


FUNCTIONS OF MULTIMODALITY IN ENEM LANGUAGE TESTS: A COMPARATIVE ANALYSIS

FUNÇÕES DA MULTIMODALIDADE EM PROVAS DE LINGUAGENS DO ENEM: UMA ANÁLISE COMPARATIVA

FUNCIONES DE LA MULTIMODALIDAD EN LAS PRUEBAS DE LENGUAJE DEL ENEM: UN ANÁLISIS COMPARATIVO

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ABSTRACT

Results of a study that aimed to describe the functions of multimodality in language questions from two ENEM exams, one old, from 1998 and one recent, from 2023, and to answer what were the functions of multimodality in the production of meanings in both exams. The hypothesis was that there are differences in functions, from one exam to the other, determined by factors such as precarious resources for inserting multimodal language and the lack of approach to this topic in Portuguese language classes in the 1998s. Specifically, it aimed to (i) explore theoretical assumptions related to the Theory of Multimodality, on literacy, multimodal literacy and considerations on the trajectory of ENEM as a public policy and, (ii) describe the functions of multimodality in Portuguese Language questions from the 1998 exam and the 2023 Languages, Codes and their Technologies exam, analyzing characteristics of the production of meanings. Justified by the importance of highlighting the functions of multimodality in language questions on the ENEM exams, at present, and explaining how much reading proposals have been changing based on new teaching-learning theories and the advent of technology, which has caused social and semiotic changes.

Keywords: Multimodality. Multimodal Literacy. Meaning Production.

RESUMO

Resultados de um estudo que objetivou descrever as funções da multimodalidade em questões de linguagem de duas provas do ENEM, sendo uma antiga, de 1998 e uma recente, de 2023 e responder quais foram as funções da multimodalidade na produção de sentidos nas duas provas. Teve como hipótese que há diferença nas funções, de uma prova para outra, determinadas por fatores como precariedade dos recursos de inserção de linguagem multimodal e falta de abordagem dessa temática nas aulas de língua portuguesa da década de 1998. Especificamente objetivou (i) explorar pressupostos teóricos referentes à Teoria da Multimodalidade, sobre letramento, letramento multimodal e considerações sobre a trajetória do ENEM como política pública e, (ii) descrever as funções da multimodalidade nas questões

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de Língua Portuguesa da prova do ano de 1998 e da prova de Linguagens, Códigos e suas Tecnologias de 2023, analisando características da produção de sentidos. Justificada pela importância de pôr em evidência as funções da multimodalidade em questões de linguagens das provas do ENEM, na atualidade e explicar o quanto as propostas de leitura vêm se modificando a partir de novas teorias do ensino-aprendizagem, e do advento da tecnologia, que tem provocado modificações sociais e semióticas.

Palavras-chave: Multimodalidade. Letramento Multimodal. Produção de Sentidos.

RESUMEN

Estos son los resultados de un estudio que tuvo como objetivo describir las funciones de la multimodalidad en las preguntas de lengua en dos exámenes ENEM (uno más antiguo de 1998 y uno más reciente de 2023), y responder a las funciones de la multimodalidad en la producción de significado en ambos exámenes. La hipótesis fue que existen diferencias en estas funciones de un examen a otro, determinadas por factores como la precariedad de los recursos de inserción lingüística multimodal y la falta de cobertura de este tema en las clases de lengua portuguesa en la década de 1998. Específicamente, el objetivo fue (i) explorar supuestos teóricos relacionados con la Teoría de la Multimodalidad, la alfabetización, la alfabetización multimodal y consideraciones sobre la trayectoria del ENEM como política pública; y (ii) describir las funciones de la multimodalidad en las preguntas de lengua portuguesa en el examen de 1998 y el examen de Lenguas, Códigos y sus Tecnologías de 2023, analizando las características de la producción de significado. Justificado por la importancia de destacar las funciones de la multimodalidad en las preguntas de lengua de los exámenes ENEM actuales y explicar cómo las propuestas de lectura han ido cambiando con base en las nuevas teorías de enseñanza y aprendizaje y la llegada de la tecnología, lo cual ha provocado cambios sociales y semióticos.

Palabras clave: Multimodalidad. Alfabetización Multimodal. Producción de Significados.

1 INTRODUCTION

In contemporary times, it is noticeable that the forms of communication have been following the new information technologies and the textual paradigms have been changing, starting to configure a new communication pattern defined by the massive use of non-verbal language, associated with verbal language. This association makes it possible to verify that communicative practices that were commonly carried out only through words, began to rely on other languages such as: colors, images, sounds, signs, movements, font sizes, gestures, among others, which also add meanings, which configures the communicative act, whether oral or written, printed or digital, as a multimodal event.

It is important to emphasize that by multimodality we are referring here to the coexistence of two or more forms, means and/or modes of communication, as Van Leeuwen (2011) points out when explaining that the relevance of the terms 'Multimodality' and 'Hypertext' increases when analyzed with reference to the "[...] integrated use of different communicative resources, such as language, images, sounds and music in multimodal texts and communicative events." (Van Leeuwen, 2011, p. 668 apud Teno *et al.*, 2024, p. 58).

According to Vieira and Silvestre (2015), the theory of multimodality was initially based on Functional Systemic Linguistics (FSL) and Social Semiotics (SS), both of which obtained the contribution of the linguist Halliday. The (LSF) is centered on the idea of "function", an approach that proposes the analysis of how speakers use language effectively, in different contexts.

According to Halliday and Matthiessen (2004 apud Santos, 2014, p. 165) "The systemic analysis reveals that functionality is intrinsic in language, that is, every language architecture is organized in functional lines. Language is configured based on the functions it performs and has evolved in the human species." This statement provides the understanding that human language is configured based on the functions it performs and, therefore, is a producer of meanings based on social and cultural influence.

Regarding (SS), Vieira and Silvestre (2015, p. 10) state: "Social Semiotics shifts the linguistic focus to the semiotic resource to describe, interpret and explain how people produce communicative artifacts or events and how they interpret them in contexts of specific situations and/or practices." That is, language, being a form of communication, is used to enable the construction of specific meanings in certain contextual situations.

Based on these two studies, Kress and Van Leeuwen (1996 apud Silveira and Cunha, 2021) enhanced their research and introduced the theory of multimodality, through a grammar

of Visual Design, in order to create approaches that made it possible to analyze images as modes of communication filled with meanings. They consider that multimodal texts are produced beyond verbal language, involving writing, images, framing, colors, gestures, etc. They are texts that have a purpose/objective/intention and depend on the context. Therefore, it is all these elements that, once related, produce the senses.

Thus, the theory of multimodality provides the analysis of multiple semiotic modes, focusing on their communicative purposes. According to Rojo:

This is what has been called the multimodality or mutissemiosis of contemporary texts, which require multiliteracies. That is, texts composed of many languages (or modes, or semiosis) and that require skills and practices of understanding and producing each one of them (multiliteracies) to make meaning. (Rojo, 2012, p. 19).

In this sense, for example, the comprehensive reading of Luiz Fernando Cazo's cartoon, which follows, is only possible if it resorts to the multimodal resources presented therein, which requires multiple literacy. Otherwise, both humor and sense would be impaired.

Figure 1

Cartoon Evolution of Writing



Source: Available at: <http://semactur.piracicaba.sp.gov.br/premiados-do-47-salao-internacional-de-humor-sao-anunciados-em-live/>. Accessed on: 10 jan. 2025.

The fact is that today's society follows technological advances and in the midst of these advances, texts gain new elements full of meanings, thus requiring a conception of reading beyond verbal language. Following this idea, multimodality, being a source of information and generator of meanings, becomes relevant in the construction of meanings in an interactive

and meaningful perspective of language.

In view of this importance, the documents that parameterize education, at the national level, provide for work with multimodality in the classroom, at all school levels. Thus, in order to define the contents of basic education, the National Common Curricular Base (BNCC/BRASIL/2018, p. 63) provides, in Portuguese, that "The text is the center of language practices." and warns that "[...] not just the text in its verbal modality." To this end, the document also asserts that: "In contemporary societies, texts are not only verbal: there is a variety of text composition that articulates the verbal, the visual, the gestural, the sound – what is called multimodality of languages." (Brazil, 2018, p. 63). It is seen that the text must be considered in its multiple modes of occurrence and, therefore, it is up to the teacher to address various genres, including those that appear in digital media and in different carriers and in writings in various languages.

To the same extent, systemic evaluations, including the National High School Exam (ENEM), prioritize a movement of displacement of curricular logics in which the demand for contents, purely grammatical, has been replaced by new language paradigms, especially that involving multimodal resources.

Given these considerations, the interest arose in deepening the study of the theoretical assumptions regarding multimodality and its prediction in ENEM Language test questions. For this, the **general objective was to present** the results of a descriptive/comparative study **of the functions of multimodality** in questions from two tests, one old, from 1998 and one recent, from 2023.

The intention was to analyze questions comparing the function of multimodality in the production of meanings in the two tests, considering that currently not only technology has made multimodal language more common and possible, but language studies themselves have evidenced theories and reflections on multimodality.

Thus, the focus is **to answer**: what were the functions of multimodality in the production of meanings in the Portuguese Language questions of the 1998 ENEM test and of Languages, codes and their technologies of the 2023 test, having **as a hypothesis** that there are considerable differences since in 1998 this resource worked in an incipient way, not favoring the construction of multimodal questions as it happens today. It should also be considered that at this time language studies themselves did not evidence, with much emphasis, theories and reflections on multimodal texts. Today, almost three decades later, the resources are infinitely better and accessible.

To answer the question and confirm or refute the hypothesis, the following specific objectives were defined: (i) to explore theoretical assumptions regarding the Theory of Multimodality, on literacy, multimodal literacy and considerations on the trajectory of ENEM as a public policy and, (ii) to describe the functions of multimodality in the questions of Portuguese Language, of the 1998 test and of Languages, codes and their technologies, from the 2023 test, analyzing characteristics of the production of meanings.

The justification for carrying out the research is anchored in the fact that it is relevant since its results highlight the functions of multimodality in questions of languages of ENEM tests, today. And, on the other hand, it explains how much reading proposals have been changing from new theories of teaching-learning, and the advent of technology, which has caused social and semiotic changes. After all, the harmony between words, images, colors and gestures has brought new possibilities to read a text comprehensively. In this perspective, it is important to highlight the diversity of languages that are present in a given historical moment, as a result of the choices of resources employed, with a view to evaluating the mastery of interpretation, comprehension and production of meanings of Brazilian students over time.

In addition, the proposed theme contributes assertively to the improvement of the professional practice – Portuguese language teacher – of contemporaneity, which is at the service of a society and students effectively immersed in a multiplicity of languages, following the communicational development of the moment. In addition, it is considered that multimodality is of great research interest in the field of language studies, making it relevant to investigate the transformations that have occurred over time, in the largest large-scale evaluation in Brazil.

As for the theoretical-methodological nature, the research is located in the field of studies of multimodality and literacy, specifically multimodal literacy. As for the design, it is a qualitative approach, based on a bibliographic review with an overview of the contributions of several authors who discuss the theories that support the theme – consultation of "material already prepared, consisting mainly of books and scientific articles" according to (Gil, 2002, p. 44) and documentary, through consultation of "materials that have not yet received an analytical treatment, or that can still be reworked according to the objects of the research" (Gil, 2002, p. 45). In this sense, physical books, articles available on the *internet*, and questions from official documents (ENEM tests), available on *public domain sites*, were analyzed, with priority for their descriptive and analytical-explanatory process.

Regarding the qualitative analysis, as Gil (2002) points out, it is an analysis that

[...] It depends on many factors, such as the nature of the data collected, the size of the sample, the research instruments and the theoretical assumptions that guided the investigation. However, this process can be defined as a sequence of activities, which involves the reduction of the data, the categorization of these data, their interpretation, and the writing of the report. (Gil, 2002, p. 133).

Thus, in order to fulfill the proposed objectives, this research is qualitative, as it analyzes the paths of multimodality, its use and functionality in Language questions of two ENEM tests.

Based on the most general objectives, it is a descriptive and explanatory research since, initially, it describes the functions of multimodality in questions of the ENEM Portuguese Language test of the year 1998 and of Languages, codes and their technologies of 2023 and, subsequently, from a comparative analysis between the two, the explanation of the possible differences between functions of multimodality.

The technique for obtaining the data was the consultation of ENEM tests from the years 1998 and 2023, documents available on *a public domain website, namely:* <https://www.gov.br/inep/pt-br/areas-de-atuacao/avaliacao-e-exames-educacionais/enem/provas-e-gabaritos>

2 THEORETICAL FRAMEWORK

2.1 MULTIMODALITY

Multimodality, as the name implies, is part of the multiplicity of language and goes beyond the reading of the word, as it also explores other senses such as: images, colors, gestures, sounds, etc. In other words, it is a plurality of codes structured on the same form, as stated by Kress and van Leeuwen (1996, p. 3): "The meanings that can be expressed by language and visual communication demonstrate that certain ideas can be expressed verbally and visually. Others can be said only visually, and others only verbally." (apud Bento; Silva, 2016, p. 117).

From this idea, it is notorious that not only verbal language is used contemporaneously as a form of communication, other types of language such as visual language are increasingly being used, accompanying words, but also without them. The multiple language resources are used in the construction of textual genres, which have intentional functions and evolve according to the needs of the subjects.

Regarding textual genres, Bakhtin (2003) defines them as relatively stable types of utterances, composed of: thematic content, style and compositional construction. As mentioned by Dionísio (2011, p. 141), it is essential to emphasize that when considering genres as multimodal, it does not mean limiting visual elements only to illustrations, works of art, photographs, but also to the graphic formatting of the text, whether on paper or on the computer screen. That is, the format in which the text is found, the font size, the highlights present, makes the text multimodal, based on the idea that these elements are intentional and convey meanings.

It is worth noting that multimodality is not an exclusive issue of the contemporary, we know that words, images, sounds, colors have always been present in communication, however, it is in modernity that studies on multimodality have become frequent and it was mainly from technological advances that interferences in textual practices began to occur, providing information beyond words, as Rojo (2012) states:

There is a multiplicity of languages, which are often intertwined and which are called in modernity as multimodality or multisemiosis of contemporary texts. This is where the challenge of modernity lies: comprehension may or may not start from the verbal text, and the greatest challenge is to understand how various literacies and cultural traditions combine semiotic modalities to construct meanings. These are new times, new technologies, new texts, new languages. (Rojo, 2012, p.116).

In line with the author's ideas and following the perspective of multimodality having as a challenge the requirement of understanding the various elements that make up the text to provide the construction of meanings, it is clear that the texts require readers who are increasingly aware of the multiplicity of generating resources felt, as reinforced by Dionísio and Vasconcelos (2013, p. 61), readers capable of activating "[...] attention, perception, memory, language, visuoconstructions and visuocognitive skills, and executive functions".

In view of this, it is clear the importance of analyzing how multimodality is proposed in education and focusing, in this research, on the function of meanings of multimodality in questions of the 1998 Portuguese Language test, and of Languages, codes and their technologies of the 2023 test, of the largest national high school exam, ENEM, that require multimodal literacy. In this sense, considerations about multimodal literacy follow.

2.2 MULTIMODAL LITERACY

Literacy, as the term implies, 'letter' refers to the idea of reading and writing, and the

suffix -mento to the result of an action, as quoted by Soares (2002, p. 146) "in fact, in the very formation of the word literacy the idea of state is present: the word brings the suffix -mento, which forms nouns of verbs, adding to them the meaning of "state resulting from an action". Although the terms literacy and literacy are related to education, reading and writing, they are distinct in their functions. Literacy focuses on the acquisition of writing and reading, based on the basic skills of these practices. Literacy, on the other hand, goes beyond them, since it implies the expansion of capacities.

According to Soares (2009, p. 44),

[...] Literacy is a state, a condition: the state or condition of those who interact with different people who read and write, with different genres and types of reading and writing, with the different functions that reading and writing perform in our lives. In short: literacy is the state or condition of those who engage in the numerous and varied social practices of reading and writing." (Soares, 2009, p. 44).

In other words, it is the ability/ability to read and interpret the text, relate and differentiate it from other texts, dialogue with it and question it, reflect in order to connect it with reality. It is knowing how to produce texts based on a certain need/context. That is, mastering the text beyond the act of appropriating the reading and writing system.

Thus, in view of the emergence of texts composed of different modalities of languages, with new aspects to be interpreted and understood, there is also a need for new reading and writing practices, and, consequently, new literacy practices are also necessary.

Rojo (2009, p. 118-119) emphasizes that working with reading and writing in today's society goes beyond dealing only with literacy or literacy, it is necessary to get involved with literacies and multiple readings, that is, to direct attention beyond verbal language. It is also to focus on multiple semiosis, so that the individual knows how to produce, understand and interpret the various meanings in different contexts and media.

Following this idea, and considering that the school is the scope of formal teaching-learning, and, in addition, the space in which the individual acquires ideological, social, ethical and cultural knowledge, and that the text is a biased unit of meanings, it is important that teaching is linked to the different ways of using the languages used to form meanings within a given context. According to Paiva (2019, p. 58), it is essential that students understand that meanings emerge from the intrinsic connection between historical, political, and social processes, along with the context in which the texts are produced.

In this way, they tend to be better prepared for life and, consequently, to take systemic

tests, such as those that allow them access to other levels of education, such as ENEM tests.

2.3 THE NATIONAL HIGH SCHOOL EXAM

The National High School Exam (ENEM) was created in 1998 during the government of Fernando Henrique Cardoso (1994-2002), by the Ministry of Education (MEC) in partnership with the National Institute of Educational Studies and Research Anísio Teixeira (INEP). The latter is in charge of regulating and improving evaluation, producing statistics, guidelines and regulations, aiming to improve teaching - especially High School in Brazil - through educational public policies anchored in official documents, such as: Law of Guidelines and Bases of National Education (LDB), the National Common Curricular Base (BNCC) Brazil (2018), documents that support the curricular structure in subject areas, such as the National Textbook Program (PNLD).

In 1998, ENEM began with the aim of evaluating the school performance of students at the end of Basic Education, from 2009 onwards, it became a mechanism for access to Higher Education and social education programs.

The grades offer several opportunities for access to higher education. In addition to being used in the Unified Selection System (Sisu) and in the University for All Program (ProUni), Enem scores are accepted by Portuguese higher education institutions that have agreements with the National Institute of Educational Studies and Research Anísio Teixeira (Inep). In addition, Enem participants can use their results to compete for student financing in government programs, such as the Student Financing Fund (Fies).

It is noted that the exam has gone from being an evaluator of the training of high school students, to, in addition, a means of insertion in higher education. After this range of opportunities made available by public policies, there was a significant increase in enrollees. The analysis of the data provided by INEP in 2020, available at: <https://www.gov.br/inep/pt-br/areas-de-atuacao/avaliacao-e-exames-educacionais/enem/historico>, allowed the verification that there was a progressive increase in the number of enrollees, because both students with recent training, and those who had already finished high school in previous years, saw the Exam as an opportunity to finish the schooling process, via entry into higher education, and, consequently, new insertions in the labor market.

Since its inception, it has had several reformulations in planning and objectives. In 1998, the exam formulated 63 objective questions and a discursive test. Currently, since the reform that took place in 2008, the exam has gone from 63 to 180 objective questions and

one discursive test. It is formulated in four areas of knowledge: Languages, Codes and their Technologies; human sciences and their technologies; natural sciences and their technologies; and mathematics and its technologies.

ENEM focuses on five competencies. According to the basic document, these are the competencies considered in the preparation of the exam:

- **To master** the cultured norm of the Portuguese language and **make use of mathematical, artistic and scientific languages**.
- **To build and apply** concepts from the various areas of knowledge to understand natural phenomena, historical and geographical processes, technological production and artistic manifestations.
- **Select, organize, relate, interpret** data and information represented in different ways, to make decisions and face problem situations.
- **Relate information, represented in different forms**, and knowledge available in concrete situations, to build consistent argumentation.
- **To use** the knowledge developed in school to elaborate proposals for solidarity intervention in reality, respecting human values and considering sociocultural diversity (BRASIL, 2002, p. 11, emphasis added).

It is noticeable that the competencies formulated for the exam require mastery of the interpretation, relationship and use of different languages and information, expressed in different ways, consequently from the various forms, means and modes of communication.

The area of languages is evaluated through a writing test that instructs participants to produce an essay-argumentative text, in order to defend their points of view on social, political, economic issues, among others, and create a proposal for intervention/solution to the proposed problems. The candidate uses as a reference for the elaboration of the essay two or more motivating texts - verbal and verbal-visual - that stimulate reflection on the proposed theme, complement and contribute to the participant's previous knowledge, in order to build the thematic content of the text.

In addition to the writing test, 45 multiple-choice questions make up the language area. Since 2010, 05 of these questions are dedicated to the evaluation of Modern Foreign Language (English or Spanish), being chosen by the candidate when applying. One of the proposals is texts in verbal and non-verbal language, and the aim is to evaluate the textual

interpretation of students. As mentioned in the topic "the participant as a reader" of the Basic Document:

In the multiple-choice questions of the objective part of the test, the participant plays the role of reader of the world around him. Original problem-situations are proposed to him, duly contextualized in the interdisciplinarity of sciences, arts and philosophy, in their articulation with the world in which we live. Data, graphs, figures, texts, artistic references, cartoons, algorithms, drawings, that is, all possible languages are used to convey data and information. (Basic document, 2002, p. 14 - 15).

It is worth noting that from 2023 onwards, the tests were presented, for the first time, with items in different colors. The aim of this initiative is to increase inclusion and accessibility, while also promoting pedagogical innovation.

In this sense, ENEM has been the means to evaluate the performance of students at the end of basic education, it is one of the main ways to enter higher education in Brazil and has a significant role in the formulation of educational policies, providing important data for the definition of curricular guidelines and the improvement of the education system in the country. Here are the data and analyses.

2.4 OCCURRENCE AND FUNCTION OF MULTIMODALITY IN THE FIRST TEST IN 1998

The analysis of the 1998 test showed that multimodal texts were not used in any of the Portuguese language questions. All questions were limited to the use of verbal language, which was the only resource used to provide the construction of meanings and thus generate the answer. Therefore, there is nothing to talk about the functions of meaning provided by multimodality in the 1998 test, specifically the Portuguese Language questions. This fact corroborates the hypothesis that language studies did not yet emphasize theories and reflections on multimodal texts.

Although it is not the object of analysis in this work, through a quick look at the questions of the Mathematics, Physics, Biology, Geography and Chemistry tests, it was possible to verify multimodal resources in the presentation of some of their questions – figures, tables, graphs and, in the case of Biology, phylogenetic trees – however, with visible simplicity – in black and white, absence of references from the source, denoting the inference

that they were designed specifically for the context of the test, and not appropriate from external databases or the *internet*, whose access and use were still incipient.

Thus, the lack of multimodal questions in questions of the Portuguese language test and their precariousness in some questions of the others, offers a relevant comparative element for understanding the evolution of assessment methodologies and the growing incorporation of digital technologies and multimodality in the educational context.

2.5 OCCURRENCE AND FUNCTION OF MULTIMODALITY IN THE 2023 ENEM TEST

In the 2023 ENEM, the test was called "Languages, Codes and their Technologies and Writing Test" and was held on the first day, along with the 45 questions of the "Human Sciences Test".

The 45 questions in the area of Languages, Codes and their Technologies include questions of Portuguese, Spanish and English, in addition to the proposal for writing the essay. The candidates were alerted to the fact that for each of the objective questions, 5 options were presented (a, b, c, d, e, f) and that only one answered the question correctly.

Questions 01 to 05 were related to the foreign language (English and Spanish) and the candidate could choose to answer only one of the two.


The questions in the area of Languages, Codes and their Technologies were analyzed, including those of foreign language (English and Spanish) that presented multimodal language and the writing one, from the yellow notebook 2. Of the 5 questions in English, two presented the multimodal language and of the 5 in Spanish, only one.

The first question that contains the multimodal genre was number 01, presented in full in the figure below.

Figure 2

Question number 01 in Spanish

QUESTÃO 01



"Oh, you'll love working here. Nobody treats you any differently just because of your age, race, or gender."

Disponível em: www.cartoonstock.com. Acesso em: 25 out. 2021.

Ao retratar o ambiente de trabalho em um escritório, esse cartum tem por objetivo

- A** criticar um padrão de vestimenta.
- B** destacar a falta de diversidade.
- C** indicar um modo de interação.
- D** elogiar um modelo de organização.
- E** salientar o espírito de cooperação.

Source: (ENEM, 2023, p. 2).

The verbal language statement that accompanies the cartoon image: "Ah, you love working here. No one treats you differently just because of your age, race or gender.", informs that it is a work environment guided by equality and respect among all employees, regardless of age, race or gender. Naturally, unaccompanied by the image, it is a reading that provides the marking of the letter (D) as the correct answer. It is a message of praise for an organization model.

The image, in turn, shows that the cartoon depicts the work environment in an office, as evidenced by visual elements such as formal attire, executive briefcase, and desks with computers. It also shows people interacting and an employee who addresses a colleague, in an attitude of welcoming him at work.

The equality of people (well dressed, all white, without aspects that show differences in age, race or sexual orientation) is highlighted.

Knowing that the cartoon is a textual genre that uses satire and irony to criticize subjects such as politics, economics, society, etc., it is found that the relationship established between the image and the text is configured as a significant interdependence for the

construction of meaning and crucial for the identification of the correct answer.

In contrast to the textual statement of an egalitarian work environment, the visual representation demonstrates a disparity, as it depicts exclusively male workers. Thus, the cartoon weaves an irony and criticizes the persistence of inequality in the professional environment, while exposing the lack of effective realization of equality.

Thus, to the question: "By portraying the work environment in an office, this cartoon aims to: "the correct alternative is the letter (B) "highlight the lack of diversity." To correctly answer the question, the candidate must have knowledge about the characteristics of the cartoon genre, perform a multimodal reading and identify the relationship between the verbal and visual language of the text, recognizing its semiotic resources.

It is possible to say that only the verbal reading of linguistic signs does not provide the understanding of the text. In this case, "the writing names and the image shows", which provides the effect of meaning. Thus, in this context, it is imperative to recognize the function of multimodality as a powerful instrument for understanding the criticism, irony and satire present in the text.

The next question that presents the multimodal text is number 3, also in English:

Figure 3

Question number 03 in Spanish

QUESTÃO 03

Disponível em: <https://mir-s3-cdn-cf.behance.net>. Acesso em: 29 out. 2021 (adaptado).

Esse cartaz de campanha sugere que

- A** os lixões precisam de ampliação.
- B** o desperdício degrada o ambiente.
- C** os mercados doam alimentos perecíveis.
- D** a desnutrição compromete o raciocínio.
- E** as residências carecem de refrigeradores.

Source: (ENEM, 2023, p. 2).

The campaign poster under analysis employs a communication strategy that combines verbal and visual elements to convey its message. The central phrase of the image, "*FOOD FOR THOUGHT*", is considered an idiom in English, literally translated as "A FOOD FOR THE MIND, FOR THOUGHT" and therefore invites the reader to think about what the image

portrays. It is presented prominently, using capital letters (multimodal resource) to emphasize the importance of reflection on the proposed theme.

The verbal language text, located just below the image, reveals that the American throws away 300 kilograms of food per year, making food the main contributor to landfills in the United States. The text ends with an appeal to the public, encouraging the consumption of leftovers and the proper storage of perishable foods, emphasizing the importance of individual activity for the environment.

In non-verbal language, there is a variety of foods, such as fruits and vegetables, arranged in a setting that evokes the idea of a landfill, with a crawler tractor and smoke in the background. The ground is covered with the remains and there is the presence of dense vegetation on one of the sides. Thus, in line with the text, the image that accompanies it performs the function of reinforcing the content through visual elements. In this context, the image can be interpreted as a resource of emotional appeal, seeking to generate an emotional response from the reader. And also to complement the information generated by the choice of alternative (B) as an answer to the question: "This campaign poster suggests that": R: "waste degrades the environment."

It is clear that, in order to answer the proposed question, choosing one of the alternatives, it is relevant to carry out an analysis of the multimodal aspect of the text, associated with verbal language with emphasis on the identification and interpretation of the key terms that compose it.

Question number 5, in Spanish, involves two texts: one multimodal and the other unimodal:

Figure 4


Question number 5 in Spanish

QUESTÃO 05

TEXTO I

¿QUÉ ME PASA?:
 ¿PorQUÉ ME CUESTA TANTO ESTUDIAR?
 ¿pORQUÉ ME CUESTA TANTO CONCENTRARME?
 ¿PoRQUÉ.....
 ¿pORQUÉ.....

 ¿PORQUÉ NO CONSIGO APRENDER COMO LOS DEMÁS?



Disponível em: www.otrasvoceseneducacion.org. Acesso em: 8 nov. 2022.

TEXTO II

Ishaan Awashi es un niño de 8 años cuyo mundo está plagado de maravillas que nadie más parece apreciar: colores, peces y cometas, que simplemente no son importantes en la vida de los adultos, que parecen más interesados en cosas como los deberes, las notas o la limpieza. E Ishaan parece no poder hacer nada bien en clase. Cuando los problemas que ocasiona superan a sus padres, es internado en un colegio para que le disciplinen. Las cosas no mejoran en el nuevo colegio, donde Ishaan tiene además que aceptar estar lejos de sus padres. Hasta que un día, el nuevo profesor de arte, Ram Shankar Nikumbh, entra en escena, se interesa por el pequeño Ishaan y todo cambia.

Disponível em: <https://elfinalde.com>. Acesso em: 26 out. 2021 (adaptado).

O filme *Como estrellas en la tierra* aborda o tema da dislexia. Relacionando o cartaz do filme com a sinopse, constata-se que o(a)

- A** olhar diferenciado para com o outro gera mudanças.
- B** estudante com dislexia apresenta um tom questionador.
- C** abordagem para lidar com a dislexia é pautada na disciplina.
- D** contato com os pais prejudica o acompanhamento da dislexia.
- E** mudança de interesses ocorre na transição da infância para a vida adulta.

Source: (ENEM, 2023, p. 5).

Text 1 employs both visual and verbal language. Verbal language, in its essence, consists of an outburst of a student who faces difficulties in concentration and learning, in front of other students. The title in bold and the questions in capital letters draw the attention of the text.

The image features two characters from the acclaimed film *Como estrelas em la tierra*, a landmark of Indian cinema that addresses the theme of childhood dyslexia. Actor Ram Nikumbh (positioned on the left of the image), who plays the role of Ishaan Awasthi's teacher, presents gestures (leaning towards the student, as well as an attempt to establish eye contact) that can be understood as actions that reveal attention and care for the student. The expression of happiness and comfort is reinforced by the shared smiles, which shows that the teacher achieved his intent, which was to communicate with the student.

Text II is the synopsis of text I, that is, the summary of the narrative of the central characters of the film portrayed in the image. In this sense, text I is interconnected with the narrative of text II. According to the statement of the question: "The film *Como estrelas em la tierra* addresses the theme of dyslexia. Relating the film's poster to the synopsis, it is found that the:". Among the alternatives, the letter (A) is the correct one: "a different look at the other generates changes." The statement of the question requires the candidate to establish the relationship between the non-verbal language of the film's poster and the synopsis. In this sense, the multimodal reading of the poster together with text II, with emphasis on all semiosis, is of fundamental importance for the correct answer to the question.

The function of multimodality in the context in question consists of conveying, through visual and gestural resources, the understanding that the teacher's affective and joyful behavior has generated changes in the student.

The first question of the Portuguese language test that presented multimodal language was number 8. Initially, the social advertisement is presented, in black and white, followed by the question and the 5 alternatives, as shown in the following image:

Figure 5

Question number 8 of the Portuguese language test

QUESTÃO 08

#JuntasSomosMaisFortes
Disque 180
A Defensoria não para!

Eu uso máscara mas não me calo!

Em tempos de isolamento social por conta da pandemia de covid-19, a Defensoria Pública alerta para o **aumento da violência contra a mulher!**
Não se cale! Denuncie!

Disponível em: www.defensoriapublica.mt.gov.br. Acesso em: 29 out. 2021 (adaptado).

Esse anúncio publicitário, veiculado durante o contexto da pandemia de covid-19, tem por finalidade

- A** divulgar o canal telefônico de atendimento a casos de violência contra a mulher.
- B** informar sobre a atuação de uma entidade defensora da mulher vítima de violência.
- C** evidenciar o trabalho da Defensoria Pública em relação ao problema do abuso contra a mulher.
- D** alertar a sociedade sobre o aumento da violência contra a mulher em decorrência do coronavírus.
- E** incentivar o público feminino a denunciar crimes de violência contra a mulher durante o período de isolamento.

Source: (ENEM, 2023, p. 6).

Ad analysis reveals a combination of verbal and visual language. The black and white image located to the left of the quadrant features three women wearing masks, representing protection against Covid-19. The gestures and looks of the participants are directed to the readers of the text and convey strength, determination, protection and self-care, certainly aiming to create effective communication with the female audience.

The hashtag "#JuntasSomosMaisFortes", on the left side of the text, suggests female unity in the fight against domestic violence. Right below, the number "180", a telephone service for reporting violence against women, is used to show that there is a specific service to assist victims and encourage them to report cases of violence.

The initial phrase "The Defender's Office does not stop!" to the right of the ad, indicates the continuous availability of the Public Defender's Office to assist and assist women victims of domestic violence. Then, the phrase "I wear a mask but I don't shut up!" is written with a different typography in relation to the rest of the text, visually standing out and drawing the

reader's attention. She establishes a connection between the need to wear a mask in periods of pandemic against covid-19 but, at the same time, emphasizes the importance of speaking out against domestic violence, in a period of social isolation, even with the necessary use of the mask which, despite covering the mouth, should not silence victims from reporting violence.

Still in verbal language, the expression "In times of social isolation due to the Covid-19 pandemic, the Public Defender's Office warns of the **increase in violence against women!**" contextualizes the increase in violence against women during the period of social isolation. And the final call: "**Don't be silent! Report it!**" It is a direct incentive for women who suffer domestic violence to seek help through reporting.

When we analyze the textual elements, it is found that the relationship between the verbal and visual languages in the advertisement is necessary for a cohesive interpretation. The gestures, looks, the black and white image, which evoke seriousness, converge to reinforce the message of the text. The visual language intensifies the intended meaning of the campaign.

Thus, the wording of the question when questioning the candidate about the purpose of the advertisement, aired during the context of the covid-19 pandemic, requires students to have a multimodal reading of the genre under analysis. Among the five answer options, the correct alternative is (E) "encourage the female public to report crimes of violence against women during the isolation period."

The reflexive analysis of all the semiosis present in the text is fundamental for understanding the issue, as one complements the other, starting from the objective of forming a single communicative act.

Question number 20 also presents the multimodal genre through two texts (one multimodal and the other not), transcribed in full, as follows:

Figure 6

Question number 20 of the Portuguese language test

QUESTÃO 20

TEXTO I



SEGALL, L. **Eternos caminantes**. Óleo sobre tela, 138 x 184 cm. Museu Lasar Segall, IbramMinc, São Paulo, 1919.

TEXTO II

Em 1933, a obra *Eternos caminantes* ingressou em uma das primeiras edições das exposições de *Arte Degenerada*, promovida por membros do partido nazista alemão. Nos anos seguintes, ela voltaria a ser exibida na mostra denominada *Exposição da Vergonha*, promovida por pequenos grupos abastados. Em 1937, essa obra foi confiscada pelo Ministério da Propaganda daquele país, na grande ação nacional-socialista contra a “*Arte Degenerada*”.

SCHWARTZ, J. *Perseguição à Arte Moderna em tempos de guerra*. São Paulo: Museu Lasar Segall, 2018 (adaptado).

Quase cinquenta obras de Lasar Segall foram confiscadas pelo regime totalitário alemão na primeira metade do século XX, entre elas a obra *Eternos caminantes*, considerada degenerada por

- A** representar uma estética tida como inconveniente para o ideário político vigente.
- B** manifestar um posicionamento político-cultural concebido por grupos de oposição.
- C** expressar a cultura artística por meio da representação parcial do corpo humano.
- D** apresentar uma composição que antecipa o imaginário artístico germânico.
- E** estimular discussões sobre o papel da arte na construção coletiva de cultura.

Source (ENEM, 2023, p. 10).

Text 1 of the question is the painting "Eternal Walkers", by Lasar Segall, a work of the expressionist movement that reflects the troubled social context of the post-World War I. The asymmetrical and fragmented composition, with geometric shapes and intense colors, conveys the feeling of instability and movement. The gazes directed to different points, combined with the overlapping of the figures, evoke depth and disorientation. The work, published in 1919, portrays the economic crisis, unemployment, political instability and the

rise of Nazism, striking elements of the historical period.

Text 2 is an adaptation as indicated in the reference: "SCHWARTZ, J. Persecution of Modern Art in Times of War. São Paulo: Museu Lasar Segall, 2018 (adapted)." and it is constituted by verbal language in its entirety. The text addresses the persecution and censorship suffered by modern art during the Nazi regime in Germany in the 1930s. Specifically, it discusses the classification of works of art as "degenerate" and the role of the exhibition "Degenerate Art" in the defamation and ridicule of the artistic avant-garde of the early twentieth century.

The analysis proposed by the statement requires the candidate to establish a relationship between text 1, of a visual nature, and text 2, of a narrative nature.

While text 1 represents the work of art itself, text 2 offers the historical and political context that allows its understanding. In this way, the function of multimodality is to integrate and complement different languages (visual and verbal) to provide a deeper and more complete understanding of the work of art.

The wording of the question requires the candidate to identify the reason for the work being classified as "degenerate". The correct alternative is (A) "to represent an aesthetic considered inconvenient for the current political ideology." To answer the question correctly, it is essential that the candidate analyzes the two texts and understands the dialogue between them.

Figure 7

Question number 21 of the Portuguese language test

QUESTÃO 21

TEXTO I

Logo no início de *Gira*, um grupo de sete bailarinas ocupa o centro da cena. Mãos cruzadas sobre a lateral esquerda do quadril, olhos fechados, troncos que pendulam sobre si mesmos em vaguíssimas órbitas, tudo nelas sugere o transe. Está estabelecido o caráter volátil do que se passará no palco dali para frente. Mas engana-se quem pensa que vai assistir a uma representação mimética dos cultos afro-brasileiros.

TEXTO II



Disponível em: www.grupocorpo.com.br. Acesso em: 2 jul. 2019.

No diálogo que estabelece com religiões afro-brasileiras, sintetizado na descrição e na imagem do espetáculo, a dança exprime uma

- A** crítica aos movimentos padronizados do balé clássico.
- B** representação contemporânea de rituais ancestrais extintos.
- C** reelaboração estética erudita de práticas religiosas populares.
- D** releitura irônica da atmosfera mística presente no culto a entidades.
- E** oposição entre o resgate de tradições e a efemeridade da vida humana.

Source: (ENEM, 2023, p. 10).

Text 1 of the question describes the beginning of a performance performed by seven dancers, called "Gira". The movements, gestures, facial and body expression suggest the practices of Afro-Brazilian cults. However, the text informs that the performance is not a literal and mimetic representation of these cults, but an artistic and volatile interpretation of the theme. Text 2 is the image of the seven dancers performing what is described in text 1. The image helps the reader visualize the trance state and the details of the scene.

The statement of the question asks the candidate: "in the dialogue that dance

establishes with Afro-Brazilian religions, synthesized in the description and image of the show, dance expresses a:" the correct alternative is (C) "erudite aesthetic reelaboration of popular religious practices."

Thus, the statement emphasizes the connection between the verbal and the visual text, in which both establish a dialogical relationship. Text 2, being multimodal, and visually representing the verbal text, allows us to interpret that it is used to complement and facilitate the transparency and interpretative accessibility of text 1. It is necessary for the candidate to understand the relationship between the two texts, which together constitute a single message.

Figure 8

Question number 27 of the Portuguese language test

QUESTÃO 27



Disponível em: www.facebook.com/minsaude. Acesso em: 13 jun. 2018.

Essa campanha publicitária do Ministério da Saúde visa

- A** divulgar um conjunto de benefícios proporcionados pela amamentação.
- B** apresentar tratamentos para infecções respiratórias em bebês.
- C** defender o direito das mulheres de amamentar em público.
- D** orientar sobre os exercícios para uma boa amamentação.
- E** informar sobre o aumento de anticorpos nas mães.

Source: (ENEM, 2023, p. 12).

This question has as its starting point a multimodal genre – advertising campaign. The campaign focuses on disseminating/informing the benefits of breastfeeding for the baby's health. We consider that the target audience to which the campaign is directed is women, mothers and pregnant women. The text begins with the interrogative title "WHY IS BREASTFEEDING SO IMPORTANT?" The words are in highlighted and uppercase format. These resources make it possible to interpret that they were used to draw attention and instigate the reader about the answer.

Next, the benefits of breastfeeding are presented. On the right side of the quadrant, the image of a woman breastfeeding her baby shows the relationship between mother and child. The welcoming attitude and the look of the woman transmit feelings of affection, protection and well-being, associated with the care of the baby and the act of breastfeeding. The image and vibrant colors are elements that come together to reinforce and highlight, in the central message, the benefits of breastfeeding, creating and highlighting a visual representation of the practice, transmitting, through the woman's gestures and facial expressions, positive associations of the act of breastfeeding, while verbal language is used to list detailed information about its benefits.

Thus, the function of multimodality is to reinforce and enrich the message about the benefits of breastfeeding, using different modes of communication (visual and verbal) that interact and complement each other.

It is possible to say that multimodal language contributes to the construction of more complex and persuasive meanings.

According to the wording of the question: "This advertising campaign by the Ministry of Health aims: "the correct alternative is (A) "to publicize a set of benefits provided by breastfeeding." In this context, to correctly answer this question, it is important that the candidate analyzes all the semiosis that make up the text, focusing on identifying the key terms of the campaign.

Figure 9

Text IV of the motivating texts of the ENEM writing



Source: (ENEM, 2023, p. 19).

The cover of Pesquisa FAPESP magazine, the object of multimodal analysis, reveals a construction of meaning intrinsically linked to the interaction between visual and verbal elements, structured in an informative and direct design. The identity of the publication is established by the prominence of the title "Pesquisa FAPESP", complemented by a clear indication of the date and number of the edition.

The main title, "CHALLENGES OF CARE", emerges as the most prominent element, signaling the central theme of the edition. The choice of the term "CHALLENGES" denotes the complexity and difficulties inherent to the issue of care. The subtitle, in turn, expands the theme, contextualizing it in a global context and, simultaneously, delimiting it to the Brazilian reality: "The number of people who demand care services increases, forcing countries to rethink their care systems; in Brazil, protagonism remains familiar."

The main image, a central visual element, illustrates the theme "CHALLENGES OF CARE" through the representation of three figures from behind: a child holding hands with an adult (presumably a caregiver or mother of the child and daughter of the elderly woman) and

an elderly woman leaning on a cane. The representation of different age groups suggests the life cycle and the varied care needs at each stage. The position of the figures, with their backs turned, can symbolize both the universality of the care experience and the need for multiple perspectives on the issue. The physical proximity between the figures emphasizes the interpersonal dimension of the act of caring.

The sober color palette contributes to an atmosphere of seriousness and informativeness. The combination of the headline in all caps and highlighted with the evocative image, aims to attract the reader to the magazine's articles. FAPESP's visual identity, present in the name and logo, confers authority and credibility to the content.

Specifically, the cover of the magazine demonstrates the need for the candidate to interpret, through a multimodal analysis, the effective combination of visual and verbal elements relating it to the proposed theme of the essay: "Challenges for facing the invisibility of care work performed by women in Brazil". The representative image, the concise title and the informative subtitle work together to contextualize the problem and arouse the reader's interest in reading the articles that delve into this important social issue.

3 FINAL CONSIDERATIONS

In view of the material analyzed, it is possible to affirm that the results obtained in this research reveal that in the Portuguese Language questions of the ENEM of 1998 there are no multimodal texts, but verbal texts in their entirety. Thus, there is nothing to talk about the functions of multimodality in this test. This finding corroborates the hypothesis raised that at that time, the *internet* and digital resources were not so advanced and, therefore, complex visual elements could be a technical challenge. In addition, multimodality was not a focus in language studies, especially in elementary and high school.

Considering technological development, its dissemination in society, and the evidence of theories and reflections on multimodality in language studies, the production of meanings today is inevitably linked to multimodality, a fact observed in the 2023 ENEM Languages, Codes, and their Technologies test. Of the 45 questions and 3 motivating texts, 7 questions and 1 motivating text included multimodal texts, in order to assess students' competencies and abilities.

Regarding the number of multimodal texts, it is possible to say that it can be considered small in relation to the total number of questions. The predominance of unimodal texts (written verbal texts) is still evident. However, the inclusion of multimodal texts, even if in smaller

numbers, represents an important advance. This change indicates that ENEM is seeking to assess students' abilities in relation to different forms of language

According to the analysis of questions 1, 3, 5, 8, 20, 21, 27 of the language test and the text IV motivating the essay, it is found that the proposed exam is characterized by its multidisciplinary approach, different discursive genres and expressive/semiotic resources.

As for the functions of these resources, it can be said that they are diverse. Sometimes they reinforce the content through visual elements, sometimes they draw the reader's attention and, almost always, they are indispensable for comprehensive reading and for the candidate to arrive at the correct answer. They also work as a resource of emotional appeal, generating emotional responses and also complementary to the information that motivates the choice of the correct alternative.

It is clear that the relationship between verbal and visual languages is necessary for a cohesive interpretation. Gestures, looks, images in black and white or in color, evoke meanings that converge to reinforce the message of the text, to intensify the meaning intended by the author of the text and, not infrequently, to draw attention and, necessarily, contribute to the candidate marking the correct answer.

Finally, multimodal language contributes to the construction of more complex and persuasive meanings.

The fact is that each multimodal text, by addressing a specific theme, establishes a dialogue with the contemporary reality of Brazil and the world. In this context, we recognize the relevance of providing elementary and high school students with a proficiency in reading that undoubtedly goes beyond the simple decoding of letters, encompassing the ability to interpret and assimilate the multimodal texts present in the assessment.

In addition, it is necessary that students understand such texts in various means of information and that Portuguese language teachers, following the National Curriculum Parameters, should promote the student's literacy through activities with varied textual genres. The objective is for the student to be able to interpret the visual and verbal languages, understanding the relevance of all the resources used in the construction of the text and the connection between the meanings and the context in which the texts were produced.

After all, communicative acts are shaped as communicative interactions become more dynamic. Keeping up with and understanding growing multimodal trends allows for the development of a broader repertoire of communication skills.

Finally, from the analyses carried out, it is possible to identify that ENEM has

incorporated texts that combine different languages. This combination requires multimodal literacy, recognized as the ability of candidates to interpret and transit between different languages and establish relationships between them for the construction of meanings.

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