

Creative Approach as a Teaching Proposal to Develop the Digital Literacy

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Abstract

The study presents the creative approach as a teaching proposal for digital learners in formal learning spaces. An environment where the student perceives himself as a citizen in the individual sphere, in the collective, and in the cultural environment, in which the appropriation of knowledge is impacted by cultural aspects and their surroundings. The learning elements form a link between digital technologies, pro9grammatic content, and the guidelines of the national normative document, contemplating the needs of 21st-century learners. The creative approach aims to awaken the student's interest in their learning process, assuming the responsibility of authorship guided by the teacher through cooperation and interaction practices. Thus, we have applications incorporated into the appropriation of knowledge that allow us to understand and master the codified digital language underlying the cyberculture with the ability to create and develop as global citizen.

Keywords: learning; text; digital citizenship; technologies;

1. Introduction

The scope of digital technologies in a globalized educational context is notorious, which interferes with the social and cultural environment. From our point of view, the creative approach as a teaching proposal contemplates the learner needs in the 21st century. It places the student at the center of the learning process, as the protagonist, and the teacher as the mediator. The student, a digital learning subject, brings the marks of cultural context present in the individual construction into the classroom. And the cultural needs that will direct the market systemics, which interferes in the school context. In this regard, the contexts are related and suffer interferences from the environment. While society demands a particular knowledge, the school adapts to new formations and returns them to the society.

In the teaching and learning process, the creative approach aims to break with the fragmented teaching in

curriculum subjects and presents itself as a proposal of interdisciplinary teaching. The pre-eminence of a “knowledge fragmented into subjects is frequently inefficient to effect the connection between the parts and wholes and must give way to a mode of knowledge capable of conceiving objects in their contexts, complexes, and sets” (Morin, 2015, p. 100), being necessary to observe the entirety that is culturally inserted and interconnected, forming the digital cultural environment. Santaella (2019) emphasizes that we are all inserted in digital culture and are possibly monitored by artificial intelligence algorithms, making it essential to appropriate the knowledge of digital codes.

The usability of digital technological devices in a learning situation enhances the process by connecting the subject with society. Currently, digital devices, including cell phones, are part of people’s daily lives, connecting them, which favors their use in learning rooms (Brasil, 2017). The creative approach aims to create from the interaction, which proposes the movement of construction, with the use of new information accessible through these mobile devices. According to Resnick (2020), technology should lead the student to be a creative thinker. Personal phones (cell phones) are available to learners and can be used to house content directed in face-to-face classes as a pedagogical resource available to students and teachers. Mitchel Resnick (2018), supported by the educational theories from Seymour Papert, Jean Piaget, Paulo Freire, and Froebel, presents the spiral of creative learning centered on the so-called “4 Ps”: project, passion, peers, and play.

From the student-centered learning perspective, we focused on a teaching process that includes the elements composing the spiral flow. Currently, according to Elicker and Barbosa (2021), a universe of information reaches the students through cell phones, without perceptible spaces of time, so the continuity of time is added to the continuity of space: information is accessible from anywhere. With this intense flow of information, the teacher must guide the students, providing conditions to build their knowledge by managing information through creation.

The teacher organizes the learning environment by using digital and non-digital available resources. “It is necessary to teach the methods that allow perceiving the mutual relationships and reciprocal influences between parts and the whole in a complex world” (Morin, 2015, p. 101). It is not only about inserting cell phones and digital devices as pedagogical supports but encouraging and guiding their use to facilitate and take advantage of the access to information available on the web, promoting digital literacy. Therefore, the technological resources of mobile devices will be used for teaching and learning. The teacher, with digital literacy, will lead and guide the use of digital technologies, explaining the access to different segments and ways relevant to the student needs to develop learning. Learning spaces nourished by digital technology resources with curricular pedagogical elements are means to enhance the appropriation of knowledge. In the constructivist thinking of Papert (1987), the use of digital technology requires an approach by which the learner builds, by computer means, his knowledge, which happens when he interacts, experiences, creates, and manages to share his knowledge.

Creating through cooperation and interaction between learners provides subsidies to build knowledge through experimentation and, therefore, arouse the student’s interest in his learning process, assuming the responsibility of authorship guided by the teacher. According to Morin (2015, p. 86), it is “necessary to know how to arouse interest, what can be done in all existing subjects (and the interest will be as strong as more subjects that we propose to introduce in teaching are suitable to arouse interest)”. In this process,

learning is student-centered, the teacher will guide him, encouraging him to create and develop critical thinking through the involvement and use of digital and non-digital materials. According to Santaella (2013, p. 289-290), “learning is a dynamic and active process that produces relatively lasting cognitive and behavioral modifications in individuals, even if not immediately visible”. In this sense, technology or technological resources inserted in formal learning environments require the teacher to know digital educational resources.

According to Lévy (1998, p. 27), the presence of a computer in learning environments allows the teacher to rethink teaching and reconduct the learning for the appropriation of new knowledge. By inserting digital technologies into pedagogical activities, new learning elements will incorporate into the process and the teacher will help the students to go through these digital technological paths. In education, as in other sectors, technology has made information globalized and accessible, and the teacher can adequately alternate between traditional teaching and learning activities and activities using technology. The creative approach as a teaching proposal for students of the 21st century, in formal learning spaces, proposes a link among digital technologies, programmatic content, and the guidelines of the normative document.

2. Creative approach as a teaching proposal for 21st-century students

The creative approach proposes that learning is built along with students through interactive practices using digital technologies. And to better understand the processes of developing creative learning (Resnik, 2010), we comprehend that teaching cannot be stagnant, on the contrary, it must happen through an approach that is also creative, fluid, and permeable, which sees the learner as the center of the process.

From our point of view, the creative approach contemplates the needs of 21st-century students, who are immersed in digital culture. We look at these students as digital learners exposed to digital learning situations. The creative approach awakens in the learner the motivation to search for new knowledge. He perceives himself as part of the process at all stages, in which a mediator teacher will guide him, and together with the collective, he will draw the path for the construction of new knowledge. Therefore, at the same time that it contributes to the learning environment, it is influenced by it, referring to the socio-interactionist theory (Vygotsky, 1999), in which real situations are provoked to generate learning within cultural contexts through problems and real situations in the daily life of the learners and that are meaningful to them.

In this way, based on the proposal by Mitchel Resnick, from the MIT Media Lab, the creative learning follows Seymour Papert's constructionism principles. Resnick (2010) believes that we learn better when we can create something meaningful, in a spiral that presents the “4 Ps”: projects, passion, peers, and play. In this sense, the educational process does not happen linearly but follows a spiral. Thus, it is necessary to awaken the imagination, build something, play with resources, materials, and ideas, share creations, and reflect on new knowledge. It is from the learning process, based on the studies by Resnick (2010), Robinson and Lee (2011), and Papert (1987), that we are bringing the concept of creative approach. The insertion of creative learning in the formalization context of a teaching process incorporates the content to be learned and a set of skills and abilities to be developed in the formal learning process.

Whereas, in formal education, we need to ensure that the student learns the content issues in addition to all

the elements involved in learning and school. And from this perspective, to guide and implement activities ranging from literacy to full mastery of reading, writing, and digital codes, meeting the needs of each group without causing damage or leaving gaps in the learning of 21st-century learners. Society needs to form citizens able to effectively act in several social situations, thinking, creating, and sharing knowledge with all those involved. Teaching in a systematic way is the practical action of helping construct knowledge and involving students in the learning process according to social needs.

Therefore, the teaching approach must be supported by a methodology aimed at creating, which must invite the student to participate in all stages that involve the learning process, from the initial elaboration, through the definition of goals and the choice of the theme of study, until the final presentation of the results. Young digital learners are skilled in handling technological resources, games and open social networks, however, the use of smartphones for research, study, and text production is sometimes not a common activity among young people, so it is up to the teacher to present the possible tools to use. The teacher invites the student to share his knowledge and takes the opportunity to propose the use of cell phones as a pedagogical resource to expand their use beyond the social one, making it a resource for research, reading, and text production.

In the learning process, the appropriation of knowledge of the programmatic content occurs through available information and knowing how to use it and recognizing the usefulness of the content. The student with the knowledge of digital resources develops skills to transit in the digital environment. The world is rapidly becoming digital, as, for example, the job market, which explains why having digital literacy is so important. Nowadays, teenagers deal with a great flow of information, wanting to locate and consume content quickly and safely and, for that, they must have guidance to develop digital literacy. Students acquiring digital literacy skills learn to become creators and develop responsible digital literacy (creators and co-creators) and not just content consumers. They deal with the hybridization of language by organizing the information flow “due to the hyper, non-sequential, and multidimensional character structure that supports the infinite options of an immersive reader” (Santaella, 2004, p. 49). Information is not knowledge, but appropriation and management of information are.

The creative approach contemplates the processes of knowing/meaning, incorporating, creating/modifying, participating/positioning oneself, and sharing/knowing, in the process of cooperation and involvement. The creative approach is interconnected with the development of digital literacy. The concept of digital literacy, a term coined by Paul Glister (Glister, 1998), refers to the domain of codes that prevail in cyberspace, which allows the learner to be a consumer and author in the virtual environment with the ability to create after the appropriation of knowledge. The use of digital technologies in the hybrid education perspective promotes this, as technology permeates the activities and contemplates the process through resources, spaces, and the movement of activities in the learning process. In this way, integrating technology in education, based on the studies of Schlemmer (2018) and Santaella (2008), who present in their research, hybrid education as construction by several matrices and as dissolution of borders, respectively, enhances the learning process.

3. Digital technologies in the learning context

Digital technologies are embedded in everyday life, regardless of our wishes. In addition to digital

televisions and mobile devices, houses have numerous digital artifacts. And in this increasing context, even gigantic machines used to process information were replaced by smaller, more powerful computers and currently (micro) handheld computers (cell phones), more practical and more accessible. In the last decades, significant changes in the development of technological devices in all social sectors occurred. The technology inserted in the digital culture interferes with the way of thinking, acting, working, and, consequently, the learning process. Today, it is no longer a question of being in favor or against the use of technologies or searching for digital literacy. Now, this knowledge is necessary, as the technological resources are inserted into the daily routine, transparently, and we use them without noticing it. And if in the school environment, technology integrates into the curriculum, this will facilitate the learning due to the breadth of access. Nevertheless, the teacher must know codes to transform the information into knowledge. Besides, guidance for using technological resources is essential to turn students into creators and critics and not only consumers in virtual environments. It depends on the school to develop the necessary skills to transit in today's world, helping the student develop himself, assume responsibilities (personal or social), with relevant positioning, criticism, and creativity, using technology with wise choices, and make conscious decisions.

The creative approach, as a teaching method, according to this research, involves digital competencies in a hybrid learning process, using traditional resources and technology to develop digital literacy. In the learning process in hybrid spaces, all elements are important, from pencils and notebooks to the last-generation cell phones and other technological resources.

Hybrid spaces, in our understanding, correspond to learning environments in their entirety. According to Santos (1978), "the space for its characteristics and functioning, for what it offers to some and refuses to others, for the selection of location made between the activities and among men, is the result of a collective praxis that reproduces social relations" (Santos, 1978, p. 171). In this sense, according to the author, space evolves, transforms, and adapts to the new through the movement of the entire society. "Space is a true field of forces whose formation is uneven. This is the reason why spatial evolution is not the same everywhere" (Santos, 1978, p. 122). Therefore, according to the author, space needs to be considered in its entirety since it encompasses a social environment and a spatial organization created by men.

In the context of this research, hybrid education, in practice, proposes to respect the individualization of the learning process with the use of available resources in each learning context. The concept leads us to think about a proposal that mixes and integrates the spaces (face-to-face and virtual) in order to use the available resources to promote access to the construction of knowledge for each subject involved. Therefore, it is necessary to understand all hybrid mixtures and the numerous possibilities of learning in different environments (whether formal or informal).

According to Schlemmer (2018), "the hybrid system is understood in terms of the nature of the space (geographic and digital), presence (physical and digital), technology (analog and digital), and culture (pre-digital and digital)". According to the author, it is "consisted by multiple matrices, mixtures of nature and culture, therefore the non-separation between culture/nature, human/non-human" (Schlemmer, 2018). Regarding the spaces (geographical and digital) of this research, hybrid education has learning rooms as spaces (physical). The learning rooms can be classrooms in their conventional forms, with desks, chairs, blackboards, books, notebooks, and others, which are common to us over time, and virtual classrooms. The

space (Santos, 1978) is built with a structure organized by forms and functions by using the territory that creates the space.

4. The importance of the creative approach in the learning process in formal learning context

Learning rooms are seen as environments where the students will gather to pursue learning. From this perspective, hybrid teaching occurs in an imbricated way in terms of spaces and elements. In a physical classroom with a geographically defined location, the student, teacher, or guest can be present virtually through video calls, web conferences, and other options. In digital spaces, the learning environment itself gathers those involved in learning situations through interaction. In this case, disparate spaces involve hybrid elements, as the hybrid imbricates elements. And, in the development of activities, the teacher organizes and deliberates the tasks and/or functions, which may be analog, to be performed physically, or digital, developed in the digital environment itself, of hybrid spaces. “It is in these new learning spaces that the individuals, in nomadic movements, act and interact, weaving relationships in an imbrication with other human and non-human actors, at different times, in the construction of a world of meanings” (Schlemmer, 2018). Santaella (2008, p. 21) understands that hybrid spaces “refer to the boundaries between physical and digital spaces, composing connected spaces, where the distinction between physical spaces, on the one hand, and digital spaces, on the other, is broken”. Formal learning spaces are hybrid because in physical learning rooms, there are traditional resources (desks, chairs, blackboards, and others) and, at the same time, there is the possibility of using technological resources. In this sense, the virtual overlaps with the physical, with “the tendency to dissolve the boundaries between the physical and virtual, creating a space of its own that does not properly belong to either one or the other (Santaella, 2008, p. 21).

It will be this type of learning environment that we will search for in this research, understanding the teaching-learning process through the creative approach between learners and mediators in the development of digital literacy. Thus, we are interested in verifying how the interaction between the learner and mediator happens in hybrid spaces, from the perspective of collaboration and cooperation between subjects inserted in the formal educational context from the standpoint of digital literacy development.

5. The creative learning and creative approach

The creative approach will seek to know the resources that favor the learning through the student's protagonism. According to Morin (2015, p. 181), “the knowledge of knowledge will allow to properly identify the errors both among educators and among students, who would be the future adults from the first generation formed from the perspective of lucidity”. Thus, we understand creating from the use of a shared structure, developing skills with printed and digital texts, and the use of technological resources in virtual environments for the promotion of knowledge. For Santaella (2013, p. 295-296), the teaching-learning processes that communication technologies made emerge, in short, are a) processes based on book technology; b) distance education; c) e-learning and learning in virtual environments; d) m-learning or mobile learning. And “when e-learning, online education, or learning in virtual environments appears, they

are far from referring only to experimental methods of education” (Santaella, 2013, p. 297), it is an “m-learning facilitated by the convergence of the internet, wireless network, mobile equipment, and e-learning systems” (Santaella, 2013, p. 299), that is, learning arrives at anywhere, at any time, configured for that. The rising role of the media calls for the need to promote the development of the understanding of digital codes, that is, to realize that the media is a creation (real or not) and management, knowing the codes and how to use them (software, apps, ...) individually and collectively, for the appropriation of knowledge. Individually, the learner seeks to find, select, process the information, and create the content relevant to social networks or other interests and, collectively, reflect on their use of the media, sharing information. According to Gardner (1993), the comprehension of individual learning is still affected by the understanding that most students learn in similar ways, thus, the “flexible learning is for those whose background and learning style are compatible with the teaching styles of their teachers, and for those who can learn in the way subjects have traditionally been taught” (Gardner, 1993, p. 210). From this perspective, planning must prevail over the active involvement of those involved in learning spaces.

Through the creative approach, the teacher will create a structure to carry out tasks orderly and efficiently, offering the necessary resources to complete the proposed task in each activity to be developed to achieve learning. Together, teacher and student must define the subject, formulate the problem, verify sources, check and select sources and information to process the data, and present them. The teacher/mediator will help the student to convert this information into knowledge. It is important to organize arrangements of who does what/how/when, using the time and resources, and objectives within the established schedule.

The student should be able to analyze the information by selecting the most relevant ones, know how to identify the information and its degree of importance, and exclude the unnecessary ones. The guiding teacher with the internet combined with mobility facilitates access, brings together diversified information, and expands knowledge. “Diversity concerns both the crossing of cultures and the way in which knowledge is codified and how it becomes accessible, namely, the transmutations in the universe of language and the hypermedia language that only the computer made possible” (Santaella, 2013, p. 14). “The Web territory will increasingly see the MetaWeb, a network of intelligence, whether human, artificial, personal, collective, or hybrid intelligence” (Santaella, 2013, p. 53). Knowledge is necessary for the student, a constant digital learner who positions himself based on the access to digital culture environments to promote new learning. The creative learning spiral is related to the teaching process, to the way how the educator (teacher/mediator) conducts the activities so that, on the other end, the creative learning takes place. It is towards the perspective of creative learning that we focus on the teaching process, which must include the creative approach that addresses the learning needs of the 21st-century students. Teaching and learning are not separated actions, but they make up distinct movements. When we are as a learner, I am in the movement of appropriation of information, and when I am in a teaching position, my movement must be that of mediator of information to facilitate the learning, which, in this work, we call the creative approach.

We, educators, are aware that teaching models do not last forever, they are in constant movement. And the insertion of digital technologies in the classroom brings a set of possibilities, potentialities that favor the learning. And the interactivity in the activities is important for the process of forming digital citizenship through cooperation, integration, and involvement among learners. Hybrid learning and technologies were already part of teaching practices, however, in fact, the year 2020 made us realize how far we still were

from effective use of resources.

In this perspective, to achieve creative learning (Resnick, 2018) we focus on the approach. The steps of the spiral are not pre-established sequences, allowing the learner to move freely. The learner imagines what he is willing to create, and while playing, he builds, interacts, plays, and tests new knowledge shared among those involved in the process. Resnick (2020, p. 11) presents a learning movement centered on the so-called “4 Ps”: projects, passion, peers, and play, in which the learners, in a free and relaxed way, explore the materials, concepts, and exchanges, in a meaningful learning process. While creative learning focus on the learning process centered on the movement of appropriation of knowledge by the students inserted in learning spaces, the creative approach turns to the teaching model.

7. Formal learning spaces

In formal education, the teaching development process happens in institutional environments duly authorized by competent bodies which regulate teaching. When suggesting the approach we call creative, which involves creating through interaction, we refer to UNESCO’s suggestion of the usability of a curriculum that goes “beyond a focus on knowledge of school subjects, including clearly 21st-century skills, such as problem-solving, communication, collaboration, and critical thinking” (UNESCO, 2008, p. 12). Through the interaction proposed in the creative approach, “students also need to be able to determine their own learning goals and plans” (UNESCO, 2008, p. 12). And assure that the “assessment itself is a part of the process; students must be able to assess the quality of their products as well as that of others” (UNESCO, 2008, p. 12 verbal adaptation). The Brazilian National Common Curricular Base (BNCC) (Brasil, 2017) is the most recent document on Brazilian basic education. It determines the essential knowledge that should guide the curricula in three educational stages: early childhood education, elementary school, and high school. The application of the BNCC guidelines is “mandatory and is foreseen in the Law of Directive and Bases of National Education and the National Education Plan. The curricula of all public and private schools must have the BNCC as a reference” (Elicker, 2018). In this study we will aim at elementary school children, focusing on the final years. Note that BNCC “defines the organic and progressive set of essential learning that all students must develop throughout the stages and modalities of Basic Education” (Elicker, 2018), assuring the right to learning and development.

The BNCC’s conception of technologies, whether traditional (analog) or with new technologies (cell phones, internet) proposes a modification in teaching performance, as it will be necessary to master digital technologies. And four of the ten competencies brought by the BNCC indicate the use of technologies, as we see below

1. Valuing and using knowledge historically built on the physical, social, cultural, and digital world to understand and explain the reality, continue learning, and collaborate to build a fair, democratic and inclusive society.
2. Exercise intellectual curiosity and use the approach [...] to investigate causes, develop and test a hypothesis, formulate and solve problems, and create solutions (including technological ones) based on knowledge in different areas.
4. Use different languages – verbal (oral or visual-motor, such as Libras, and written), body, visual,

sound, and digital [...].

5. Understand, use, and create digital information and communication technologies in a critical, meaningful, reflective, and ethical way in the several social practices (including school ones) to communicate, access and disseminate information, produce knowledge, solve problems, and exercise protagonism and authorship in personal and collective life (Brasil, 2017, p. 7).

According to BNCC (Brasil, 2017, p. 53), “we must also consider that digital culture has promoted meaningful social changes in contemporary societies”. This occurs in all sectors as, currently, the affordable price and access to the internet increase consumption, popularizing the use of technological resources. And “due to the advancement and multiplication of information and communication technologies and the increasing access to them due to the greater availability of computers, cell phones, tablets, and others, the students are dynamically inserted in this culture, not only as consumers” (Brasil, 2017, p. 53). The use of cell phones in the classrooms is consistent with the “new forms of interaction and sharing of texts/content/information, reconfiguration of the role of the reader, who also becomes a producer, among others, as a way of expanding the possibilities of participation in digital culture” (Brasil, 2017, p. 70-71). “Teaching is not transferring knowledge but creating possibilities for its production or construction” (Freire, 2002, p. 52). Creating through the interaction with the insertion of cell phones as a pedagogical resource turns the teacher into an essential process mediator. According to Freire (2002, p. 73 emphasis added), “the worst judgment is what considers the teacher an absence in the classroom”. The teacher is an authority and should not exercise authoritarianism to impose activities but invite the student to participate and guide him in all parts of the process. According to Santaella (2013, p. 19), “in the liquid architectures of cyberspace, languages that, light and free from any physical obstacles, quickly transit through them also become liquid. There is no liquid culture without liquid languages”. The term liquid used takes up the term liquid modernity (Bauman, 2003), which reveres fragile, fleeting, and malleable relationships.

8. The creative approach and the development of digital literacy

The creative approach as a teaching method inserted into the formal context of learning and incorporated into the hybrid education aims to promote the development of digital literacy. It also aims at autonomous training with the learner’s role in the appropriation of knowledge, digital fluency, and a citizen attitude of the students involved in the learning process.

This study presents a teaching proposal in which the approach, namely creative, is developed using the cell phone and/or mobile devices as a pedagogical resource, in formal learning situations as a factor to promote the digital literacy, in which creativity is an important part of the teaching-learning process. The creative approach as a teaching method must consider the needs of students, respecting the space where they are inserted and the local cultural knowledge. Today we cannot ignore the scope of the internet and its important contribution to the learning process and an approach in which the digitally literate teacher promotes the development of digital literacy of his learners. Therefore, according to Elicker and Barbosa (2020), the interactions and the use of mobile devices must be provided among the individuals involved, providing situations of knowledge exchange in collaborative ways.

The student, by letting himself be impressed by the knowledge, in this case, the technological one, makes room for new connections of knowledge and, thus, starts to make new relationships, ceasing to be a passive consumer, to have possibilities to create. In a formal learning context, in classrooms, the ideal would be to propose new groupings “and make them work with people they would not normally sit with, creating a different kind of dynamic. So, you can teach people specific skills to free their thinking and value diversity of opinion in a room” (Robinson & Lee, 2011, p. 1). In addition to all of this is personal creativity, which, according to Robinson and Lee (2011, p. 1), “people often achieve their best work on a personal level when they connect to a mean or set of materials or processes that excite them”.

The learning process that uses mobile devices as a pedagogical resource for the development of learning and digital literacy involves some steps (Elicker & Barbosa, 2020). The approach is thought from the interaction between the relationships that happen in the classroom environment, the contents, and the digital codes, in a spiral movement that contemplates digital literacy. **In figure 1, the digital literacy spiral presents the learners in the center of the learning process.**

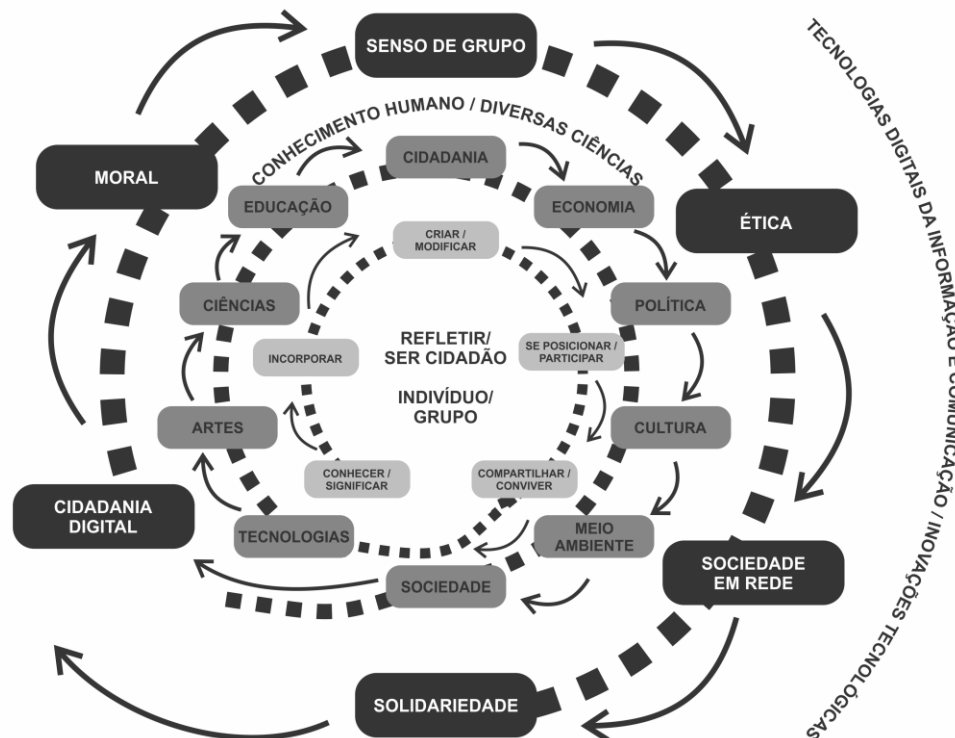


Figure 1. Digital Literacy Spiral. Source: Elicker and Barbosa (2021, p. 57)

At the center of the digital literacy spiral, being a citizen that uses the resources of digital technologies allows learning to happen circularly, in exchange, cooperation and collective interaction, a movement that places the teacher in the role of mediator of knowledge and the student as the protagonist. Knowledge is an individual appropriation of knowledge that is built in the collective, and while it returns to the collective, the individual is reconstructed, as the whole interferes. In this way, individual perceptions of the process contribute to the collective knowledge, enriched by the exchange of knowledge, to the relationships with the programmatic content of the discipline in which understanding and knowing are related. The new

knowledge starts from domain knowledge and goes through experimentation, creation, and testing processes to, finally, share and, by doing so, perceive the feedback and restructure its knowledge in a sequence of understanding/knowing, experimenting, creating, testing, share to know/understand.

For example, what happens with the textual genre letter: the teacher encourages the participation of the students, and after comments on the genre, presents characteristics (style, formalities, grammatical resources, such as the treatment pronouns, among others), and listens to the feedback of students, and then will organize a project. For this, they will define the topic, to whom, and how to do it. Let's assume that the subject has been decided to request repairs to the school's restrooms and that a letter will be forwarded to the president of the school's parent-teacher association (PTA). In this situation, the teacher mediates the entire process and encourages students to create after verifying the effects, and if it does not have the desired effect, they see where they need to redo it. This is built on all processes. Therefore, in this example, the activity developed seeks the content, in the content plans suggested by the institution to be followed in that subject, and the sequence presents the understanding/knowing, which corresponds to the letter genre, subject, and form; experimenting, writing/typing; creating, the text itself; testing, sharing with colleagues; sharing and listening to the group's feedback; and understanding/knowing, the letter genre.

The digital literacy process, in the creative approach, does not happen separately from content learning. In this case, students can write the letter using Microsoft Word, the teacher can help and guide them about the letter and font. Students can search for some letter examples on Google, discuss what they found, and search for treatment pronouns, including verifying the material and price at the local trade and getting in contact by WhatsApp or via email. And, at the end of the text, the students can present it to the class or choose, among written letters, one to be sent that will represent the class request. In a learning process, information is accessed individually, by mobile devices, in the learning environment that should promote interaction in the collective process. However, not only focusing on the informational or content flow but creating strategies for sharing knowledge.

From this perspective, we seek to reconcile the learning of digital codes with formal learning in a formal education context. And digital literacy will develop simultaneously with pedagogical content. We emphasize that, in order to develop any practice, we need to consider that each class is unique in its formation, that is, each one with its identity contributes to the construction of collective identity, thus, what works in a class may not work in another. So, it is necessary to know the students, the class and through an investigation to understand what is of interest and appropriate it for a particular workgroup. Practices developed in basic education with projects that value and encourage the formation of peers or study groups point out to the first steps toward a creative approach in hybrid spaces.

9. Conclusion

The creative approach as a teaching proposal in times of creative learning requires interaction, and for it to happen, it is necessary to listen to the students before forming the working groups because, even if the interest and the choice come from them, the teacher needs to verify if the research interests are related. In the creative approach, learning starts from the individual to the workgroup and then to the collective, being this movement very important for the construction and appropriation of knowledge. And in this perspective,

we look for pedagogical practices related to the digital literacy process.

The students use innumerable resources in their learning practices to appropriate new knowledge. As a result of the fast adaptation to the use of digital resources imposed by the need to bring information to students in time of social isolation, access and use of digital resources has expanded, thus, smartphones, laptops, and tablets have become indispensable pedagogical resources for the progress of school activities. From this perspective, the creative approach can be worked on in any learning environment, whether physical, as the schools present themselves in their traditional way or virtual spaces, such as in virtual classrooms. We emphasize here that we are not inserting the distance learning modality but online presential spaces in which the figure of the teacher is constantly present. In a physical environment, it is possible to bring cell phones, tablets, and laptops to the classroom as pedagogical resources to access information and seek new ways to transform it into knowledge. In virtual spaces, the student is already accessing a technological resource to the class, whether it is a cell phone, a laptop, a tablet, or others, and in the dynamic class, these devices must also have virtual spaces for the formation of groups.

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