

# Reading behavior and the formation of readers in the digital age<sup>1</sup>

*Valeria Iensen Bortoluzzi*<sup>2</sup>

*Laura Pantoja de Oliveira*<sup>3</sup>

*Taís Steffenello Ghisleni*<sup>4</sup>

## ABSTRACT

In this article, we investigate the reading behavior of generations Y and Z in the digital age, focusing on the relationship between audiovisual and literary texts. The research explores how these generations, influenced by technological evolution and streaming services, consume both literature and audiovisual productions. The analysis, based on Santaella's classification of reader types, categorized young people into profiles such as contemplative, 'moving', immersive, and ubiquitous readers. A questionnaire was administered to 89 young people between the ages of 13 and 20 to understand their reading habits and the attention they dedicate to consuming books and watching audiovisual content. The results show that most respondents read physical books and watch audiovisual adaptations, although there is a growing tendency to divide their attention between other applications while reading and watching. We conclude that young people exhibit characteristics of both immersive and ubiquitous readers, suggesting the need to adapt educational practices to include multiliteracies and the use of audiovisual narratives in the classroom.

**KEYWORDS:** Multiliteracies. Audiovisual adaptations. Generations Y and Z. Streaming services. Ubiquitous reader.

---

<sup>1</sup> English version by *Valeria Iensen Bortoluzzi*. E-mail: [valeria.bortoluzzi@gmail.com](mailto:valeria.bortoluzzi@gmail.com).

<sup>2</sup> PhD in Languages/Linguistics. Franciscan University, Santa Maria, RS, Brazil. Orcid: <https://orcid.org/0000-0003-4268-2209>. E-mail: [valeria.bortoluzzi@gmail.com](mailto:valeria.bortoluzzi@gmail.com).

<sup>3</sup> Advertising. Fapergs Scholarship Holder. Franciscan University, Santa Maria, RS, Brazil. Orcid: <https://orcid.org/0009-0000-1555-2543>. E-mail: [laura.pantoja@ufn.edu.br](mailto:laura.pantoja@ufn.edu.br).

<sup>4</sup> PhD in Communication. Franciscan University, Santa Maria, RS, Brazil. Orcid: <https://orcid.org/0000-0002-5405-9492>. E-mail: [taisghisleni@yahoo.com.br](mailto:taisghisleni@yahoo.com.br).

*Comportamento leitor e a formação de leitores na era digital***RESUMO**

Este artigo investiga o comportamento leitor das gerações Y e Z na era digital, com foco na relação entre os textos audiovisuais e literários. A pesquisa explora como essas gerações, influenciadas pela evolução tecnológica e pelos serviços de streaming, consomem tanto literatura quanto produções audiovisuais. Com base na classificação de tipos de leitores de Santaella, a análise categorizou os jovens em perfis como leitores contemplativos, moventes, imersivos e ubíquos. Um questionário foi aplicado a 89 jovens entre 13 e 20 anos para compreender seus hábitos de leitura e a atenção dedicada durante o consumo de livros e audiovisuais. Os resultados mostram que a maioria dos respondentes lê livros físicos e assiste a adaptações audiovisuais, embora haja uma tendência crescente para dividir a atenção com outros aplicativos durante a leitura e visualização. Concluímos que os jovens apresentam características do leitor imersivo, mas também do leitor ubíquo, sugerindo a necessidade de adaptação das práticas educacionais para incluir multiletramentos e o uso de narrativas audiovisuais em sala de aula.

**PALAVRAS-CHAVE:** Multiletramentos. Adaptações audiovisuais. Gerações Y e Z. Serviços de streaming. Leitor ubíquo.

*Comportamiento lector y la formación de lectores en la era digital***RESUMEN**

Este artículo investiga el comportamiento lector de las generaciones Y y Z en la era digital, enfocándose en la relación entre textos audiovisuales y literarios. La investigación explora cómo estas generaciones, influenciadas por la evolución tecnológica y los servicios de streaming, consumen tanto literatura como producciones audiovisuales. Basándose en la clasificación de tipos de lectores de Santaella, el análisis categorizó a los jóvenes en perfiles como lectores contemplativos, movibles, inmersivos y ubicuos. Se aplicó un cuestionario a 89 jóvenes entre 13 y 20 años para comprender sus hábitos de lectura y la atención dedicada durante el consumo de libros y audiovisuales. Los resultados muestran que la mayoría de los

encuestados lee libros físicos y ve adaptaciones audiovisuales, aunque hay una tendencia creciente a dividir la atención con otras aplicaciones durante la lectura y visualización. Concluimos que los jóvenes presentan características del lector inmersivo, pero también del lector ubicuo, lo que sugiere la necesidad de adaptar las prácticas educativas para incluir multialfabetizaciones y el uso de narrativas audiovisuales en el aula.

**PALABRAS CLAVE:** Multialfabetizaciones. Adaptaciones audiovisuales. Generaciones Y y Z. Servicios de streaming. Lector ubicuo.

\* \* \*

## Introduction

The consumption of cultural, social and service goods has undergone constant evolution, especially in the lives of Brazilians. In the contemporary world, this rapid evolution in the technological, social and cultural spheres has significantly influenced the way people communicate, interact and perceive the world around them. Regarding the technological sphere, we can observe a significant change in the way we watch movies and series. What could once only be seen in movie theaters can now be consumed through streaming services, which are "instantaneous technology that allows you to watch videos and listen to music without the need for downloading. In other words, audio or video data is transmitted in real time from the server to the device, such as a cell phone, laptop, or smart TV." (Firmino and Faria, 2023). This transformation phenomenon is described by Castells (2020) as the Information Age, where the consumption of cultural goods changes according to the needs of society. Considering generations Y and Z, which refer to those born between 1980 and 2000, and between 2000 and 2010, respectively, (Gabriel, 2021), we note that this portion of the population actively follows these changes, always being aware of events online, through internet access and the use of social networks, in addition to also consuming traditional

means of communication, such as newspapers and television news, which highlights the multifocal characteristics of these young people.

The Global Digital Report (We are social, 2024) confirms the changes. According to the report, Brazil's population grew by only 0.3% in 2023, but internet access and usage grew by 3.3%. For the total of 217 million people residing in Brazil, there are 210 million cell phone lines, 187 million internet users and 144 million social media profiles. Of the 187 million internet users, 151 million are in the economically active age group (15 to 64 years old). In this group, 74.3% use the internet to access streaming services and pay TV, and 89.9% use it to read informational content, although there is a percentage of 60% who still read printed informational materials. Furthermore, according to the report, Brazilians aged 15 to 64 spend, on average, 9 hours connected to the internet, and use this time to watch audiovisuals (4 hours, on average), interact on social networks (3 hours and 30 minutes, on average), read (3 hours, on average) and listen to music (2 hours, on average).

Within this dynamic environment, generations Y and Z have played a fundamental role in redefining social paradigms and in the process of adapting to a constantly changing environment. Part of this process involves technology, which has diversified the way these generations consume audiovisual products. Because they are multifocal, watching a film or series provides the viewer with a more dynamic experience than reading a book. Access to this form of artistic expression is comparable to that of books, as both literary and audiovisual works convey information to their audiences, each in their own way. This connection has existed since the beginning of cinema, with the first film adapted from a book on record being "Trilby and Little Billee," written by Frenchman Gerald du Maurier in 1896 (Cordeiro, 2018). The Information Age has intensified this association, as multifocal young people tend to prefer watching films and series rather than reading books that require greater focus and concentration without distractions.

According to Lajolo (1981, p.38), literature

It is the relationship that words establish with the context, with the reading production situation that establishes the literary nature of a text [...]. Language seems to become literary when its use establishes a universe, a space for the interaction of subjectivity (author and reader) that escapes the immediacy, predictability and stereotype of situations and uses of language that configure everyday life.

In this sense, reading a literary text requires much more focused attention, since, although described, the contexts must be imagined and constructed in the reader's mind. Audiovisual allows the “reader” to save attention dedicated to constructing the context and can “divert” their attention to other aspects of the narrative, or to other activities.

Although “reading”<sup>5</sup> audiovisual media is not traditionally considered a form of literary reading, it can be understood as a form of narrative reception. In this broader sense, the reader becomes a subject who interprets different languages—not only the verbal one, written in paper, but also audiovisual—which justifies its inclusion in analyses of contemporary reading behavior. However, highlighting this aspect is not the objective of this research, which aims to understand, in a broader sense, how readers of generations Y and Z move between different modes of narration originating from the same narrative base.

We believe that understanding this reading behavior can be beneficial for the education of young Brazilians, making classrooms more dynamic and playful, reflecting the characteristics of multifocal generations. Therefore, this article aims to present the results of the PROBIC/FAPERGS research, entitled **Reading Behavior and Reader Formation in the Digital Age**, developed between 2023 and 2024. The research is a continuation of the

---

<sup>5</sup> Until now, the terms 'reader' and 'reading,' when linked to audiovisual media, have been written with quotation marks to indicate that their association is not common. From this point on, this association becomes common for the authors.

PROBIC/UFN project, entitled **Multiliteracies and Mass Culture: The Streaming Era**, developed by the authors in 2022, which mapped the reading preferences of young people between the ages of 13 and 20. Both the first and this second studies seek to relate reading preferences and behavior to the classification of reader types proposed by Santaella (2019), so that schools can consider the use of audiovisual narratives as learning enhancers. Methodological aspects will be addressed and, at the end, considerations will be made about the results achieved and their consequences for the educational field.

### **Reading: audiovisual and multiliteracies**

The term "reading" is commonly associated with the act of decoding the written word, thus being related to all types of verbal texts. And this is still the notion of reading conveyed in Brazilian educational systems. However, back in the 1970s, Freire (Kindle Edition) emphasized that "reading the world actually precedes reading the word," that is, reading is a much broader process than decoding; it is a process of assigning meaning that goes far beyond the linguistic code. For this reason, when we speak of reading in this article, we are referring to verbal texts, specifically literary ones, but also to audiovisual texts.

Based on Zilberman (2013), we consider a literary text to be one that uses verbal language, without having the direct intention of transmitting facts or information, as its nature is fictional. According to Zilberman (2013), one of the objectives of literary text is to convey meanings and awaken the reader's imagination. "This language expresses what the writer's fantasy and imagination suggest, which defines its fictional nature" (Zilberman, 2013, p. 37).

With the frequent use of subjectivity, the author's creativity can be seen in the different figures of speech, such as metaphors, which are used to compose the literary narrative, enriching the work and highlighting the

artistic expression that these texts possess. Because they are subjective, these texts are open to different interpretations by readers, stimulating their imagination and promoting a new perspective on the work.

Beyond their aesthetic function, literary texts can be identified by their originality and narrative structure. The structural manner in which literary texts are written refers to narrative elements such as characters, conflicts, space, and time, as well as the description of events. These events do not necessarily need to be told in chronological order, as authors can employ different narrative techniques, such as flashforwards and flashbacks.

The existence of a literary text implies a **reading behavior**. This concept was created by Santaella (2004) to distinguish different types of readers. "There is a multiplicity of types of readers; a multiplicity, in fact, that has been increasing historically" (Santaella, 2004). Among the types of readers categorized by Santaella (2013) are: the contemplative reader, the 'moving' reader, the immersive reader and the ubiquitous reader, a classification that denotes the main characteristics of reading behaviors.

The **contemplative reader** seeks to capture his attention on a single stimulus, because, for him to be able to focus on reading, it needs to be linear, following a pre-established sequence, like the pages of a book. For these reasons, the contemplative reader has a reading style that is especially characterized by pause. "This reader does not suffer, is not harassed by the urgencies of time. A reader who contemplates, who meditates. Among the senses, vision reigns supreme, complemented by the inner sense of imagination." (Santaella, 2004, p. 24). This reader is extremely focused and does not get distracted while reading. For this to happen, he avoids environments with more than one source of stimulation, preferring silent spaces "empty" of stimulants.

The **'moving' reader** is defined as "agile" because, from the 19th century onward, information began to spread more rapidly, requiring readers to read more dynamically so they could follow the facts more easily. Santaella (2004) points out that these people, in modern times, tend to read fragments

and newspaper strips, for example. This behavior is also encouraged when television appears, after all, the viewer needs to pay attention to both the images and the sounds. This reader moves from one stimulator to another quickly, but without returning to the previous stimulator.

The third type of reader, the **immersive reader**, is characterized by a complete break with book patterns, as the nonlinearity of the information doesn't bother them; on the contrary, it allows them to understand facts in a unique way. With the development of communication media and the creation of the computer, the Information Age was consolidated, bringing new habits to the population, such as interactivity and sensory readiness, expressive characteristics of this reader. “[...] a reader in a state of readiness, connecting between nodes and nexuses, in a multilinear, multisequential and labyrinthine script that he himself helped to construct by interacting with the nodes between words, images, documentation, music, video, etc.” (Santaella, 2004, p. 33). This reader needs several stimulators at the same time to complete his reading task. Otherwise, he loses interest in the reading stimulant.

The author's last categorization of reader types led to the **ubiquitous reader** (Santaella, 2019), which is recognized based on mobile devices connected to the internet. With the speed with which people recognize new information, in written messages, images and news, this reader is characterized by hypermobility, because, as Santaella (2019, p. 25) explains,

He is a reader in a state of readiness, balancing, without stumbling, between two spaces: the physical, in which he moves; and the informational, through which he passes with the gentle touch of the fingertips. He is ubiquitous because he is continually situated at the interfaces of two simultaneous presences, the physical and the informational, which reinvent the body, the architecture, the use of urban space, and the complex relationships in ways of living.

This reader exists in both worlds (the physical and the informational) and moves between them fluidly, as they encounter no (or construct no) barriers between them. Because of this, he is exposed to a hundred different stimulants, coming from both worlds, which interfere, both positively and negatively, in the way he “reads” these worlds.

Clearly, the classification of reader types proposed by Santaella (2004, 2013, 2019) encompasses verbal text (related to the conception of literature presented here), and also audiovisual text, since the evolution of reader types and reading behavior, presented by the author, occurs in parallel with the technological evolution we experience. The existence of ‘moving’, immersive and ubiquitous readers presupposes a change in formats and compositional structures of literary texts. We then find the audiovisual text, which adapts verbal narratives to multimodal formats, including interactive ones.

The combination of sounds and visual elements forms what is called an audiovisual text. This type of text seeks to convey messages and tell stories in a way that keeps the viewer engaged in the various events unfolding on the screen, whether a television, a movie screen, or even a cell phone. The history of audiovisual texts begins in 1895 (Hertel, 2009), with the creation of the cinematograph by the Lumière brothers. This device, notable for its portability, had the ability to capture moving images, process them and display them, and therefore it became possible for small productions, averaging 15 minutes, to be shown by the brothers to large audiences.

Despite being short exhibitions, they were enough to capture the audience's attention and thus encourage new artists to experiment with what was already called cinema. These experiments continue to this day, because, according to Côrtes (2003), audiovisual language will always undergo changes as new capture and display tools are created.

Part of this constant evolution occurs because audiovisual products aim to reach different audiences, including young people from generations Y and Z. These generations are multifocal and demand dynamic

interactions to ensure they don't lose interest in the product. This evolution has given rise to streaming services, which are very popular among young people because they can be accessed on different devices. Oliveira (2019) states that, in his exploratory research, 45.7% of Brazilians access these services on their smartphones and 77.6% access them on Smart TVs. The audiovisual productions that integrate these platforms may or may not be original to streaming. An example of this is Netflix, which has its own production company to include films and series in its catalog and, at the same time, has productions from other companies.

In this context, there are audiovisual adaptations. This type of film or series occurs when producers legally use the original rights to a book, usually. An example of this is Harry Potter, a book written by J.K. Rowling, which was released in 1997. After the success of the books' sales, which had already grossed over seven billion dollars by 2016 (O Globo, 2023), and the impact among young people, Rowling received an offer to sell the rights to the story to Warner Bros. Studios, a production company that boosted the story's recognition, accumulating around 7.7 billion dollars between the eight films based on the series (O Globo, 2023).

The data presented above corroborates the idea that audiovisual adaptations are crucial for society's understanding of a story or even reconnecting with it. These productions can attract new readers and encourage them to share their knowledge with more people, thus expanding the network of people interested in the same topic. Currently, this process is aided by the internet, as more individuals can discuss the subject even when they're not physically together, but rather online, through electronic devices and social media.

The popularization of audiovisual content on streaming services has implications for education. If the reader's attention is no longer fixed on the written text, but is shared among all the reading stimuli that reach him, then new and other skills need to be developed so that readers in the information

age can attribute and/or construct meaning in reading. Thus, the need to develop new and multiple literacies arises. The multiplicity of languages was the key precursor in the creation of the concept of multiliteracies. In 1996, a group of teachers and researchers met in New London (the so-called New London Group - GNL) and published a manifesto on how schools needed to include different cultures and the then-new technologies for learning environments. Rojo (2012, p. 13) explains that this movement encompasses "two 'multis' - the multiculturalism characteristic of globalized societies and the multimodality of texts through which multiculturalism communicates and informs." For this movement, the group coined a new term or concept: multiliteracies.

This concept of multiliteracies expands the notion of literacy already associated with verbal text, primarily written text, to encompass a set of skills we need to develop in order to read and produce multimodal texts<sup>6</sup>. So, when we think about how generations Y and Z relate to texts in their daily lives, we realize the importance of developing multiliteracies for the contemporary world. We need to understand that each student's critical sense is also linked to their experiences and that, based on material or content that is related to daily life and addresses the topics to be studied in the classroom, the skills necessary for reading in this other multimodal context can be developed. Corroborating this alignment, Rojo (2004) states: "I believe that literacy and school reading practices, in all basic education disciplines, should be diversified and broadened, in order to prepare our young people for civic reading, including in school."

The brief theoretical review presented thus far aims to support the interpretation of data from our research, entitled "Reading Behavior and

---

<sup>6</sup> A multimodal text is one composed of several semiotic modes—that is, verbal and nonverbal language—and whose meaning is constructed through the symbiosis of these semiotic modes. "The term multimodality was introduced to highlight the importance of considering different modes of representation: images, music, gestures, sounds, etc., in addition to lexical elements, in text analysis" (Gomes, 2013, p. 75).

Reader Development in the Digital Age." Next, we describe the methodology used for data collection and the results obtained, expanding the ideas presented here.

## **Methodology**

This exploratory research was divided into three stages: preparation and application of a survey-type questionnaire, data collection and analysis of results. The stages were carried out over the course of a year, during the current period of the PROBIC/FAPERGS research grant.

In the first stage, a 25-question questionnaire was developed, divided into three tracks: (1) reading behavior of those who only consume audiovisual media, (2) reading behavior of those who consume both audiovisual media and literature, and (3) reading behavior of those who prefer literary reading in various formats, or only in print. The questionnaire did not collect personal data and was developed in Google Forms.

Data collection took place over 16 days, with the form being distributed through the researchers' social networks and the Advertising and Propaganda course at Universidade Franciscana. Ninety-five responses were obtained, of which six were excluded because they did not meet the project's target age range (13 to 20 years). A total of 89 responses were analyzed.

In the third stage, the data were organized into spreadsheets for analysis. The analysis included the identification of patterns in young people's reading and attention habits, in addition to the comparison between the different types of reading behavior identified, according to Santaella's classification (2019).

## **Results**

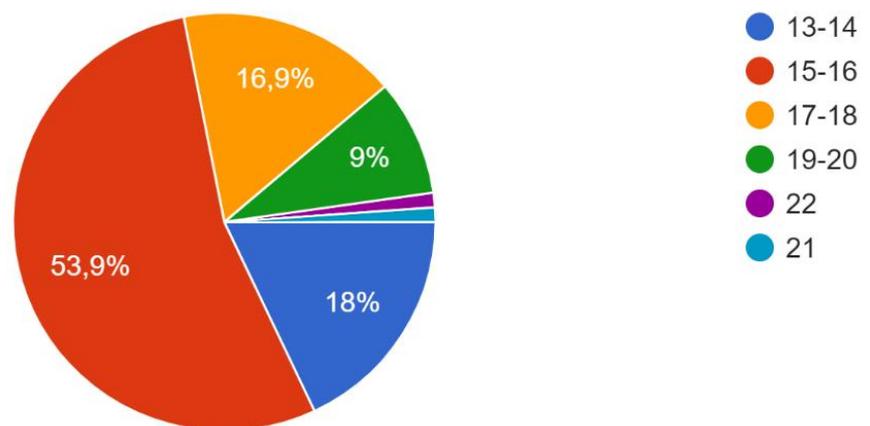
After collecting 89 responses, we observed that 91% of participants were not involved in the previous survey, conducted by the authors between 2022 and 2023. The majority of respondents (53%) are between 15 and 16

years old, as illustrated in Graph 1. This data indicates that we are dealing with an age group that, for the most part, grew up immersed in digital technologies, which may directly influence their reading and audiovisual content consumption practices.

**GRAPH<sup>7</sup> 1:** Age range of respondents

Em qual faixa etária você se insere?

89 respostas



**Source:** Prepared by the author based on research data.

This data highlights that respondents belong to a generation for which smartphones have always been a reality. With the rapid evolution of these devices, these young people grew up in a digital environment, using technologies such as audio and video streaming services, which became widely available just over a decade ago. This scenario facilitates the consumption of audiovisual content, which directly influences their reading habits and may explain the coexistence of immersive and ubiquitous reading behaviors.

The young people participating in the survey clearly benefit from easy access to both digital books and streaming services. This is evidenced by the 93% of respondents who reported watching series and films adapted from

<sup>7</sup> All graphs were generated by Google Forms from the answers provided in the questionnaire.

literary works. Furthermore, 72% of these young people also read the original book, suggesting a multifocal profile. This behavior reinforces the idea that these generations transition easily between different narrative modes, whether through digital or physical media, which aligns with the description of immersive and ubiquitous readers.

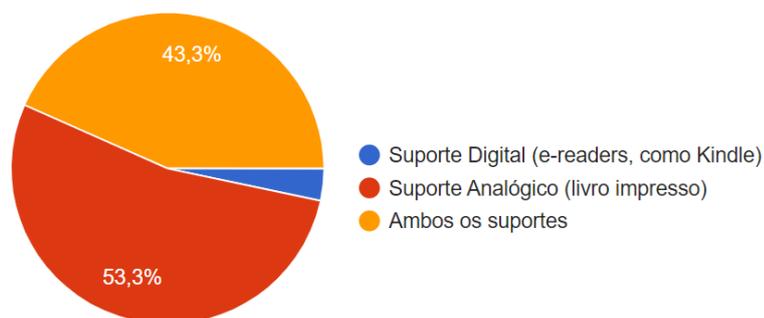
Among the 60 respondents who read the original texts, 48% said they read the book before watching the audiovisual, while 50% read after watching. This data suggests independent dedication to both reading and audiovisual consumption, although many of these readers (58%) report reading more slowly, mainly due to dividing their attention between different applications and activities. This behavior reflects one of the challenges of the multifocal reader: balancing reading with other digital demands, which can compromise the depth of the reading experience.

The majority of respondents (53.3%) said they prefer to read books in physical format, although a significant group (46.6%) also uses digital media, such as e-books. This result is interesting because it demonstrates that, despite the growth in digital media consumption, physical books still hold strong appeal among generations Y and Z. However, both groups demonstrate susceptibility to external stimuli, such as apps and social media, regardless of the reading medium used.

### GRAPH 2: Use of reading media (digital vs. analog)

Ao ler livros, quais plataformas/suporte para as leituras você costuma utilizar?

60 respostas



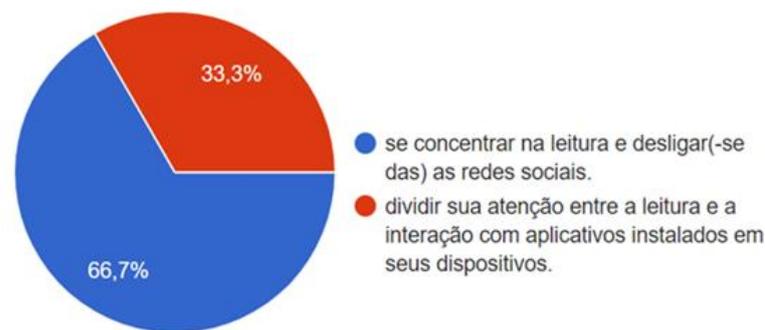
**Source:** Prepared by the author based on research data.

This result surprised us, because with the increasing ease of access to digital books, we expected most young people to use digital reading apps. This demonstrates that physical books still appeal to generations Y and Z. Still, even analog readers are susceptible to the stimuli of digital media, as we can see in Graph 3. We find a similar scenario among e-book readers (Graph 4).

**Graph 3:** Distribution of attention when reading books on analog media

Se você lê livros impressos, você costuma...

60 respostas



**Source:** the authors.

**GRAPH 4:** Distribution of attention when reading books in digital format

Se você usa aplicativo de leitura instalado em seu smartphone ou tablet, você costuma...

28 respostas



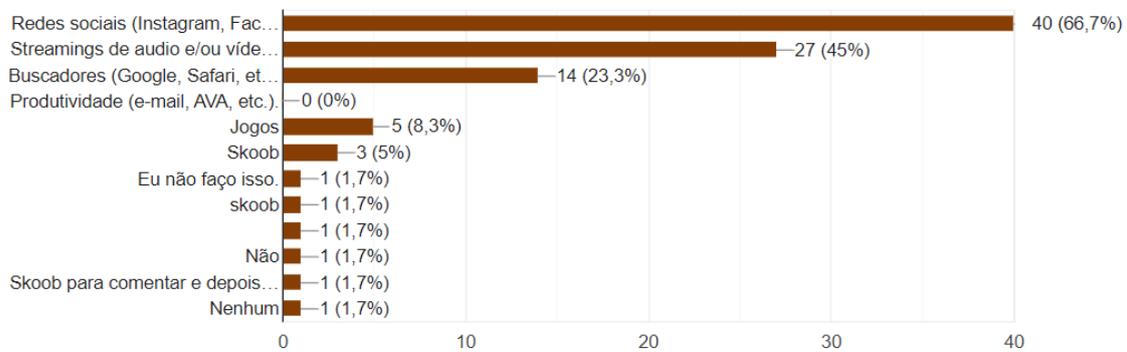
**Source:** the authors.

When asked whether their attention is divided between other applications while reading, considering both media, 40 participants said they use social media while reading, a very significant finding for the research, as illustrated in graph 5.

**GRAPH 5:** Interaction with applications while reading

Com quais aplicativos você costuma dividir sua atenção durante a leitura?

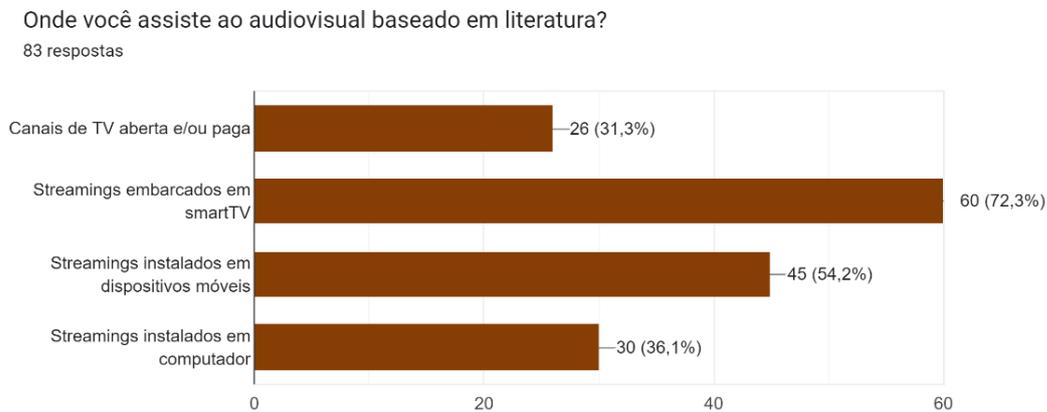
60 respostas



**Source:** Prepared by the author based on research data.

Of the 89 respondents, 83 reported watching audiovisual productions adapted from literary texts, with 23 of them only watching the audiovisual, without reading the corresponding book. Among those who consume both media, 74.7% seek information about the audiovisual before watching it, and 96.3% expect the adaptation to be similar to the book. This data indicates a significant expectation of fidelity between the two formats, which highlights the importance of the original narrative for these young people, even in a multimodal consumption environment. (see graph 6).

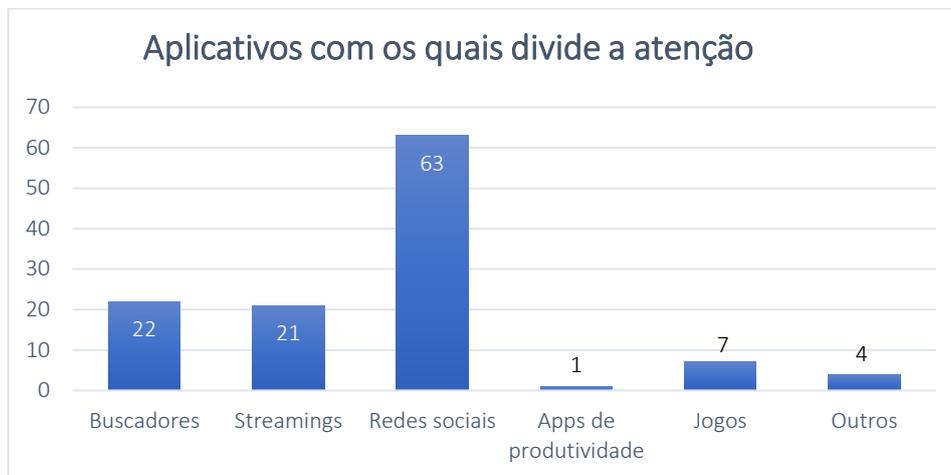
**GRAPH 6::** Audiovisual access support



**Source:** Prepared by the author based on research data.

Regarding the amount of attention devoted to audiovisual content, there was a balance among participants: 50.6% stated that they did not divide their attention while watching, while 49.4% reported dividing their attention with other resources. Among those who distract themselves, the majority do so with more than one application, with social media being the main source of distraction, as illustrated in Graph 7. This data reflects a ubiquitous reading behavior, characterized by the constant alternation between multiple digital stimuli, which suggests that audiovisual reading is not necessarily linear and can coexist with other forms of digital interaction.

**GRAPH 7::** Interaction with applications during audiovisual assistance



**Source:** Prepared by the author based on research data.

Among book readers, 38.3% reported that they are distracted primarily by commenting or discussing what they're reading, while 44.6% of audiovisual readers stated that they are distracted because they can't maintain attention for long periods. These data suggest that both literary and audiovisual readers struggle to maintain focus on a single activity, which is in line with the multifocal behavior observed in these generations. This type of reader tends to divide their attention between different stimuli, which can impact the depth of the reading experience and the ability to immerse themselves in narratives.

Although the data are quantitative, they offer valuable insights into the reading behavior of generations Y and Z, suggesting a predominance of the immersive reader profile (Graph 8). These generations, largely engaged with streaming services, demonstrate an ability to absorb and interact with audiovisual content dynamically, which sparks their continued interest in these formats. The fact that most respondents also read books related to audiovisual adaptations reinforces the idea that these young people move easily between different narrative modes, alternating between audiovisual and literary. This ease in transitioning between media indicates a multifocal and flexible behavior, typical of the immersive reader and, in many cases, of

the ubiquitous reader. This has important implications for contemporary education, suggesting that pedagogical practices should include a diversity of reading media, supports and forms.

We observed that ubiquitous reading behavior is already ingrained among many young people aged 13 to 20, as evidenced by the fact that 41% of respondents reported dividing their attention between reading books or audiovisual media and simultaneously using other applications. According to Santaella (2013, p. 297), the attention of this type of reader is "irremediably a continuous partial attention," meaning they respond to multiple stimuli without focusing deeply on any of them. This phenomenon, widely present in generations Y and Z, reflects the need to rethink pedagogical strategies, in order to promote multiliteracies and more dynamic reading practices, which can dialogue with this fragmented attention.

### **Final considerations**

After analyzing the data obtained in the survey, we concluded that the predominant reading behavior among generations Y and Z is immersive, but we noticed that ubiquitous reading has gained significant influence among young people. In general, young people aged 13 to 20 use streaming services to stay culturally up-to-date, but they still consume books—specifically, in the case of this research, the books that inspired the audiovisuals they watch.

These data show that these readers are highly susceptible to multiple stimuli, which makes it necessary to develop cognitive skills that allow them to better enjoy their reading experience. However, for this to happen, it is important to broaden the concept of reading, going beyond written texts, and incorporating the development of multiliteracies. It is also necessary for basic education schools to review their methodologies and use teaching materials that encourage critical and creative reading of different languages. This implies incorporating activities that engage with students' daily lives, using multimodal texts such as films, series, games, and social media, without losing sight of the pedagogical objectives.

Furthermore, it is essential to invest in teacher training so that they are prepared to deal with the challenges of multiliteracies and fragmented attention, characteristic of the generations analyzed.

The results of this research, although preliminary and with a small sample size, reinforce the importance of rethinking the concept of reading in the digital age, considering the multifocal nature of young people from generations Y and Z. The immersive and ubiquitous behavior observed among readers points to an urgent educational demand: the development of new methodologies that incorporate different narrative forms, such as audiovisual, and the creation of teaching materials that engage with these multiple languages. The inclusion of strategies that address multiliteracies can increase student engagement and strengthen their capacity for critical and creative analysis in the face of the diversity of content available in the digital age. Therefore, our suggestion is that basic education consider integrating activities that combine traditional literary reading with audiovisual content, promoting more dynamic, engaging learning that is connected to students' daily practices.

## References

- CASTELLS, M. *Fim de milênio*. São Paulo: Paz&Terra, 2020. Edição do Kindle.
- CORDEIRO, T. Qual foi o primeiro livro a ser adaptado para o cinema?. *Super Interessante*, 2018. Disponível em: <https://super.abril.com.br/mundo-estranho/qual-foi-o-primeiro-livro-a-ser-adaptado-para-o-cinema>. Acesso em 19 set. 2023.
- CÔRTEZ, H. S. *O paradigma do pensamento dos professores como contexto do trabalho em Informática na educação*. Porto Alegre: EDIPUCRS, 2003.
- FIRMINO, J.; FARIA. *O que é streaming: saiba o que significa e quais plataformas existem*. TechTudo, 2023. Disponível em: <https://www.techtudo.com.br/guia/2023/09/o-que-e-streaming-saiba-o-que-significa-e-quais-plataformas-existem-streaming.ghtml>. Acesso em: 18 set. 2024.
- FREIRE, P. *Alfabetização: leitura do mundo, leitura da palavra*. São Paulo: Cortez, 2017. Edição do Kindle.

GABRIEL, M. *Você, eu e os robôs: como se transformar no profissional digital do futuro*. 2.ed. São Paulo: Atlas, 2021.

GOMES, L. F. *Hipertextos multimodais*: Jundiaí, SP: Paco Editorial, 2013. Edição do Kindle.

HERTHEL, N. *História do Cinema: O Início*. Disponível em: <https://artigos.etc.br/historia-do-cinema-o-inicio.html>. Acesso em: 10 set. 2024.

LAJOLO, M. *O que é literatura*. São Paulo: Brasiliense, 1981 (Col. Primeiros Passos).

OLIVEIRA, A. de F. *Comportamento de consumidores de serviços de streaming: um estudo de caso de usuários da Netflix no Brasil e em Portugal*. 2019. Dissertação (Mestrado em Assessoria de Administração) - Instituto Superior de Contabilidade e Administração do Porto, Porto, Portugal. Disponível em: [https://recipp.ipp.pt/bitstream/10400.22/15124/1/Alan\\_%20Oliveira\\_MAA\\_2019.pdf](https://recipp.ipp.pt/bitstream/10400.22/15124/1/Alan_%20Oliveira_MAA_2019.pdf). Acesso em 10 set. 2024.

O GLOBO. *Prestes a virar série, saiba o quanto o universo 'Harry Potter' já lucrou desde o primeiro livro*. 13 abr. 2023. Disponível em: <https://oglobo.globo.com/google/amp/cultura/noticia/2023/04/saiba-quanto-o-universo-harry-potter-ja-lucrou-desde-o-lancamento-do-primeiro-livro.ghtml>. Acesso em: 10 set. 2024.

ROJO, R. *Letramentos e capacidades de leitura para a cidadania*. Disponível em: <https://pt.slideshare.net/slideshow/rojo-22617757/22617757#2>. Acesso em: 18 set. 2024.

ROJO, R. Pedagogia dos multiletramentos: diversidade cultural e de linguagem na escola. In: ROJO, R; MOURA, E (orgs.). *Multiletramentos na escola*. São Paulo: Parábola Editorial, 2012.

SANTAELLA, L. *Navegar no Ciberespaço*. O perfil cognitivo do leitor imersivo. São Paulo: Paulus, 2004.

SANTAELLA, L. *Comunicação ubíqua*. São Paulo: Paulus Editora, 2013. Edição do Kindle.

SANTAELLA, L. SIIMI 2012 *Palestra com Lúcia Santaella* (Pub. em 22 jan. 2013). Disponível em: <https://www.youtube.com/watch?v=6gcqyWYtqOU>. Acesso em 18 set. 24.

SANTAELLA, L. O livro como prótese reflexiva. *Matrizes*, vol. 13, núm. 3, 2019, Setembro, pp. 21-35. Disponível em <https://www.revistas.usp.br/matrizes/article/view/159527>. Acesso em 10 maio 2024.

WE ARE SOCIAL. *Digital report Brazil 2024*. Disponível em <https://datareportal.com/reports/digital-2024-brazil>. Acesso em 22/09/2024.

ZILBERMAN, R. *Fundamentos do Texto Literário*. 2.ed. Curitiba: IESDE Inteligência Educacional, 2013.

Received in June 2025.

Approved in December 2025.