



New Digital Multiliteracies as a Learning Model Fostering Collaboration, Identity, and Recognition

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Abstract: This article examines the tension between instrumental and sociocultural perspectives in recent multiliteracies discussions within the field of applied linguistics and literacies studies in Brazil based on recent literature. The author then presents a reinterpretation of the first concept proposed by the New London Group in their 1996 manifesto, drawing on the author's research findings. The article concludes by elucidating the characteristics of new digital multiliteracies in the context of formal education.

Keywords: *Multiliteracies, Learning, Digital, Students, Writing*

Introduction

This article aims to investigate a multiliteracies practice established within the confines of a graduate program at a public university on the outskirts of São Paulo, Brazil. This study was conducted as a component of a more significant endeavor that aimed to experiment with pedagogical concepts and techniques utilized in a graduate program at an American university. I am involved in this study as an assistant within the American graduate program and endeavor to provide a comprehensive examination of the multiliteracies practice implemented in the São Paulo-based graduate course.

In the current educational context, several challenges can be addressed by implementing multiliteracies pedagogy. Within this context, the student population comprises diverse linguistic backgrounds, experiences, and cultural identities, including those of Black and indigenous individuals and women who have historically been excluded from universities. Furthermore, considerable knowledge representation and communication occur within digital environments. In addition, we face the challenge of promoting the economic inclusion of our students when the country is seeking ways to position itself in the face of Industry 4.0. Given the importance of this cultural laboratory, it is important to provide an educational environment suitable for addressing these challenges.

Some Brazilian Perspectives on Multiliteracies

In the twenty-five years since the publication of the manifesto “The Pedagogy of Multiliteracies, Designing Social Futures” (New London Group 1996), its ideas have been incorporated into discussions about multimodality in contemporary language use, from both mother tongue studies (Rojo 2012a, 2012b; Rojo and Moura 2019) and foreign language studies (Monte Mor 2015; Monte Mor, Duboc, and Ferraz 2021).

However, some authors in the field of applied linguistics and literacies studies present objections to certain appropriations of the term multiliteracies among Brazilian teachers. Some of these objections criticize the use of the prefix “multi” and the plural form of the noun “literacies,” while others warn of the risk of the term being used as equivalent to digital literacy in order to legitimize any practice with technology in the classroom, thus losing its connection to the sociocultural foundations of the concept.

Before examining the controversies, it is relevant to acknowledge that the pedagogy of multiliteracies is a theory situated in a specific time and place. In this regard, it must be understood in the context of the political climate characterized by globalization in the 1990s, which necessitated the creation of responses to cultural shock and impacts of the technological acceleration in various aspects of life, such as work, civic life, and public life (Kalantzis and Cope 2018). However, the geographical distribution of global sociability was influenced by the logic that relegated countries such as Brazil, located on the periphery of capitalism, to a subaltern position (Santos 2000; Sevcenko 2001). Despite the country experiencing a cycle of progressive policies during the first decade of the twentieth century, its history is marked by profound inequalities and structural racism (Almeida 2019; Souza 2022). Within this societal framework, education, which was never a priority for the so-called enlightened elites in the country, began to be designed with the market as a model (Seki 2019). As a result, some well-resourced private schools can provide education connected to global transformations, while public schools are being deprived of material and human resources to ensure a quality education.

In this context, controversy regarding the application of the pedagogy of multiliteracies in Brazil pertains to the learning-by-design proposal. This proposal demands enhancement in material and human resources that may be limited in the country. As stated by Windle (2020), the current state of education in Brazil is inadequate, and, therefore, the implementation of design in the learning process may be limited, resulting in the reliance on *gambiarra*, which is an ability to improvise under adverse conditions and limited resources.

Some authors question the prefix “multi.” For instance, Monte Mor (2017) offers a different perspective on the prefix “multi” by acknowledging that the presence of multiple cultures and languages is not new. Instead, Monte Mor argues that the convergent form of literacy, which is based on the alphabet, has resulted in the exclusion of diverse forms of literacy that do not conform to conventional and homogeneous standards. This concept can shed light on previously erased aspects of literacy. Monte Mor is accurate in her observations; however, to operate within the digital culture, it is necessary to establish a conceptual framework that enables us to contemplate multimodality beyond the realm of natural language.

Recently, the concept of multiliteracies has become essential to meet the National Common Core Curriculum requirements, the current document that guides the organization of basic education in Brazil (Ministério da Educação 2018; Costa et al. 2021). However, given the increased interest, care must be taken concerning the appropriateness of this theory by discourse from the market, a fact that can be observed in sectors linked to the educational technology industry, for which it appears to be related to the notion of digital literacy (Knobel and Lankshear 2015).

Another risk in the different appropriations of the concept is the separation of literacy from social practice, which makes it an abstraction that can be inserted into people's heads. This view was widely criticized by Street (2014), who classified it as "autonomous literacy." Such a view of literacy has given rise to the idea that subjects can acquire a catalog of "autonomous" literacies (behaviors, skills, competencies, such as in "religious literacy," literary literacy, musical literacy, and others, very often in the singular). According to Street: "the more these uses distance themselves from the social practices of reading and writing, the more evident it becomes that the term 'literacy' is being used in a narrow, moral, and functional sense to signify cultural competencies or skills" (2014, 148). By doing so, issues related to local cultures, identity, and relationships between social groups were erased. When this scenario arises, the utilization of technology shifts to becoming an end goal in and of itself. From this standpoint, Duboc and Menezes de Souza (2021) have voiced their unease about the application of the multiliteracies concept by certain adherents, projecting an instrumental vision through discourses that assert a measure of universality. However, it is expected that such critiques are accompanied by programmatic and prospective proposals regarding the digital to avoid the danger of grounding them in idealized views of the past, including pre-modern and pre-colonial perspectives (Ballestrin 2013, 2017). To these instrumental views, it is essential to remember that the concept of multiliteracies proposed by the New London Group and the one used in this research do not encourage the use of technology for the sake of technology in the classroom (Borsheim, Merritt, and Reed 2008).

It would be wise to keep a critical eye on these issues. Nevertheless, we must be aware of the possibility of falling into the traps. It is crucial to critique the utilization of technology solely for the sake of technology; however, rejecting digital technology based on vague apprehension or technophobia may result in its being out of sync with significant developments in the contemporary world (Davidson 2017; Davidson and Goldberg 2009). At the end of the twentieth century, one wondered whether analog schools and universities made sense in a digital society, but today, in the third decade of the twenty-first century? Therefore, we must seriously consider the importance of education in forming people who will live in societies marked by complex digital technologies (Sundararajan 2019). As Costa et al. (2021, 24) state, "our great concern lies in the study of the development of digital technologies, the work with text genres, the multisemiotic and multimedia texts, in the different forms of interaction and in the linguistic variation of a multicultural country like Brazil."

In my previous discussion, I addressed various aspects of the multiliteracies concept in Brazil, and I wish to emphasize that the study I am conducting necessitates the integration of digital technology as a medium for the transposition of meanings (Cope and Kalantzis 2020) and diversity as a strategy for harnessing students' prior knowledge, experiences, and cultural background (Kalantzis and Cope 2016). A conceptual framework that can synthesize these elements also holds the potential to re-envision the social relationships within teaching and learning contexts (Kalantzis and Cope 2023).

Tenets of Multiliteracies in the Digital Era

This study was conducted through a collaboration between the author and a graduate course professor, Fermina, and considered the interactions between the researcher and the professor in their analysis process (Gutiérrez and Jurow 2016; Lim and Nguyen 2022). Between 2020 and 2021, we frequently discussed digital culture and opportunities for new pedagogy. This dialogue converged toward the course design that will be analyzed here. As a researcher, I proposed to Fermina that we experiment with some pedagogical ideas used in the American graduate program in which I work as a teaching assistant for use in her graduate course. To do this, we guided ourselves from the perspective of Bhattacharjee (2012) to apply existing theories to entirely new contexts, taking advantage of the structural similarities between the two contexts. As for structural similarities, both American and Brazilian courses are at the graduate level, in which writing is a tool for meaning-making and assessment. Access to hardware, software, and connectivity was ensured in both contexts, which was necessary for the course to be conducted in a digital environment.

This stage of our investigation was carried out in a graduate course called “Linguistic Theories in Educational Contexts” with a class of twenty-one students (Figure 1). The digital environment used for reading and writing was the CGScholar platform. The Common Ground (CG) Scholar platform is a web-based technology designed to support multiliteracies pedagogy in a digital environment (Kalantzis, Cope, and Pinheiro 2020). Based on research into reading and writing practices on the web, the platform was developed with the support of research grants from the Institute of Educational Sciences in the US Department of Education and the Bill and Melinda Gates Foundation (Cope and Kalantzis 2017). For over a decade, CGScholar has been used in artificial intelligence applications for education, collaborative writing, and peer review (Cope, Kalantzis, and Sears-Smith 2021; van Haren and Harroun 2019; Olmanson et al. 2016; Cope et al. 2013; Montebello et al. 2018; Pinheiro 2018, 2020).

In the course under discussion, the students engaged in both community activity stream postings and comments and a writing project based on the four-stage model of Kalantzis, Cope, and Pinheiro (2020). This model consisted of draft, feedback, revision, and publication stages. A rubric featuring seven criteria was provided to the students to guide the development of their writing projects and review their peers’ work. The feedback stage of the writing project was executed through a peer-review process in which the students acted as reviewers. The genre of the text that was the focus of this activity was an academic article.

The concept of collaborative writing presents new opportunities for the development of digital settings (Pinheiro 2011). In this study, the peer-review process was utilized, and each student assumed the roles of author, reader, and reviewer within the course community. As readers, they were encouraged to pay close attention to details and interpret the texts based on the rubric’s criteria, craft insightful and forward-looking comments, and provide constructive and prospective feedback. Conversely, writers worked to create a text that could

be shared and read within the course community, acting as co-designers of the course (Kalantzis and Cope 2020). The epistemic positions adopted in peer-review work within the course community align with positions commonly found in many literacies practices in web-based environments (Jenkins 2009; Lankshear and Knobel 2011) and work environments (Sundararajan 2019). As a result of this shift in the writing context, the course evolved into a learning community, and the students took on their identities as readers, writers, and reviewers within this social knowledge ecology (Cope and Kalantzis 2017).

Fermina has a pronounced sense of social justice and endeavors to locate an inclusive and integrative model of diverse populations within the affordances of digital technology. Furthermore, she demonstrated a concern for aligning her efforts with the cultural context of her academic institution, characterized by the presence of groups that have historically had limited access, including women, individuals of African descent, and indigenous populations. Fermina notes, “In the development of pedagogical practices that facilitate a classroom as a space for the exchange of knowledge, digital media may play a role by creating virtual environments in which a variety of knowledge can circulate.”

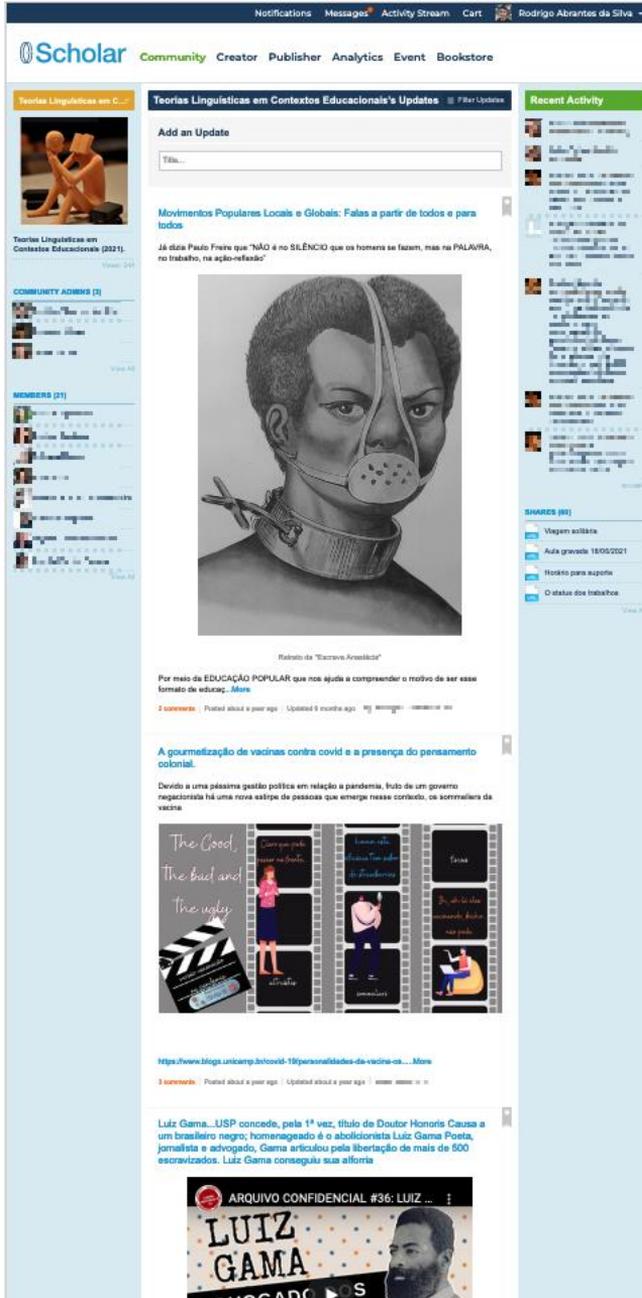


Figure 1: Overview of the Community of the Course “Linguistic Theories in Educational Contexts”

Note: In the center of the screen, students create and publish their texts. By clicking on any of these publications, the complete version opens on a new page, and students can interact through comments. Placing the space for creation, publication, and discussion in the center of the screen encourages reading and writing in this environment, and it is the result of an important design choice that sets this platform apart from other virtual learning environments, where the space for publication and discussion is typically seen as a separate location within the course environment, often a forum.

Source: CGScholar 2022

The data recorded from our writing project constitutes a collection of interactions that were captured during the learning process (as illustrated in Figures 4 and 5), which encompass participation with computer-mediated content resources, interchanges with peers and instructors, and representation of knowledge in the form of students' work outputs.

Two other students reviewed each student's work. Figure 2 displays the work in the feedback stage, with the column on the right presenting comments from one of the reviewers that were generated based on the criteria established by the rubric. Beneath each reviewer's commentary is a text box, which the author can use to reply to the reviewer.

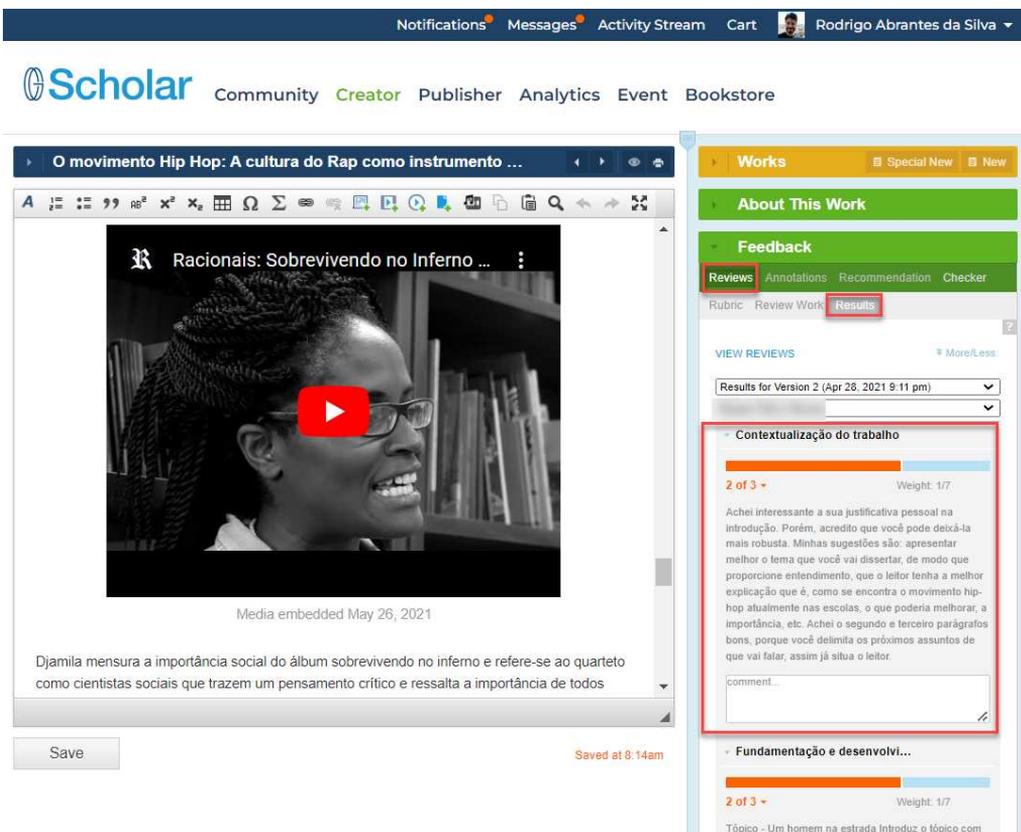


Figure 2: Creator App for the Peer Writing and Reviewing Projects

Note: On the left side of this image, there is a space for the student to write their assignment, featuring an editor that allows them to incorporate various media into their text. On the right side of the image, there is gathered indexing information and documentation for the work in progress, such as the type of work, the scope of the project it is a part of, and the entire set of interactions between the creator and their reviewers. A feedback comment from a reviewer is highlighted on the right, relating to the first criterion of the used rubric. The comment on the right refers to the text on the left.

Source: CGScholar 2022

The screenshot displays the CGScholar platform interface. At the top, there are navigation links for Notifications, Messages, Activity Stream, Cart, and a user profile for Rodrigo Abrantes da Silva. Below this is the Scholar logo and a menu with options: Community, Creator, Publisher, Analytics, Event, and Bookstore. The main content area shows a document titled "O movimento Hip Hop: A cultura do Rap como instrumento ...". The text discusses globalization and its impact on social structure, with a specific paragraph highlighted in orange. Below the text is a video player for "Racionais - Escolha o seu Caminho ...". To the right, a "Works" panel is open, showing "About This Work" and a "Feedback" section. The "Annotations" tab is active, displaying a list of annotations. One annotation, "Os Racionais MC's, formado p...", is highlighted with a red box. A red arrow points from this annotation to the highlighted text in the document. The annotation text reads: "Raiane Félix made a comment: Acho que ficaria legal apresentar isso após a música 'Um homem na estrada.'". Below the annotations, there are buttons for "Add" and "Cancel", and a "Create Annotation" button at the bottom.

Figure 3: Feedback Annotations

Note: This image corresponds to the same assignment and review, but now it shows a space where the reviewer can insert annotations referring to specific passages of the text. The highlighted annotation on the right refers to the highlighted text on the left. When hovering over the annotation text with the mouse, the corresponding passage is highlighted.

Source: CGScholar 2022

Notably, the entire project is documented on the platform as the writing process is recorded and transformed into data visualizations that both the student and the instructor can use as feedback. Figure 3 presents the editing percentages of the work in the consolidated version, with the modified areas highlighted in color between various versions.

The use of digital technology offers numerous benefits, particularly in the ability to record students' computer-mediated interactions. The present study employed an artificial intelligence system to collect students' writing data, which was then structured and visualized into sixteen distinct categories (Figure 5). Each student was provided with a visualization that reflected their progression. By making the data semantically comprehensible, the aim is to promote machine and human-augmented machine feedback that influences student engagement with their learning and, at the same time, compose a representation of an aspect of their learning trajectory. It should be noted that the platform records epistemic acts, providing teachers with valuable learning data that enhances the efficacy of student tracking.

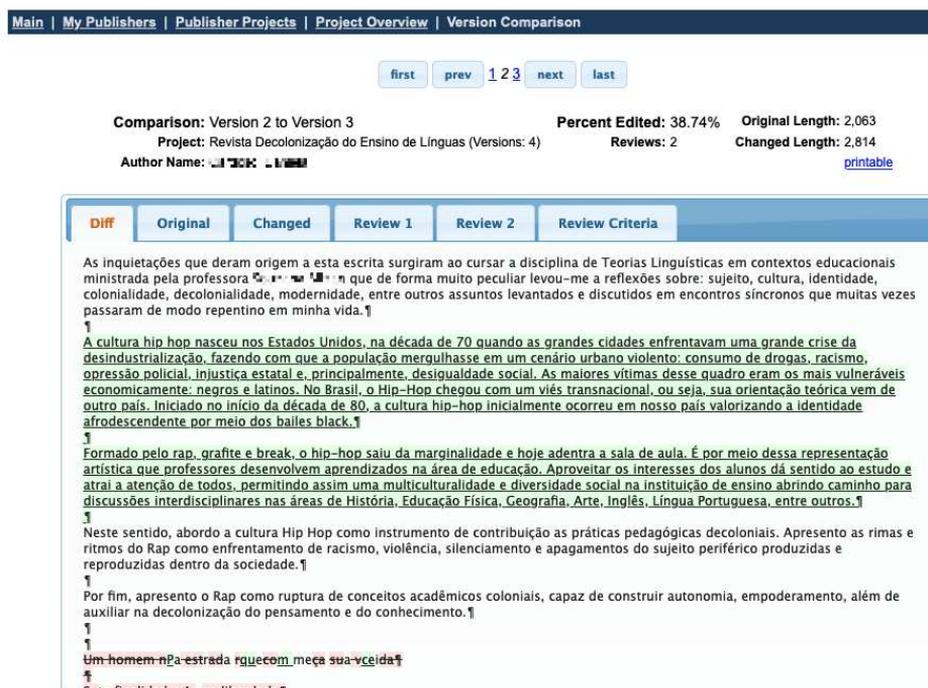


Figure 4: The Visualization of the Process of Textual Production between Various Iterations of a Written Piece
 Note: This image displays the documentation of the writing project. The professor has access to this documentation for each student. It shows the set of interactions that occurred during the text creation process throughout the project. At the top, there is information about which versions are being compared. In this case, it represents the interactions recorded from version 2 to version 3, resulting from the peer review process. It includes the project name, the percentage of edited text (in this case, 38.74%), the number of reviewers, the original size of the text, and the size after the edits. Below these details, there is a tab navigation menu. The first tab from left to right is called "Diff" and displays the interventions made in the text, line by line. The following tabs allow you to view each part of the text separately. In the "Original" tab, you can see the original version submitted by the creator for review. In the "Changed" tab, you can see the version modified by the creator based on the received feedback. Then, there is a tab for each received review, containing the scores assigned by the reviewer for each criterion of the rubric, the comments made by the reviewer for each criterion, and other comments exchanged between the creator and the reviewer. Lastly, the "Review Criteria" tab displays all the criteria of the rubric used in the project, including the criterion name, its description, and the corresponding description for each point on the Likert scale.

Source: CGScholar 2023

In the foregoing example, the student utilized the feedback provided by one of the reviewers concerning the first criterion outlined in the evaluation rubric, which concerned the contextualization of the work. The version submitted for review was the second iteration, in which the student incorporated the following construction (as depicted in Figure 2).

The concerns that gave rise to this writing arose while taking the course “Linguistic Theories in Educational Contexts” taught by Professor Fermina, which in a very peculiar way led me to reflections on subjects such as the self, culture, identity, colonialism, decolonization, modernity, and other issues raised and discussed in synchronous meetings that often suddenly became a part of my life.

In this sense, I approach Hip Hop culture as a tool for contributing to decolonial pedagogical practice. I present the rhymes and rhythms of Rap as a confrontation between racism, violence, silencing, and erasure of the peripheral self-produced and reproduced within society.

Finally, I present Rap as a disruption of colonial academic concepts, capable of building autonomy and empowerment, assisting in the decolonization of thought and knowledge.

In the review process, the student received the following comments from a reviewer regarding the contextualization criterion of the work (Figure 2):

I found your justification in the introduction engaging. However, you can make it stronger. My suggestions are to present the theme you will be discussing better to provide the understanding so that the reader has the best explanation of the current hip-hop movement in schools, what could be improved, its importance, etc. The second and third paragraphs were good because you outlined the topics you will discuss, thereby situating the reader.

In the revised version, the student added, based on the preceding comment, two paragraphs (highlighted in green in Figure 3), which I reproduce here:

The hip-hop culture was born in the United States in the 1970s, when significant cities faced a major crisis of deindustrialization, causing the population to dive into a violent urban scenario: drug use, racism, police oppression, state injustice, and social inequality. Blacks and Latinos were the most prominent victims of this situation and the most economically vulnerable. Hip-Hop arrived with a transnational bias in Brazil, meaning its theoretical orientation comes from another country. Beginning in the early 80s, hip-hop culture initially occurred in our country by valuing African descent identity through black dances.

Formed by rap, graffiti, and break, the hip-hop left the margins and now entered the classroom. Through artistic representation, teachers develop learning in the area of education. Taking advantage of students' interests gives meaning to the study. It attracts everyone's attention, allowing for cultural and social diversity in the educational institution and opening the way for interdisciplinary discussions in areas such as history, physical education, geography, art, English, and Portuguese, among others.

Discussion

The expansion of agency toward the students' position has resulted in a noticeable increase in diversity, as evidenced by the writing artifacts they produce. These artifacts reflect their experiences, histories, and engagement in knowledge processes in terms of themes and textual forms. While Monte Mor (2017) argues that this diversity has always existed, this study finds that digital technology expands the potential for productive work with it in producing knowledge artifacts. Through these artifacts, students can act as co-designers of the course, having more opportunities to represent, interpret, communicate, and interact with peers in collaborative ways (Cope and Kalantzis 2017, 2020). As a result, we argue that even in traditional classrooms using an emancipatory education approach based on Freire's ideas (2000), there are limitations in students' agency and the potential for the creation and circulation of multiform meanings in traditional classrooms.

The student's ability to articulate a theme from their repertoire to the course program facilitates the construction of a "cultural intermediary space." This process enables connections between the meanings constructed outside of the educational setting and those within it (Gutiérrez 2008, as cited in Kalantzis, Cope, and Pinheiro 2020). The act of meaning-making requires imagination and creative appropriation. By exercising their subjectivity through the processes of representation and communication, designers create new meanings, resulting in a perpetual rebirth in their design work. This concept aligns with the central proposition of multiliteracies theory, which asserts that a theory of meaning as transformation or redesign forms the basis of a theory of learning (Kalantzis, Cope, and Pinheiro 2020). It is important to note that this transformation was only possible because of a change in the writing context.

In the writing project developed within the course mentioned previously, students were encouraged to recognize themselves as authors, readers, and reviewers within the course community. As teachers, Fermina and I experimented with a new approach, acting as editors managing this process by assigning tasks for review, providing guidance to the students, reviewing final versions, and evaluating work for publication. The objective was to promote a constructive and forward-looking review process to aid students in enhancing their writing skills rather than simply providing evaluative feedback. The students were guided to read the material and were challenged to provide specific feedback. By fostering a peer-review process within a social construct of knowledge making, students could assume different roles as authors, readers, and reviewers and interact with teachers as editors and mediators.

Additionally, channels were established to broaden the dissemination of knowledge generated within the course to a wider audience. Consequently, epistemic positions adopted in the context of peer review within the course community align with verifiable positions in the realm of literacies practices in web-based environments, as demonstrated by Lankshear and Knobel (2011) and Jenkins (2009). This was intended to enhance their experience regarding "social cognition and collaborative learning" (Kalantzis and Cope 2012, 254).

It is important to note that reflecting on the criteria of a rubric constitutes a rich learning procedure capable of facilitating the development of knowledge and skills (Joordens et al. 2019). Cope and Kalantzis (2019) concur with the findings of Joordens et al. (2019) that feedback aligned with the criteria of a rubric prompts students to engage in disciplinary and metacognitive thinking. However, they place this within a more extensive social process of knowledge making, wherein a community engaged in reading, writing, editing, and publishing contextualizes the actions taken. It is worth highlighting that this model's emphasis on the social aspect differentiates it from approaches, such as that of Joordens et al. (2019), which primarily focus on the cognitive aspect. Therefore, I argue that this learning model is based on multiliteracies as a social practice. As Kalantzis, Cope, and Pinheiro (2020, 354) argue,

As students share their projects, either as collaborators on joint texts or as readers of texts produced by other students, their work re-enters the world of meaning and learning as (re)designed artifacts that can be introduced into the cycle of meaning as “available designs.” This is a model of literacy learning that recognizes diversity, voice, and constant change rather than uniformity, organization, and forced stability.

In terms of evaluation, this represents a significant departure from traditional methods, as it provides an unprecedented representation of multiliteracies practices in intricate detail, creating an unprecedented opportunity to assess it in formal education, as we can now evaluate the process. As Cope and Kalantzis (2019, 538) argue,

Here is the paradox: assessment is now everywhere, so by comparison the limited sampling of tests becomes quite inadequate. Moreover, all assessment is formative (constructive, actionable feedback), and summative assessment is no more than a retrospective view of the learning territory that has been covered as evidenced in formative assessment data.

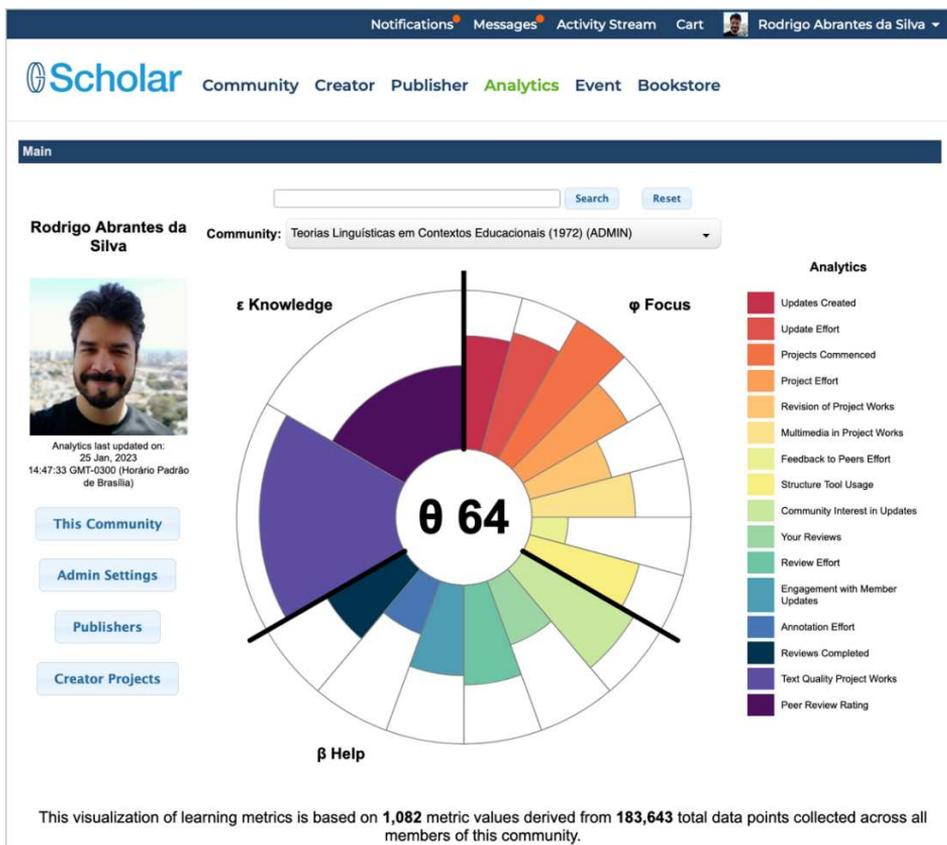


Figure 5: Visualization of Learning Data through Artificial Intelligence

Note: In this image, each petal of the aster plot chart represents an action performed by the student during the course. By generating this data visualization, the student receives feedback on their learning progress throughout the course, and the instructor has a consolidated version of the student’s progress.

Source: CGScholar 2023

Using peer review as a pedagogical tool enables students to engage in education and fosters their involvement in the education process (Tennant et al. 2017; Montebello et al. 2018). However, the realization of this process is not a natural occurrence and requires the implementation of several cycles of feedback for the students to effectively learn and adopt the characteristics of this type of student (Kalantzis, Cope, and Pinheiro 2020).

In my research and as a practitioner in the field of multiliteracies teaching for over a decade, I have observed that simply having an appropriate digital environment is insufficient for rebalancing agency. My findings indicate that educators often adopt conventional and well-established teaching approaches when utilizing digital platforms, such as delivering content, initiating discussions, and evaluating student performance in terms of tests. Furthermore, the ease of content distribution through digital platforms often leads to complaints about excessive course materials and activities among distance education students. It is important to alter pedagogical practices and mental habits to transform

education, and this change can only be achieved through practical experience. Acquisition of a new learning approach through practice is crucial for successfully implementing this new paradigm. For this shift to occur, students must perceive their active participation as contributing to their peers' learning (Jenkins 2009; Cope and Kalantzis 2017).

The introduction of the concepts of collaborative intelligence and active knowledge making has resulted in notable changes in the social practices of teaching and learning. In conclusion, as educators, we are compelled to reassess our positions in this process and explore alternative spaces and roles.

Final Remarks

It can be argued that the discourses referred to as “Northern” propagate social realities, modes of affiliation, and identity models that are often unfamiliar to our cultural context. Buarque de Holanda ([1936] 1995), for instance, raised concerns about how ideas originating from a different sociocultural context were being applied in Brazil, stating: “we have brought our forms of association, our institutions, and our ideas from distant countries, and though we take pride in maintaining all of them in an often unfavorable and hostile environment, we remain exiles in our own land.” However, does the concept of multiliteracies not imply that there are differences in patterns of meaning between one “multi” social historic context and another?

This study reveals that despite the sociocultural disparities between American and Brazilian universities, the model of multiliteracies learning based on digital media and originating in an American university has also demonstrated its operability in Brazilian universities. In fact, many educational principles prevalent in the American context have already been implemented in the Brazilian context, such as engagement with cultural and linguistic diversity and knowledge processes. Therefore, this study has made a significant contribution to the field of education, as it proposes an online framework for the pedagogical process through its practical interventionist research methodology.

The shift to online instruction necessitated a reassessment of the researcher and Professor Fermina's interactions with students. This is a significant matter, as the relationship between teachers and students constitutes a socialization process, and all forms of literacy represent a mode of socialization (Street 2014). The alteration of the context in which writing occurs has changed the teacher's role in the social practice of education and learning.

Brazilian authors have expressed concern regarding the approach to the construct of literacies in the current decade (Costa et al. 2021). This study provides an answer to this question. Our proposed approach to this construct is referred to as “new digital multiliteracies.” The term “new” is utilized to denote our affiliation with the research on “new literacies” (Lankshear and Knobel 2011), which focuses on investigating literacies that are not limited to typographic or print-based forms. The adjective “digital” indicates our recognition of multiliteracies beyond the digital culture but acknowledges that our research practice is entrenched within it.

I acknowledge, however, that for over a decade, I have been working on digital literacy and have faced enormous resistance from the educational system to these practices. Criticisms always take on a tone of heroism; after all, exploitation by big tech through platform capitalism favors the emergence of martyrs.

The learning model based on the new digital multiliteracies proposed here is immersed in digital culture. Just as there is no writing for writing from the sociocultural perspective of literacies, there is no digital media for digital media from the perspective of new digital multiliteracies. Writing and digital media are technologies for thinking and creating from experience and are not ends in themselves.

Informed Consent

The author has obtained informed consent from all participants.

Conflict of Interest

The author declares that there is no conflict of interest.

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