the whole relationship with the written culture". (Chartier, 2002, p. 28). Moran, when discussing about the school need to integrate the computer as a resource in the learning process, emphasizes the importance of "integrating the traditional dynamics with the innovative ones, writing with audio-visual, the sequential text with hypertext, the face-to-face encounter with a virtual one". (Moran, 2000, p. 140). The author invites us to notice the necessity of including new teaching methods by the teacher, which favours the inclusion of students in the technological world, enabling provocative reading situations, stimulating research and concept formation. The reflection on the object of study leads the subject to want more, to formulate proposals that indicate associative and investigative thinking, as we can see in the sequence:

20:58 Student 16: I understand visual poetry can be electronic, but can the electronic poetry be visual? Clarify this for me...

A logical inquiry takes the subject 16 to extend his discoveries that are partly made possible by the position that his interlocutor assumes in the chat and partly due to the

teaching strategy employed during the meetings: reading and research. Both allowed him to become aware that the electronic and visual poetry have unique characteristics that differentiate them. The insertion of sounds, movements and shapes transforms the visual poetry into electronic, shaking the concept of poetry. The visual poetry, when linked to the influence of computer technology, becomes electronic, as this is

[...] a kind of contemporary poetry: consisting of words, graphic shapes, images, graphics, sounds, animated or not animated elements, mostly interactive, hypertextual and/or mediatic and provide an electronic text, a hypertext and/or a hypermedia. (Antonio, 2008, p. 114).

Computer technologies can thus contribute to extend the reading practices, assuming a prominent role in the formation of individuals that are closely connected with on-screen reading. The novelty captivates them by the new literary possibilities, but it is a practice that cannot be episodic, it must be combined with others that provide access to the text.

It is necessary that the education in general fits the new environment of multiple "screens" and use techniques and instruments until recently seen as unusual. Without abandoning the written word and certainly not the traditional blackboard, it is necessary that the different sources of knowledge learn to complement each other, and that the virtualities that the image possesses are explored for the benefit of the use of reason. (Camps, 2009, p. 140).

This reading allows the reader new literary approaches and draws those who do not like reading nearer. Chartier (2002, p. 27) emphasizes that "the world of electronic texts also removes the rigid restrictions imposed on the reader's ability to intervene in the book". This intervention can boost reading practices, as we can see in the following dialogue:

Researcher 7: I am a Literature teacher and I would like to know about your readings.

19:44 Student 22: Readings of the project?

19:45 Researcher 7: Yes.

Student 22: The only readings that I saw were the texts of electronic poems that are not exactly texts...I thought they are cool because they were not texts like the other boring ones that we read, especially for those who do not like reading like me.

During the process of texts exploration available in digital libraries, we tried to develop the reading activities through research. Students were always encouraged to seek answers to their questions, the researchers stimulated the students to have doubts, so they could invest more and more in the research activity. This was noticeable many times in the chat when some students questioned, confronted data, sought to expand concepts of literary texts, as we can see in the sequence:

Student 4: If I print one of these animated poems, does it continue to be electronic?

Researcher 4: It remains visual, but it has lost its appeal.

20:48 Student 4: So, I believe that electronic poetry can only be seen in an electronic device ... is this a good difference between them?

Researcher 4: Yes, because of its resource... when printed, it may lose it.

20:51 Student 4: Yes, but many of them do not make much sense.

The student questions the researcher about the difference between visual and electronic poetry, seeking to identify its characteristics. This attitude indicates an awakening to the characteristics of this object, the poetry in electronic media, which can take him/her to build concepts, which represents a cultural growth.

In other students' statements, we realized the fragility of their literary repertoire as well as the lack of intimacy with the text. The research *Retratos da leitura no Brasil* (Portraits of reading in Brazil) indicates that childhood and adolescence are the periods when people read the most. It is clear, therefore, the importance of the school to be a space for reading promotion, for access to the text, and also a space for teaching the students how to read, enabling the development of their reading skills. Cunha (2008, p. 13) identified a framework of malformation of the necessary skills for reading, due to "the weakness of the educational process: 17% read very slowly, 7% do not understand what they read, 11% do not have the patience to read and 7% have no concentration". This fragility is responsible for students, in high school, not being able to dominate the literary codes and not being able to build an opinion about what they read, indicating just a comment if they liked it or not, without identifying the reasons.

20:10 Researcher 3: Did you like to participate in the project?

20:13 Student 9: I liked it, especially the Visual Poetry.

20:15 Researcher 3: About the visual poetry, what did it call your attention? The resources used in the poem or the content?

20:19 Student 9: Because visual poetry shows us literary possibilities. I liked the poetry Calligram [by] Apollinaire, which are words in the form of a horse.

As we stated before, visual and electronic poetry demand, from the reader, skills that differ from the verbal printed poetry, because both explore the image to exhaustion. We know that the new generation participates early in this technological universe (cinema, TV, internet, e-books ...), they have extensive experience in visual reading. Based on this principle, it is understandable the cause of the preference of students for this poetic genre. However, we cannot ignore that the practical reading is something that builds up, perfecting itself by practice, which allows the reader to pass from one stage to another. If there is difficulty in reading and interpreting in printed media, this same difficulty will appear in electronic media, as shown in the following dialogue:

Student 17: It was the visual poetry, surely, but I missed a few times... but the times I was there, it was pretty cool.

19:46 Researcher 5: Visual poetry ... Can you understand it well?

Student 17: No, I found it complicated.

Researcher 05: ...or was it too difficult?

Student 17: It is something very interesting in spite of not being able to interpret it.

19:47 Researcher 5: ...but the practice will help as well as other readings...

Student 17: It's true.

Researcher 5: At your age, I couldn't imagine reading a poem and understanding it, nowadays it is almost easy.

19:48 Student 17: Yeah! When I started reading, some poems I could not understand, but some I did.

We can see that some students have realized that differences between text and image, when talking about digital poetry, become relative. The visualization of the poem is an element that must be well explored and that the meaning of the poem is constructed by setting intimacy with the poetic elements. The understanding that visual poetry is dissociated from word and that it possesses an artistic value, devoid of the verse, interferes with the process of interpretation. This occupies various possibilities of the designed element that puts the reader face-to-face with an abstract painting, and for that it may be perceived as the art of participation, of action.

Researcher 7: What poems did you read by Arnaldo Antunes?

20:08 Student 19: I didn't read the poems, I tried to understand Arnaldo Antunes's images, I tried to analyze those question marks, they could be several things.

The signs exposed in Arnaldo Antunes's poem and their meanings depend on the surface, the line, the color, the visual elements that comprise the abstract sign. The reader does not always have a reference to help him/her build the meanings. Sound and image become writing data in the process of reconstruction of the language. At the same time that these characteristics approach, the poem, from a semantic internationalism, is placed in a position of marginality, especially in the school environment, which prioritizes the word because it is imbued with a utilitarian character. For this group, whose contact with this kind of literary production had not yet started, not even in printed material, which means that they were little aware of concrete poetry and other experimental avant-garde movements, there was some sympathy with the means employed in the text circulation, which was the computer. However, the mean itself does not offer other possibilities of interpretation different from the printed versions.

20:09 Researcher 8: That's good ... me too ... what did you most like reading on NUPILL site?

20:13 Student 3: I liked the works as examples of intertextuality and I liked the electronic poetry

20:15 Researcher 8: And which one did you find it most difficult to understand?

20:16 Student 3: The visual poetry.

The difficulty of understanding the visual poetry can be justified by the multiple reading possibilities that they allow, as they play with the plural possibilities of

meaning, allowing broad semiotic relations. The reader is invited to wander through the text collecting evidence that will assist him/her in the construction of meanings, not counting, in many cases, on verbal elements. The invitation to the open construction of contexts and ideas can mean both a challenge and an ease in the signification of the text.

20:29 Researcher 7: Do you like poetry?

20:30 Student 21: I like it but I don't really read poetry. I read textbooks.

Researcher 7: Why?

Student 21: ...newspaper :)

Researcher 7: Is it for your age or this has nothing to do with it?

20:32 Student 21: In fact, for lack of knowledge... I do not have books of poetry.

This statement reinforces the need for educational institutions to make use of the digital media for literary and/or artistic ends. Beiguelman (2003) brings a rich universe of sites that have cultural practices that redefine new reading experience, illustrating how computers change and enlarge both reading and writing. The computer can enhance and streamline our reading experience. Besides, as we saw in the statements of the students, the computer can introduce them in this process. One thing is certain: the "change in the physical support of writing forces the reader to learn new attitudes and new intellectual practices". (Chartier, 2002, p. 28). We do not adopt the same practice of reading when dealing with a manuscript, a printed text or an electronic one.

However, not only the reception of text changes with its production. Leveraging the poem through its visuality also corresponds to a new poetic attitude. When observing the testimony of some poets who experiment with new media for poetic creation, as Fernando Aguiar (2010), we find that the search for new languages for poetry and visual exploration of the poem, beyond the verbal poetry, redefines the experience and places of reading. The use of computers enhances the poem as an aesthetic object, and, in this sense, technology is an aid to poetic expression.

Conclusions

Contrary to the direct associations promoted by the school in reading and interpretation of literary texts, which are responsible for our stunted ability to perceive the text as an open and porous universe, electronic poetry puts us face-to-face with reading practices constructed by intersections between the languages that make us "think of other ways of reading that are not guided by a restricted semiotic" (Beiguelman, 2003, p. 20).

The students' conversations with the researchers brought to light a reality that needs to be widely discussed, that is the attitude of the language and literature teacher regarding the formative assessment for readers in high school. A third grade student spends more than eleven years in school and his/her experience of reading printed materials is so shallow that any approach to the text becomes difficult. The school still maintains him/her at the edge of the educational process, because reading, fundamental strategy for knowledge acquisition and construction of the reflexive subject, is not yet

understood as a form of appropriation of the world. Of the twenty-three students who participated in this study, none of them was a reader of digital libraries, none of them knew visual or electronics poetry and many proved to be no readers.

A huge universe of texts has been made available day by day in digital libraries. The mobility and flexibility of electronic texts can seduce and engage the student in this universe, because it is a trend that is more compromised with art than with pedagogy. Although the book is perceived as an object and instrument of intellectual value, the number of readers is still precarious. The reading revolution will not happen through the new features, but through the change of the school behavior towards the book. The literary text cannot only be brought to the classroom as a condition of instrumentality, guided by the perspective of pragmatism, by its utilitarian value. The literary text has to create a movement of awareness of its aesthetic functions.

Referencias bibliográficas

- AGUIAR, F. Entrevista: Fernando Aguiar. *Revista Contrapontos*, UNIVALI, v. 10, n. 3. 2010. Retrived from: <http://siaiweb06.univali.br/seer/index.php/rc/article/view/2437/1711>>. Accessed in: 23 Jan. 2012.
- ANTONIO, J. L. (2008). *Poesia Eletrônica: negociação com os processos digitais*. Belo Horizonte: Veredas & Cenários.
- BARTHES, R. (2010). *O Prazer do Texto*. Tradução J. Guinsburg. São Paulo: Perspectiva.
- BARTHES, R. (1992). *S/Z - uma análise da novela Sarrasine de Honeré de Balzac*. Tradução de Léa Novaes. Rio de Janeiro: Nova Fronteira.
- BEIGUELMAN, G. (2003). *O livro depois do livro*. São Paulo: Peirópolis.
- CAMPS, V. La educación en medios, más allá de la escuela. *Comunicar*. n. 32, v. XVI, 2009, *Revista Científica de Educomunicación*; p. 139-145. Retrived from: <<http://www.revistacomunicar.com/index.php?contenido=detalles&numero=32&articulo=32-2009-17>>. Accessed in: 23 Jan. 2012.
- CHARTIER, R. (2002). As revoluções da leitura no ocidente. In: ABREU, Márcia (Org.). *Leitura, história e história da leitura*. Campinas, SP: Mercado de Letras: Associação de Leitura do Brasil; São Paulo: FAPESC.
- CÓZAR, R. de. (1991). *Poesia e imagem: formas difíceis de ingenio literário*. Sevilla: El Carro de la Nieve.
- CUNHA, M. A. da. (2008). Acesso à leitura no Brasil: considerações a partir da pesquisa. In: INSTITUTO PRÓ-LIVRO. *Retratos da leitura no Brasil*. São Paulo: Imprensa Oficial: Instituto Pró-livro. Retrieved from:

- <<http://www.prolivro.org.br/ipl/publier4.0/dados/anexos/48.pdf>>. Accessed in: 19 Nov. 2011.
- MORAN, J. M. (2000). Ensino e aprendizagem inovadores com tecnologias. *Revista Informática na Educação: Teoria & Prática*. Programa de pós-graduação na Informática na Educação. Universidade Federal do Rio Grande do Sul, vol. 3, n. 1, Porto Alegre.
- NEITZEL, A. de A. (2009). *O jogo das construções hipertextuais*. Florianópolis: UFSC; Itajaí: Univali.
- PÁVITCH, M. (1989). *O dicionário Kazar*. Edição feminina. Tradução Herbert Daniel. São Paulo: Marco Zero.
- POMPÉIA, Raul. (1995). *O ateneu*. 3. ed. São Paulo: Ática.
- PONTES, H. (2007). *Poemas Visuais e Poesias*. 2. e. São Paulo: Dix Editorial.
Retrieved from: <www.poemavisual.com.br/downloads/Poemas_Visuais_Riso.pdf>.
Accessed in: 23 Jan. 2012.
- RÉGIS, C. (2002). *O texto no espaço virtual: A leitura em rede*. Dissertação Programa de Pós-graduação em Literatura Brasileira, Área de concentração: Teoria da Literatura, Departamento de Língua e Literaturas Vernáculas, Centro de Comunicação e Expressão, Universidade Federal de Santa Catarina, Florianópolis. Disponível em: <http://www.nupill.org/arq/clarmi.pdf>>. Acesso em: 5 jan. 2012.
- SOUZA, M. C. P. de. Conceito material de “texto digital”: um ensaio towards a material concept of “digital texts”. *Revista Texto Digital*, v. 5, n. 2, dez. 2009.
Retrieved from:
<<http://www.periodicos.ufsc.br/index.php/textodigital/issue/view/1429>>. Accessed in: 25 jan. 2012.
- WANDELLI, R. (2003). *Leituras do hipertexto – viagem ao Dicionário Kazar*. Florianópolis, SC: Editora da UFSC e Imprensa Oficial.

Correspondencia con los autores:

Adair de AGUIAR NEITZEL

Universidade do Vale do Itajaí

Dirección: Rua Victor Breneisen, 47, Centro, Barra Velha - SC, Brasil,

CEP 88390-000.

e-mail: neitzel@univali.br

Teléfono: 55- 47-99618800

Janete BRIDON

Universidade do Vale do Itajaí

Dirección: Rua Pedro Bento da Silva, 732 – Centro, Camboriú – SC, Brasil,

CEP: 88340-335.

e-mail: jbridon@terra.com.br

Teléfono: 55-47-33656947

Maria de Fátima TONIN LUNARDI CORREA

Universidade do Vale do Itajaí

Dirección: Rua Pouso Redondo, 41, Centro, Balneário Piçarras- SC, Brasil

Cep: 88380000.

e-mail: fatima_lunardi@hotmail.com

Teléfono: 55-47-8485-5019