

ENSINO DA LITERATURA DIGITAL

COLÓQUIO INTERNACIONAL

TEACHING DIGITAL LITERATURE

INTERNATIONAL CONFERENCE

Programa/Programme

25 de julho / July 25

ANFITEATRO 3 / AMPHITHEATER 3

8.30-9.30 Inscrição/Registration

9.30 Cerimónia inaugural / Opening Ceremony

João Costa (Secretário de Estado da Educação / State Secretary of Education)

Teresa Calçada (Comissária do Plano Nacional de Leitura / Commissioner for the Portuguese National Reading Plan)

Rui Gama (Diretor da Faculdade de Letras / School of Arts and Humanities Director)

Manuel Portela (Diretor do Departamento de Línguas, Literaturas e Culturas / Languages, Literatures and Cultures Department Director)

Carlos Reis (Coordenador do Centro de Literatura Portuguesa / Centre for Portuguese Literature Director)

Ana Maria Machado (Comissão Organizadora / Organizing Committee)

10.00 Conferência / Keynote lecture

[Roberto Simanowski](#) (scholar of cultural and media studies), *Literature and Digital Media. Notes on Theory and Aesthetics*

11.00 Coffee Break

11.30

[Giselly Moraes \(Universidade Federal da Bahia\) e Dinéa Muniz \(Universidade Federal da Bahia\), *Respostas leitoras à literatura infantil digital, recursos sonoros e mediação*](#)

[Alice Atsuko Matsuda \(Universidade Tecnológica Federal do Paraná\) e Jaqueline Conte \(Universidade Tecnológica Federal do Paraná\), *Materialidade e evanescência dos app-books: os livros digitais interativos para crianças e os entraves para uma educação digital*](#)

12.30 Almoço/Lunch

14.00 Mesa-redonda:/Roundtable: *Teaching Inanimate Alice around the world*

Ana Maria Machado (Universidade de Coimbra) – moderadora/moderator

[Ana Albuquerque e Aguilar \(Universidade de Coimbra\) and Ana Maria Machado \(Universidade de Coimbra\), *Through the looking glass: reflections on how Inanimate Alice entered Portuguese classrooms*](#)

[Ian Harper \(Executive Producer, Inanimate Alice\) and Valerie Harlow Shinas \(Lesley University\)](#)

[Martina Fittipaldi \(Universidad Autònoma de Barcelona\), *Inanimate Alice: How do children read digital multimodality?*](#)

[Rui Mateus \(Universidade de Coimbra | Escola Básica e Secundária de Alcains\), *Alice Inanimada \(episódio 1\) e “Avó e neto contra vento e areia”, de Teolinda Gersão. Ou como legitimamente ler literatura digital no atual currículo do 3.º CEB*](#)

[Svetlana Kuchina \(Novosibirsk State Technical University\), *Teaching electronic literature in Russia: NSTU initiative project*](#)

16.00 Coffee Break

16.30

Luciana Gattass (PUC –Rio de Janeiro), *Presença e Literatura Eletrônica*

[Diogo Marques \(Universidade Fernando Pessoa\), Paulo Silva Pereira \(Univ. Coimbra\) e Rui Torres \(Universidade Fernando Pessoa\), *A ciberliteratura \(re\)velada: da alquimia à ecocrítica e outras perspectivas pedagógicas*](#)

20.00 Jantar/Dinner

26 de julho / July 26

ANFITEATRO 3 / AMPHITHEATER 3

9.30

[Juan Pedro Martín Villarreal \(Universidad de Cadiz\), *Literatura digital y memoria en el aula ELE. "El poema que cruzó el atlántico" de María Mencía*](#)

[José Dias \(Univ. Varsóvia/Warsaw\), *Telling stories with maps and brackets: interactive fiction writing with Twine and foreign language learning*](#)

[María Isabel Morales Sánchez \(Universidad de Cádiz\), *Aplicaciones de literatura digital como herramienta para el aprendizaje de la lengua, la cultura y la literatura en la enseñanza superior*](#)

11.00 Coffee Break

11.30

[Sidse Rubens le Fevre \(independent researcher\), "Tell us why it's interesting!"-Turning Student Scepticism into Digital Competencies](#)

[Ana Marques da Silva \(Universidade de Coimbra\), *Literacia e Literatura Digital: desafios e possibilidades na sala de aula*](#)

SALA 6 / ROOM 6

9.30

[Workshop](#)

Manuel Portela (Universidade de Coimbra) e Cecília Magalhães (Universidade de Coimbra), *ARQUIVO LDOD EM PRÁTICA: dinâmicas digitais de leitura, edição e escrita* do Livro do Desassossego

11.30

[Workshop](#) (cont.)

[Yolanda De Gregorio \(Universidad de Cádiz\),
Aprendiendo con la literatura digital. Fitting
the Pattern en el aula](#)

13.00 Almoço/Lunch

14.30 Visita à Biblioteca Geral / Visit to the Library of the University of
Coimbra

16.00 *Coffee Break*

16.30 Conferência / Keynote lecture

[Scott Rettberg \(University of Bergen\), Teaching Electronic Literature
with Electronic Literature](#)

17.30 Encerramento / Closing Ceremony

Ana Maria Machado (Comissão Organizadora / Organizing Committee)

Manuel Portela (Diretor do Programa de Doutoramento em
Materialidades da Literatura / Materialities of Literature PhD Program
Director)

RESUMOS/ABSTRACTS

KEYNOTE SPEAKER

Roberto Simanowski
(scholar of cultural and media studies)

Literature and Digital Media. Notes on Theory and Aesthetics

Roberto Simanowski is a scholar of media and cultural studies and holds a Ph.D. in literary studies and a Venia Legendi in media studies. He is the founder and editor of the journal on digital culture and aesthetics dichtung-digital.org (1999-2014) and the author of several books on digital culture and politics, including *Digital Art and Meaning* (University of Minnesota Press 2011) *Data Love* and *Facebook Society* (both Columbia University Press 2016 and 2018), *Digital Humanities and Digital Media: Conversations on Politics, Culture, Aesthetics and Literacy* (Open Humanities Press 2016) as well as *Waste: A New Media Primer* and *The Death Algorithm and Other Digital Dilemmas* (both MIT Press 2018). Roberto worked as professor of German Studies at Brown University and as professor of Digital Media Studies and Digital Humanities at the University of Basel and at City University of Hong Kong. He lives as media consultant, op-ed contributor and author in Berlin and Rio de Janeiro.

KEYNOTE SPEAKER

Scott Rettberg

(Univ. Bergen, Noruega/Norway)

Teaching Electronic Literature with Electronic Literature

Electronic Literature by Scott Rettberg (Polity, 2018) is a book designed to introduce new audiences to electronic literature. Rather than specializing in one particular genre or theoretical concern, the book takes a comprehensive approach to introducing the histories and genres of electronic literature.

Electronic Literature places the most significant genres of electronic literature in historical, technological, and cultural contexts. These include hypertext fiction, combinatorial poetics, interactive fiction (and other game-based digital literary work), kinetic and interactive poetry, and networked writing based on our collective experience of the Internet. The book argues that electronic literature demands to be read both through the lens of experimental literary practices dating back to the early twentieth century and through the specificities of the technology and software used to produce the work.

Considering electronic literature as a subject in totality, this book provides a vital introduction to a dynamic field that both reacts to avant-garde literary and art traditions and generates new forms of narrative and poetic work particular to the twenty-first century. It is essential reading for students and researchers in disciplines including literary studies, media and communications, art, and creative writing.

I wrote *Electronic Literature* based on my experiences of teaching e-lit over the course of the past two decades. There are many useful monographs and edited collections available that are focused on e-lit, which I have used over the years in teaching, along with readings of primary source works of e-lit, but even when such excellent books as N. Katherine Hayles's *Electronic Literature: New Horizons for the Literary* did provide a solid introduction to the genres of electronic literature, they did not provide the kind of backbone for a semester-long course in electronic literature that I could hand to students who were not familiar with the topic before taking the course. *Electronic Literature* was driven to a large extent by a need for such a text. My claim, which could be read as either bold or conservative, that we should read electronic literature through the lens of genres that connect in their origins to the twentieth century literary and artistic avant-garde, is driven largely by a desire to provide a logical structure and focus to a pedagogical approach. At the same time, I hope that the book is not simply read as a textbook, as the text opens up new

approaches to electronic literature for both specialized researchers and general literary scholars as well.

During this presentation, in addition to sharing the general framework and approach of the book, I will share three teaching plans for semester-long courses for Electronic Literature, each focused on a different topical approach, each using the book along with other articles and works of e-lit:

- 1) Electronic literature as literary studies
- 2) Electronic literature as creative writing
- 3) Electronic literature as critical approaches to digital culture

I will also present companion research collections we have developed in the ELMCIP Electronic Literature Knowledge Base, which make documentation of the works and criticism referenced in the book more readily available to teachers.

Scott Rettberg is Professor of Digital Culture in the department of linguistic, literary, and aesthetic studies at the University of Bergen, Norway. Rettberg is the author or coauthor of novel-length works of electronic literature, combinatory poetry, and films including *The Unknown*, *Kind of Blue*, *Implementation*, *Frequency*, *The Catastrophe Trilogy*, *Three Rails Live*, *Toxi•City*, *Hearts and Minds: The Interrogations Project* and others. His creative work has been exhibited both online and at art venues including the Venice Biennale, Inova Gallery, Rom 8, the Chemical Heritage Foundation Museum, Palazzo dell'Arte Napoli and elsewhere. Rettberg is the author of *Electronic Literature* (Polity, 2019), the first comprehensive study of the histories and genres of electronic literature and winner of the 2019 N. Katherine Award for Criticism of Electronic Literature

Respostas leitoras à literatura infantil digital, recursos sonoros e mediação / Reader responses to digital children's literature, sound resources and mediation

1. Introduction

Digital children's literature, as we have defined it, is a form of children's fiction that is produced to circulate in digital media. Its main features are multimodality, interactivity and discontinuity. These features amplify in many ways the interactive and interpretive resources the reader has access to. In this work, we look especially at the first distinctive feature of this literature, multimodality; an aspect that requires the reader to articulate the different semiotic modes for the production of meaning.

Although this work was born from a doctoral research that sought to analyze the role of sound resources in the construction of the implicit digital narrative reader, we sought to approach the text also in the context of its practices through a mediation experiment in literary applications with children, in a school environment.

From the incipient character of the object, the empirical step was limited to an exploratory study, since the intensive, detailed and precise study would require a greater methodological advance. In this way, we characterized the experience as punctual, sensitive and open, in search of a reader response of six children from six to eight years to four applications of digital literature, focusing on the interactions with the sonorous aspects of the work.

2 Methodology and analysis of reader responses

In this work, we rely on Rosenblatt's study (2002) on the reader's responses to the text, affirming that the reader and the work complement each other, and each reading occurs in a transactional relationship, being a singular event marked by the choices and attitudes of the reader to the work, being able to carry out a more or less literary reading depending on their personal purposes and dispositions.

From this perspective, it is in the reader-text relationship that the work is concretized as literature, that is, as an aesthetic experience or not. In this sense, the soundtrack, as part of the literary work, is also amenable to a more or less aesthetic reading, being part of the sensitive and intellectual experience of the work that is (re) constructed by reading. In this way, the formation of the digital literary reader requires the development of a certain attitude towards what the sound communicates so that the reading experience is fully realized.

This proposal of mediation involved the realization of literary workshops, with the objective of identifying aspects of the transactional relationship between work and reader, focusing on the implications of the soundtrack in this process. Through conversations with the children about the appbooks, Rita la lagartija (GRAU, 2011), Por cuatro esquinitas de nada (RUIILLERS, 2013), Es así (VALDIVIA, 2011) and La Manzana Roja (ORAL, 2014), and other mediation activities, we intend to know how they are perceived and what meanings they attributed to those elements in that context. A brief semi-structured interview was also conducted, with three of the six subjects of the research, in which we sought, from a second reading, to deepen questions regarding the experience of the workshops.

Conversations in workshops and interviews were based on Chambers' (1993) proposal, whose focus in the book *Dime* postulates that conversations about reading experience, when mediated by appropriate questions, may favour a students' ability to read literary texts.

The dynamics of the workshops involved letting the children interact with the devices freely, for a given time. Afterwards, we would make an opening wheel and read the applications in double. Finally, we had? a conversation and I forwarded the production proposal of the day: drawings, collage and a joke to produce a soundtrack for the application *The Red Apple*. Situations, reflections and responses to the application reading experience were documented in video, audio and field diaries, as well as expressed in the sketching and collage activities performed by subjects.

Our reading of **this material turned to** the indications of the effects of the soundtrack on these readers, from their productions as well as from the analysis of their opinions and reflections on elements of the soundtrack expressed in the speeches, which we transcribe and later analyze with reference to the theoretical basis mentioned above.

3 Final considerations

At the end of the experiment, in which the children showed aspects of the interaction with the soundtrack of the applications and their process of interpretation, we affirm that the listening of the readers always enriches and amplifies the senses and points to the fact that the literary mediation, in the school or outside it, cannot disregard that the singularity of each interaction is also producing knowledge and that it is in this freedom that it is established. It cannot disregard the fact that children already interact with sound resources through audiovisuals, electronic games, listening to stories and that in these experiments construct their own interpretive keys to approach literary reading, which can be shared and enriched in contexts of

mediation. The study helps to claim a place for the discussions about sound resources in the proposals of mediation of the digital literature, not for preciousness or for believing that this is an illustrative knowledge, but because the soundtrack enriches the narrative, the senses of reading, many substituting other semiotic features, so that it is not merely an accessory to the text.

4. References:

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- KRESS, G; VAN LEEUWEN, T. Introduction. In: multimodal discourse: the modes and media of contemporary communication. Translation by Laura H. Molina London: Arnold, 2001, p. 1-23.
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Alice Atsuko Matsuda (Univ. Tec. Federal do Paraná, Brasil/Brazil)
Jaqueline Conte (Univ. Tec. Federal do Paraná, Brasil/Brazil)

Materialidade e evanescência dos app-books: os livros digitais interativos para crianças e os entraves para uma educação digital

Digital interactive books started to get recognition by the critics in the Brazilian publishing market as a result of the creation of the category Digital for Children in the Jabuti Awards, the main award in the Brazilian book market, which was created in 1958 by the Brazilian Book Chamber (CBL). The category was created in 2015, inspired by what had been established by the most important event of children's and young people's literature in the world, the Bologna Children's Book Fair in Italy, which in 2012 had implemented the Bologna Ragazzi Digital Award. During the three years in which the category existed in the Brazilian Prize, from 2015 to 2017, the books which were best ranked had different approaches, but all in the app-book format: in 2015, the winners were *Meu aplicativo do folclore*, by the renowned writer and illustrator Ricardo Azevedo (São Paulo: Ática, 2013), *Milky Way by Olavo Bilac*, by Samira Almeida and Fernando Tangi (São Paulo: StoryMax, 2014) and *Flicts*, digital version of the classic printed book with the same title, by writer and illustrator Ziraldo (São Paulo: Melhoramentos, 2014); in 2016, *Tiny Great True Stories*, by Oamul Lu and Isabel Malzoni (Caixote, 2015), *Mãos Mágicas*, by Tereza Yamashita and Suppa (SESI-SP, 2015) and *e Chove chuva - Aprendendo com a natureza: sabedoria popular*, by Magali Queiroz (São Paulo: Alis, 2015); in 2017, the Kidsbook Itaú Criança (Africa Agency, 2016) - with five originally digital works, developed on the Facebook Canvas platform; *Nautilus – baseado na obra original de Júlio Verne: Vinte Mil Léguas Submarinas* (StoryMax, 2016), by Maurício Boff and Fernando Tangi; and *So many Butts!*, by Isabel Malzoni and Cecilia Esteves (Caixote, 2016). After three years, there was a significant drop in the number of contestants, from 38 to 16; in 2017 there were only six, which certainly reflected the market context then (CONTE, 2019). At the 60th edition of the Award, in 2018, when the CBL extinguished or merged categories, cutting down from 29 to 18, the category 'Digital for Children' ceased to exist. However, taking the nine competitors that ranked first, second and third places in those three years, there is a rich material to outline what was being produced and considered good quality in the digital interactive book market in Brazil. This allows us to reflect upon the challenges presented by this type of production - app books for children - especially so that it can become an applicable alternative tool for literary education in the school environment, the aim of this research. Among these challenges are the very

materiality and evanescence of these productions, issues that are tackled based on the considerations of Hayles (2002), Antonio (2011), Corrêa (2016) and Ribeiro (2017). We will also discuss a model for insertion of digital books in Brazilian schools that has been in place since 2014, digital libraries, platforms that usually provide simpler productions, adding pedagogical solutions and reading assessment. The methodology we used exploratory bibliographical research, comparative descriptions and evaluations of the immanent character of the awarded works; and considerations based on interviews with stakeholders of this market.

Keywords: Children's Digital Books; Mobile App Books; Materiality of Literature; Evanescence; Digital Libraries

Through the looking glass: reflections on how *Inanimate Alice* entered Portuguese classrooms

From 2016 until today, Alice has come a long way in Portugal. In this paper we will talk about how from the Centre for Portuguese Literature, at the School of Arts and Humanities (University of Coimbra, Portugal), *Inanimate Alice* was endorsed by the National Reading Plan (PNL 2027) and started being taught in Portuguese schools.

We will explain the different phases of the “*Inanimate Alice*: Translation of Digital Literature in an Educational Context” project, coordinated by Ana Maria Machado, with the collaboration of Ana Albuquerque e Aguilar, António Oliveira and Alice Atsuko Matsuda, namely:

- i) **translation** of the first five episodes and the pedagogical guidance and material created by Bill Boyd and Jess Lacetti;
- ii) **creation** of didactic and pedagogic material, adapted to Portuguese curriculum;
- iii) **application** of the episodes produced in Portuguese in two very different schools (episode 1, “China”, and episode 2, “Itália”);
- iv) **data recollection** from students and teachers, evaluating their experience, reception and comprehension of the episodes;
- v) **teachers’ training** sessions, ordered by PNL2027, created in order to fill the gap of teachers’ knowledge on electronic literature and to help them to teach and to create with *Inanimate Alice*.

In our presentation we will also explore the difficulties we had along the way and the strategies we created in order to solve them, sharing the future we envision for *Alice Inanimada* in Portugal and in the Portuguese speaking world.

Ian Harper (Executive Producer, *Inanimate Alice*)
Valerie Harlow Shinas (Lesley University, EUA/USA)

Valerie Shinas and Ian Harper will make a joint presentation based on recent developments that emerge from collaborative research focused on K12 literacy education in the United States. The team has highlighted the fact that literacy teachers have access to technology but use it only sparingly as they do not have the necessary tools and training that will ensure effective delivery of digitally delivered literacies. This is a persistent problem that can be addressed through immersive literacy experiences centred around *Inanimate Alice*. In this presentation, Ian will discuss the origins of the title, the widespread uptake of the title by early adopters and why so far it has not transferred to the mainstream. He will deliver a short excerpt from the latest design work that will provide an impression of what reading and creative writing experiences may be like in the future. Valerie will discuss her earlier research findings, giving an impression of why she has returned to the title once again. Valerie will outline the paper presented at AERA and what Amanda's role in the team is and will be in the program we have developed which we expect to roll out over the next 3-4 years. We will conclude our presentation with thoughts on how this US focused research can impact our collective knowledge and call for a widening collaboration around the Map (which will be shown).

Inanimate Alice: How do children read digital multimodality?

The aim of the present speech is sharing some progress in the research carried out in the last three years by the GRETEL team at the Universitat Autònoma de Barcelona (UAB), under the project "Teaching how to Read Digital Literature" (EDU2016-77693-R). The project belongs to the national Spanish plan called "Programa Estatal de Investigación, Desarrollo e Innovación orientado a los Retos de la sociedad" (Ministerio de Ciencia, Innovación y Universidades).

Our intention is to offer some reflections about how students of the upper primary cycle of two public schools in Barcelona (11-12 years) perceive and interpret the first two episodes of the digital fiction *Inanimate Alice*, by Kate Pullinger and Chris Joseph (2005- 2016). For this, we will focus first on the analysis of multimodality as a fundamental feature in this digital narrative, by exploring the different languages (visual, verbal, musical, sonorous) used and how they are combined to build meaning. Next, we will address the children's reading responses in order to investigate:

- how the students perceived the different resources,
- what are the strategies they used to interpret, and
- what are the students' difficulties in recognizing the semiotic function of the different languages individually and as a whole.

We believe that knowing and understanding the ways in which readers approach and interpret this type of work in the educational context will allow us to offer more adjusted didactic strategies to help them to evolve in the interpretation of digital fictions.

Inanimate Alice: ¿Cómo los infantes leen la multimodalidad digital?

La presente intervención se plantea como objetivo compartir algunos avances en la investigación realizada en los tres últimos años por el equipo GRETEL, de la Universitat Autònoma de Barcelona (UAB), en el marco del proyecto "Teaching how to Read Digital Literature" EDU2016-77693-R, perteneciente al Programa Estatal de Investigación, Desarrollo e Innovación orientado a los Retos de la sociedad, del Ministerio de Ciencia, Innovación y Universidades.

Pretendemos ofrecer aquí algunas reflexiones en torno a cómo los alumnos del ciclo superior de primaria de dos escuelas públicas de Barcelona (11-12 años) perciben e interpretan los dos primeros episodios de la obra *Inanimate Alice*, de Kate Pullinger y Chris Joseph (2005-2016). Para ello, nos centraremos en primer lugar en el análisis de la multimodalidad como rasgo constructivo fundamental en esta ficción digital, a partir de la exploración de los diversos lenguajes utilizados en la obra (visual, verbal, musical, sonoro) y de cómo estos se combinan para construir sentido. A continuación, realizaremos un acercamiento a las respuestas lectoras infantiles con la finalidad de indagar cómo los diferentes recursos constructivos son percibidos por los estudiantes, qué estrategias ponen en juego los alumnos para interpretar y qué dificultades manifiestan en el reconocimiento de la función semiótica de los diferentes lenguajes de manera individual y en su globalidad.

Creemos que conocer y entender los modos en los que los lectores se acercan e interpretan este tipo de obras en el contexto educativo nos permitirá ofrecer estrategias didácticas más ajustadas para ayudarlos a avanzar en la interpretación de las ficciones digitales.

Alice inanimada (episódio 1) e “Avó e neto contra vento e areia”, de Teolinda Gersão. Ou como legitimamente ler literatura digital no atual currículo do 3.º CEB

Alice inanimada é um caso singular, já amplamente estudado, de sucesso e eficácia da literatura eletrónica junto do público juvenil. A conjugação da natureza digital e serial deste objeto literário com o misto de proximidade vivencial e obscuridade identitária que suportam a construção da protagonista faz desta novela em episódios uma obra incontornável - canónica, *avant la lettre* - da produção literária eletrónica para jovens.

A forma rápida, mas consolidada, como Alice inanimada se afirmou no segmento do campo literário delimitado pela sua receção depressa determinou, justificou e legitimou o seu recrutamento pelos mecanismos institucionais de enquadramento da circulação literária (cf. Kate Pullinger, “Inanimate Alice. How We Accidentally Created a Digital Story for Schools”, in M. Manresa et al. (eds.), *Digital Literature for Children. Texts, Readers and Educational Practices*, Bruxelas, Peter Lang, 2015, pp. 213-220). Por essa razão, a obra integra já o elenco curricular do domínio da educação literária no ensino da língua materna em países como a Austrália e está, entre nós, integrada nas recomendações do Plano Nacional de Leitura desde abril de 2018.

No caso de Portugal, o conhecido impacto que Alice inanimada tem tido junto do seu público-alvo e a exemplaridade com que lhe propõe um contacto com a ecologia do literário que distingue as obras digitais são razões mais do que suficientes para que o reconhecimento dos seus méritos estéticos e narrativos seja ensaiado em contexto escolar, onde a literatura eletrónica tem ainda uma árdua campanha de afirmação para realizar. O currículo de língua materna em vigor não é, contudo (e apesar de uma certa diabolização dos seus constrangimentos e restrições), um sistema fechado, que iniba ou inviabilize qualquer iniciativa que leve os alunos a contactar com produção escrita não contemplada na reading list oficial (cf. Programa e metas curriculares de Português do Ensino Básico, p. 85, objetivo 11, descritor de desempenho 2, por exemplo), havendo, portanto, vias legítimas para a entrada da literatura digital no espaço da aula.

Um dos textos previstos no programa de Português do 7.º ano de escolaridade é o conto “Avó e neto contra vento e areia”, de Teolinda Gersão (de *A mulher que prendeu a chuva*, de 2007). Este conto pode constituir um excelente (e justificado) veículo literário para a entrada de Alice inanimada no espaço curricular, por via do

diálogo temático, estrutural, narrativo e simbólico que entre os dois objetos se pode estabelecer. Esse diálogo foi a base de uma experiência de didatização dos episódios 1 e 2 de Alice inanimada em regime de leitura extensiva como follow-up das atividades de compreensão e interpretação do conto de Teolinda Gersão. O relato da experiência realizada com estes dois textos apresenta-nos possibilidades de (i) exploração do paralelo entre dois esquemas narrativos com padrão de desenvolvimento discursivo equivalente, (ii) reconversão de material diegético do conto segundo o protocolo narrativo do suporte digital da obra de Kate Pullinger e Chris Joseph e (iii) apropriação de vivências humanas representadas nos dois textos, nomeadamente a deriva, o desenraizamento e a inscrição territorial dos comportamentos.

Svetlana Kuchina (Novosibirsk State Technical University,
Rússia/Russia)

Teaching electronic literature in Russia: NSTU initiative project

The paper is aimed at summarizing the experience of carrying out the initiative project in Russia aimed at integrating the electronic literature into the educational process in higher education.

The project was the multipurpose research that included different curriculum areas (English as a second language, literature and pedagogy). Its educational goal was presenting digital narrative to different categories of Russian students. First, to Russian students who study literature in order to train their skills in literary text analysis. Second, the Inanimate Alice's episodes were presented to those who study English as a second language in order to train their traditional literacy skills (reading/ listening comprehension, speaking and writing) in English through born-digital reading experience. The research goal was to analyze both types of experiences and present a strategy to the digital literary text integration in educational process in Russia.

Material

The project material is the interactive, multimedia series Inanimate Alice that tell the story of a girl growing up dreaming of one day becoming a game designer. The story contains 6 episodes (2005-2017). The narrative, written by award-winning novelist Kate Pullinger, uses game-like mechanics and backdrops that encourage students to read, re-read and fully comprehend the story all the while thinking they're just having fun.

Target audience

Educational part: Russian learners who study literature and English as a second language (second-year bachelor-program students, Novosibirsk State Technical University)

Research part: master-program students (NSTU, Master's degree program in Teacher Training)

Methods & results

The initiative project "Inanimate Alice: digital literature in educational and research context" in Novosibirsk State Technical University (Novosibirsk, Russia) was inspired by the Portuguese project "Inanimate Alice: Translating Electronic Literature for an Educational Context" that is coordinated by Ana Maria Machado.

The first phase was the Inanimate Alice's episodes (Episode 3: Russia& Episode 4: Hometown) presentation to Russian learners. First group (who learn English as a second language) had classes on the topic using Inanimate Alice's story and resource pack in English. Second group (who learn literature) had classes on the topic using the same set in Russian. Before proceeding to the study of Inanimate Alice's episodes all students were supposed to learn the digital literature vocabulary that was presented through the set of interactive exercises of different types (gap-filling, multi-select, matching etc.) worked out by the project team. After completing their Inanimate Alice's episodes studies students of both groups were supposed to fill out the questionnaire that helped to analyze their experience. The analysis of the project and its detailed description were reflected in bachelor and master thesis and several papers on the topic.

Further strategies

The project results can be successfully used in series seminars and trial lessons on the electronic literature topic. This initiative will help to introduce Russian learners to the concept of born-digital literature. Our classes showed that Russian students are very much inspired by the electronic narratives as well as pupils and student all over the world.

Diogo Marques (Univ. Fernando Pessoa, Portugal)
Paulo Silva Pereira (Univ. Coimbra, Portugal)
Rui Torres (Univ. Fernando Pessoa, Portugal)

***A ciberliteratura (re)velada: da alquimia à ecocrítica e outras
perspectivas pedagógicas / Cyberliterature (Un)Veiled: From Alchemy
To Ecocriticism And Other Pedagogical Perspectives***

Assuming the continuity of Portuguese Experimental Poetry in cyberliterature and, therefore, a cultivation of its inherited poetics of difficulty, for example, of the visual texts of the baroque period, can we affirm that there is a Portuguese digital literature? If so, can this literature be (or should it be) taught? Can one of the keys to reformulate the teaching of literary and digital literature in Portugal reside here? How can we teach a literature in mutation, based on a very peculiar typology of constraints and often governed by a poetics (and aesthetics) of the difficulty, also very specific?

Far from being simple, the quest for potential answers to these questions arises, in this panel proposal, in the form of a trilogue, by means of a crisscross of more or less convergent (or more or less divergent) perspectives, with the aim of a (im)probable agreement.

Diogo Marques asks whether, in principle, being comparable to alchemy, cyberliterature can be understood as representing the idea of cybersacred. In the game that is made between veiling and unveiling, and which is assumed by both "arts", artistic process and alchemical discourse are modes of mediation about reality or a certain object (of study), that is, forms of codification of reality. It is therefore possible to compare the artist (and in particular the one who deals with digital technologies) to the alchemist, for example, in the attempt to materialize an individual expression that allows access to a collective expression of the readers – even if encrypted in its access mechanisms. However, if, on the one hand, cyberliterature and, potentially, all art using digital technology, can be regarded as a form of restitution of a certain magical character that the positivist algorithm seems to conceal, on the other hand, can this "magic" be confused with that often referred to by Steve Jobs in his speeches? That is, a magic that makes us worship, like a totem, those cold gadgets made of glass and aluminum, and paradoxically capable of providing a sense of "comfort" while holding them? It is therefore also in the relation between totem and taboo that we question: how to teach that which belongs to the domain of sacred/consecrated? To illustrate these questions, two cyberliterary

devices (DIS)CONNECTION (2018) and ORACLE (2019), both produced by the wr3ad1ng d1g1t5 collective, will be used, thus highlighting another dialectical tension between research and creation.

Paulo Silva Pereira proposes to "Think the world, reconfiguring the curriculum: Ecology, Ecodidactics and Teaching Digital Literature". The educational reality raises, in the contemporary framework, demanding challenges that deserve an adequate response on the part of all the involved agents. With the advent of digital technologies, it has become necessary to catalyze educational changes and transform the way the school, learning and the dynamics of life are conceived. In this sense, one intends to explore the potential of electronic works to reinforce the transdisciplinary dimension of the curriculum (combining approaches that go beyond the traditional division between sciences and humanities) and to the consolidation of an Ecodidacticism that enables (re)thinking the interactions between nature and culture, both locally and transnationally, and to articulate constructive ecological thinking. Based on the theoretical framework that has been built in the field of Cultural Ecology and Ecocriticism, the study will focus on a series of projects developed by António Abernú on water issues such as his hypermedia work @gua_A digital story, the game L'aqva: Alternate Reality Game and later ramifications for other artistic areas, yet always with a high pedagogical potential.

Finally, **Rui Torres**, investigating his combinatorial poetry as an interdisciplinary pedagogy and the didactics of cyberliterature as generative poetics, will unveil the process of constructing one of his poems and will present a reflection on his experience in the teaching of electronic literature in the last twelve years. Using the tree as a metaphor of knowledge - symbol of unity, signaling interdisciplinarity – he will account for the multiple processes and skills involved in combinatorial and generative poetry programming, invoking its pedagogical potential in relation to literary and audiovisual literacies. The poems *Árvore* [Tree], programmed in 2018 with the aim of being permanently installed in a Museum of the Tree of the Alto-Minho [North of Portugal], promote an awareness about ecodidactics, integrating and combining verbal lexicon and sound databases of the Portuguese flora and fauna, as well as the sensitization of the combinatorial and variational structure of the trees themselves. Understood as seed, these unveiled virtual texts give rise to the fruits: the reading and the teaching of writing as practices of updating and operationalization of the virtual. In order to achieve this, a set of experiments will be reported regarding the teaching of combinatorial and generative poetry in creative and hypermedia

writing courses, laboratories of experimental textual practices and workshops of electronic textualities carried out since 2007 in Universities and schools of Portugal, Spain, Brazil, and Mexico. From these courses came results: textual, visual and sound combinations with elements of Portuguese popular identity, children's stories, digital forms of understanding aesthetic knowledge. The works that result from these programming modes and their didactics are conscious of the processuality of writing, they have an intentional incompleteness, and are programmed as performative events. In this sense, cyberliterature allows a critical involvement of the writers with the materialities of the media and their programmability, motivating the aesthetic awareness about the ecology of the network media, making the media visible, defamiliarizing our experience with the interfaces.

Literatura digital y memoria en el aula ELE. "El poema que cruzó el atlántico" de María Mencía / Electronic Literature and Memory in the Spanish as a Second Language Classroom. María Mencía's "El poema que cruzó el Atlántico"

This work seeks to present a didactic proposal for the study of the piece of electronic literature "El poema que cruzó el Atlántico" (<http://winnipeg.mariamencia.com/?lang=en>), written by the Spanish-British author María Mencía (<https://www.mariamencia.com/pages/bio.html>) in the Spanish as a second language classroom at a university level. This didactic proposal intends to use this work, on the one hand, as a way of familiarizing students to electronic literature and, on the other hand, as an excuse to include literary and cultural contents linked to historical memory, Spanish exile and the relations established between Spanish emigrants and Latin American host countries. Besides, its inclusion in a broader program aimed at studying literature written by women highlights the particularities of digital literature from a feminist perspective.

The first part of my intervention will be devoted to recollecting the attempts to include digital literature in formal education in Spain, paying particular attention to the efforts that have been made at Universidad de Cádiz by the research group HUM-530 LECRIRED. Besides, the benefits of using electronic literature as a tool in the classroom of Spanish as a second language will be made evident. Although students are supposed to be "digital natives", when they encounter electronic literature they do not know how to "read" it. This fact evidences that the label "digital native" is troublesome and that the skills needed for reading electronic literature should not be taken for granted. The characteristics of digital literature can be useful to the teaching of Spanish language and culture in the classroom since interactivity, intermediality and the absence of discourse linearity allow reading to be seen as a game, an essential element in the aesthetics of digital literature.

The second part of my intervention will explain the didactic proposal itself. I will explain how I used the work *El poema que cruzó el Atlántico* in a Spanish Literature Classroom for students learning Spanish as a second language at university. Specifically, the experience was tested with a group of 6 university students studying Spanish at the University of Villanova (USA) and doing a semester at the University of Cadiz during the academic year 2018/19. Prior to the activity, an inquiry was given to the students in order to know their degree of familiarization with digital literature. After that, the didactic proposal was carried out in the classroom. The first task was to discuss the characteristics of digital literature (who is the author?, what is the role

of game?, what language is it written?). After that, students were asked to dive into the poem in order to hook and reconstruct the story of the Winnipeg. After that, working in groups, they were asked to sum up the story. The reading was complemented with more cultural contents on the exile after the Spanish Civil War and the importance of Latin American countries that supported Spanish political exiles. After having this reading experience, students were given another inquiry in which they were asked about their reading experience and their opinion on the labelling of the work as literature.

Finally, the results of the inquiries showing students' own perception of this literary product and the problems and advantages that this type of literature have are presented, as well as a discussion on the outcomes the didactic experience may have on the teaching part.

Telling stories with maps and brackets: interactive fiction writing with Twine and foreign language learning

Twine, the open-source tool created by Chris Klimas for writing interactive and non-linear stories, spurred a revival of the hyperfiction genre. The tool enabled the design of interactive stories without technical knowledge and presented a familiar and accessible writing/creative environment for all coming from the printed fiction area. This led to the so-called ‘Twine Revolution’, which paved the way for, as Harvey 2014 puts it, the “democratization, depoliticization, and the queering of game design”. Authors like Porpentine, Anna Anthropy and many others were instrumental, both through their interactive works and participation in the IF community, in showing how Twine managed to open a creative field gatekept by programmers and engineers. Twine’s ease of use and creative empowerment allows for interactive storytelling to be taken to new areas and contexts, like, in the case presented here, foreign language learning through reading/writing hypertextual fiction. This paper will report on the author’s ongoing research of using Twine as writing tool with Polish university students from Portuguese degrees. It will draw examples from works written by the students and share teaching approaches.

Preliminary results show that Twine succeeds in opening a channel for creative and imaginative writing, increasing writing fluency; it also broadens students’ knowledge of the literary and textual spheres; and creates opportunities to develop their digital literacies competences. However, working with Twine and IF in the context of foreign language learning is also a challenging endeavor, one that requires a fine-tuned balance between interactive storytelling theory and practice, between creative freedom and curatorial narrative control. This balance is key if students are to appreciate the distinctive qualities of interactive storytelling. Using IF with Portuguese language has the added challenge caused by the scarcity of IF works in this language, both original and translation. IF writing becomes then a very personal discovery, something which will be received as an adequate challenge by some but will prove too strenuous for others. Furthermore, it won’t allow, for reading activities in a language learning context. Having more interactive storytelling works in Portuguese (original and quality translations) would increase the ways IF can be used for language learning and, in the long run, it will help form a much-needed digital literary ecosystem in Portuguese speaking countries.

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Aplicaciones de literatura digital como herramienta para el aprendizaje de la lengua, la cultura y la literatura en la enseñanza superior / Applications of digital literature as a tool for learning language, culture and literature in higher education

This talk forms part of the lines of research developed at the University of Cadiz (Spain) by LECRIRED (<https://hum530.uca.es/>), the research group that I lead. For some years now, this group has been promoting research and teaching innovation activities around digital writing and reading, in order to deepen into the new habits and parameters that the digital space has provoked, especially in literary discourse. Based on this guideline, we address in this presentation aspects linked to integral learning through literature (where traditional and digital texts are included) in higher education. Working with blogs, hypertexts and digital works has been incorporated not only into teaching projects such as "Design and elaboration of hypertextual materials for the teaching of literature", a project that began in 2013 and which constituted an essential starting point in the approach of literature as a tool for integral and transversal training; but also into degree and master subjects in which it is proposed, for example, how to use digital literature to analyze theoretical concepts linked to literature or how to use digital literary texts in L1 and L2 classes.

The work carried out under the auspices of LECRIRED starts from an essential premise: the current digital context has generated a communicative framework that is profoundly transforming the discursive strategies of what is written, spoken, represented and read. The new habits and uses are already in place, producing forms of expressiveness that represent important changes in the established relationship between transmitters and receivers. This evidences a renewal not only in the modes of sociability, but also in the forms of communication, of representativeness and in the models of identity construction, to the point of being able to speak of digital identities that are socially recognized. The idiosyncrasy of the medium, marked by fragmentation and immediacy, originates social phenomena -from fake news to youtubers- that have their resonance -as could not be otherwise- in the forms of artistic expressivity, because both are cultural phenomena. In the case of our particular presentation, we show how the use of digital literature in transversal and integral teaching allows us to achieve two essential objectives: firstly, to work on those new communicative dynamics that are linked to creative modes, the ways of understanding fiction and the identification of individuals in the group. From a conceptual point of view, working with digital literature also allows us to work in digital communication, in such a way that the student is not only offered the

possibility of exploring from the reader's point of view, but also the possibility of working with writing in these new media. Secondly, digital literature can help to explore the literary fact from various perspectives: the re-reading of classical or traditional texts, the creation of new textualities or the establishment of a new relations between authors, texts and readers. At the same time, the interactive nature of digital works obliges us to address the question of reading competence, which must now be joined to digital skills and communication abilities. We understand that the literary discourse is an absolutely valid tool for this purpose, since it has been transformed both in its textuality and in its conceptualization, being considered the catalyst that connects with other artistic discourses, such as painting, cinema or architecture.

With regard to the concrete application of this approach, the literary digital space has been incorporated into teaching in various ways, as we understand that it is essential for our future trainers to achieve a minimum preparation that allows them to later make profit of digital contents and apply them to work with literary texts. For our intervention, and given that other members of the group will broaden the experiences we have worked on, we take as a reference the master's course “Literatura Española actual, nuevas tecnologías y medios de comunicacion”, from the Master's Degree in Hispanic Studies of University of Cádiz, where a specialization on teaching Spanish for specific purposes can be studied. The aim of this course is to create a space for working methodologically on the possibilities of applying Hispanic digital literature to the classes of L1 and L2, understanding that literature, as a social product, is at the same time an essential tool for the integrated knowledge of a culture, giving rise to final master's work focused on these approaches. The objectives of the course respond to three essential premises:

1. The need to encourage master's students to reflect on current literature that synthesizes and reflects how the new writing paradigms are shaped, both on paper and electronically, paying special attention to the latest trends in narrative.
2. The promotion of the literary corpus as an essential tool for teaching Spanish language and culture, incorporating the approach to digital literature texts in Spanish.
3. The exploration of new resources and strategies that allow the development of specific methodologies that integrate digital, work the space of reading and writing skills in the training of trainers.

Therefore, in all cases we take as a reference the experiences already carried out both in subjects of regulated teaching and in the teaching innovation projects carried out, to subsequently analyze the potential and profitability of the use of digital literature

in integral university learning. The essential focus of our study is based on the premise that literature, as a plural and interdisciplinary discourse, is an exceptional starting point for the analysis of culture, providing a hybrid and complex space in which all kinds of discourses coexist. The deepening in the same one, allows to reinforce the reading formation, at the same time that works the critical specialization through a more and more usual support between our students. The proposed activities range from the use and creation of blognovels to the use of complex digital texts, forming transversal learning spaces aimed not only at acquiring skills specific to undergraduate or master's studies, but also at professional guidance around the promotion and teaching of reading. Our work consists, therefore, on this occasion, of analyzing the potential of digital literary discourse for the improvement of reading competence and critical thinking, from the theoretical, rhetorical and didactic point of view.

In addition to these proposals, the intervention in the congress of different members of LECRIRED will allow an overview of the activities developed and promoted from the University of Cadiz.

Sidse Rubens le Fevre (independent researcher, Denmark)

"Tell us why it's interesting!"- Turning Student Scepticism into Digital Competencies

The demand for schools to include digital competencies in their teaching plans are high. The methods, tools and teachers are however struggling to keep up. The need for helping and supporting children and young people manoeuvring safely and wisely on a vast variety of digital platforms takes up more and more space in the educational environment.

Today most materials available in a Danish context are based directly and concretely on the interfaces and media the students are meant to learn about – web pages, chat rooms, apps etc.

Through my research, I wish to suggest a shift in focus by using digital literature to educate broader digital citizenship. Electronic literature thereby act as a lens through which young adults can learn skills that transfer to their digital literacy and citizenship competencies more generally.

The research study consists of four phases and is practise based. First phase was creating and planning a course in digital literature based on both comparative literature studies and didactic theories. In collaboration with teachers, I then conducted the course in two high schools over a period of three months - continuously revising the material according to my experiences in the classes. Third phase – present time - is using the empirical data to improve and renew the course in order to teach new classes (fourth phase).

The data and analysis has revealed three parameters that create challenges for teachers and students when working with digital literature: Learning, Accessibility and Quality. These Spheres of Student Scepticism represent the problems of teaching digital literature, but also the many possible gains by exposing the students to this unfamiliar realm.

When reading texts that (at first sight) goes radically against what school has taught them about literature and analysis, the students will naturally question the quality of a work of art. My approach to this obstacle in the classroom was two-fold: simultaneously to accommodate and provoke their bias. By linking to well-known analyses and genres, they were given an opportunity to reach the new texts on familiar grounds. I challenged and questioned their views on good literature, but left room for their disapproval and frustration with the works. The entire time I focused on the tactility and materiality of digital literature, in an effort to show more and more facets of the works.

By tuning in on the doubts, frustrations and scepticism of the students, a useful structure emerged. A structure that can provide grounds for better teaching materials. The electronic works we read in class acted as magnifying glasses for the conditions and problems in the digitized society. We discussed a wide range of issues and the students reflected upon very complex themes in an accessible manor. Hence the digital literature can be a gateway to a wider array of digital competencies concerning areas as security, global understanding and big data.

The digital literature provides a favourable room for broadening the digital horizon of students and improving their consciousness of life online - not unlike the traditional role of literature as an instrument of development and awareness.

***Literacia e Literatura Digital:
desafios e possibilidades na sala de aula***

Como poderá a literatura electrónica contribuir para uma renovação do interesse dos estudantes na literatura, e de que modo pode também contribuir para uma literacia digital crítica? A literatura electrónica permite-nos pensar não apenas a literatura mas também a computação. Num mundo crescentemente mediado por dispositivos computacionais, em que urge compreender de que estes processos co-determinam a produção cultural, a literatura surge como uma disciplina privilegiada, tanto do ponto de vista teórico quanto prático, para mobilizar e pôr em marcha alguns dos saberes que a nova realidade da cultura digital nos oferece.

As características específicas das tecnologias digitais (representação numérica, modularidade, automação, variabilidade e transcodificação [Manovich]) emprestam à literatura electrónica um vasto campo de possibilidades de trabalho pedagógico. A literatura electrónica oferece um foco renovado sobre a História da Literatura, nomeadamente através das pontes estabelecidas pela visualidade nas literaturas medieval, barroca, ou modernista, sendo também a dimensão lúdica e ergódica que caracteriza muitos destes textos históricos re-imaginada em ambiente digital, oferecendo a docentes e estudantes um vasto leque de possibilidades de trabalho prático através da experimentação. Também a hipertextualidade e a cibertextualidade ecoam formas literárias prévias, explorando estruturas não-lineares que podemos encontrar não apenas em autores canónicos, como Julio Cortazar ou Jorge Luís Borges, mas também em colecções de literatura policial e infanto-juvenil. A dimensão multimodal da literatura electrónica permite estabelecer relações interdisciplinares produtivas, dialogando não apenas com as outras artes, designadamente as artes visuais, o cinema ou a música, mas também com Matemática e com disciplinas técnicas no contexto das tecnologias de informação.

Mas para além das dimensões simbólicas em jogo num texto literário electrónico, esta textualidade permite também considerar as dimensões materiais e técnicas que caracterizam a mediação digital da escrita. A literatura electrónica exige, assim, uma atenção particular à literacia digital, designadamente no que diz respeito ao reconhecimento das infra-estruturas específicas da computação (hardware, sistemas operativos, software, redes e respectivos protocolos), as quais não podem deixar de ser consideradas no contexto dos estudos dos media digitais. A relação de imbricação entre a linguagem e os diversos suportes materiais que a medeiam é frequentemente esquecida quando se considera o texto digital, o que conduz a um entendimento desta

textualidade como abstracta, como algo que não requer uma consubstanciação material. A atenção dada às dimensões técnicas da mediação digital da linguagem permite-nos melhor compreender a natureza da computação, tanto no que diz respeito aos processos simbólicos (leitura, tradução e escrita), quanto no que diz respeito às dimensões materiais nas quais estes processos se inscrevem. Através da problematização da noção de materialidade digital, discutida por autores como Mathew Kirshenbaum, que se dedicou à análise forense dos dispositivos computacionais, ou Nick Montfort, que metaforizou as dimensões técnicas da computação em poemas como *Round*, pretende-se interrogar o modo como o trabalho pedagógico com a literatura electrónica nos permite considerar as dimensões materiais dos processos e dos dispositivos computacionais. Finalmente, o estudo da literatura electrónica contribui para colmatar o hiato entre uma classe profissional relativamente envelhecida e os nativos digitais, oferecendo assim novas ferramentas de literacia digital tanto a estudantes quanto a professores.

Aprendiendo con la literatura digital.
Fitting the Pattern en el aula

Digital literature which began a few decades ago has come to stay, we see it in the quality of the works, the different tools it used and how it will adapt to new technologies. So, on April, Leonardo Flores¹ published an article that described the characteristics of the 3rd generation of the works of digital literature which confirms the new platforms and resources used by them. Therefore, and for the positive attraction exerted on our students, this communication aims to show how these works can be used in the classroom for the study of languages and cultural studies.

Among all the works of digital literature I have chosen *Fitting the Pattern*² by Christine Wilks, because its simplicity and beauty, as well as the ease way with which we can approach to the social and professional reality of British women. Fundamental aspects that help our students to enter into a new reality. In addition, from the narration of the author we can deepen into a new semantic and linguistic structure used in the language that you are learning.

Along with the advantages that digital literature gives us in the classroom, also we have difficulties, not only technical but also those involved reading digital and the urgent need to teach our students a new ritual of reading. So, the use of digital literature in the classroom enables us to the study of language, an approach to cultural studies and the possibility of acquiring new tools and resources to improve their digital readout.

Keywords: electronic literature; narrative; teaching reading.

¹ Flores, L. (2009). Third Generation Electronic Literature. Electronic Book Review. Obtenido el 7 de abril 2019 desde <http://electronicbookreview.com/essay/third-generation-electronic-literature/>

² http://crissxross.net/elit/fitting_the_pattern.html

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ARQUIVO LDOD EM PRÁTICA: dinâmicas digitais de leitura, edição e escrita do Livro do Desassossego

Workshop

Através da capacidade de permutação dos fragmentos do *Livro do Desassossego*, o *Arquivo LdoD* (<https://ldod.uc.pt/>) pode ser descrito como uma máquina literária dinâmica. As funções de *pesquisa, seleção, ordenação, anotação, visualização e reescrita* dos fragmentos permitem aos utilizadores desempenhar múltiplos papéis literários dentro da plataforma. Os utilizadores podem assim transitar entre os papéis de leitor, editor e autor, explorando a natureza processual dos atos de leitura, de edição e de escrita.

Esta oficina oferece uma introdução ao conceito geral do *Arquivo LdoD* e às suas principais funcionalidades. Os participantes vão interagir principalmente com as ferramentas de leitura e de edição virtual. Serão também desafiados na discussão a respeito das possibilidades de uso da plataforma, especificamente no campo das práticas de ensino e aprendizagem.