

**USE OF CANVA IN THE LITERARY ANALYSIS OF STUDENTS WITH HIGH ABILITIES
FROM THE PERSPECTIVE OF INCLUSIVE EDUCATION** <https://doi.org/10.63330/aurumpub.032-004>**Bernardo José Mainardes Bayer¹, Tatiane Moraes dos Reis² and Leociléa Aparecida Vieira³****Abstract**

This study analyzes the use of infographics produced with the Canva application as a pedagogical strategy for the analysis of literary works by high school students identified with high abilities/giftedness (HA/G) in the area of languages. Grounded in theoretical foundations on giftedness (Renzulli; Gardner; Virgolim), inclusive education, multiliteracies, and Digital Information and Communication Technologies (DICT), the research seeks to understand how the production of multimodal artifacts can enhance these students' creativity, authorship, and critical analysis, while also fostering collaborative writing with peers who have different learning profiles. This is a qualitative, descriptive study, configured as a multiple case study, developed with high school classes in which students produced infographics in Canva to systematize and interpret four Brazilian literary works: *A hora da estrela*, by Clarice Lispector; *Memórias póstumas de Brás Cubas*, by Machado de Assis; *Torto arado*, by Itamar Vieira Júnior; and *Vidas secas*, by Graciliano Ramos. The results indicate that using Canva to produce literary infographics contributes to curricular enrichment, to the development of

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linguistic and multimodal competencies, and to the construction of a more inclusive and motivating learning environment (Utami; Djambjuri, 2021), provided that there is intentional planning and teacher mediation that recognizes and values the potential of students with high abilities.

Keywords: High abilities/giftedness, Infographics, Canva, Literary analysis, Digital technologies.

INTRODUCTION

The teaching of literature in high school, in many contexts, is still marked by practices centered on the teacher's oral exposition and on the completion of exercises that prioritize memorization of information about literary movements, authors, and works. In general, this model relegates to the background the construction of critical, authorial, and socially situated readings. In this scenario, students with high abilities/giftedness (HA/G) in the area of languages may simultaneously experience a strong interest in reading and a sense of frustration or boredom in the face of the scarcity of challenging proposals that provide space for inquiry, in-depth interpretation, and creation.

In parallel, the use of Digital Information and Communication Technologies (DICT) in educational contexts has expanded, calling on schools and teachers to rethink the articulation between digital resources, curriculum, and pedagogical practices (Brazil, 2018). Tools such as Canva, a digital platform that enables the creation of infographics, posters, presentations, and other multimodal artifacts, make it possible to integrate texts, images, icons, charts, and colors in a relatively simple, intuitive, and collaborative way (Ferreira; Silva, 2020).

The production of literary infographics through Canva may thus be configured as a strategy for curricular enrichment and for the personalization of instruction for students with high abilities in languages, while simultaneously aligning with the perspective of inclusive education. According to the principle of curricular enrichment (Virgolim, 2007), these students can assume roles of intellectual and creative leadership in collaborative projects, contributing more complex interpretations of works, while peers with different learning rhythms and styles participate with other competencies, especially in the

field of visual organization and the selection of multimodal resources. This dynamic reflects a multidimensional conception of learning and a focus on identifying and developing different talents.

In light of the above, this study analyzes a pedagogical experience developed with high school classes in which students produced infographics in Canva to analyze four Brazilian literary works: *A hora da estrela* (Lispector, 1998), *Memórias póstumas de Brás Cubas* (Assis, 2017), *Torto arado* (Vieira Júnior, 2019), and *Vidas secas* (Ramos, 2019). The study seeks to articulate theoretical foundations such as the models of Renzulli (1978), Gardner (1983), and Virgolim (2007), innovative practices, and the use of DICT, focusing on the potentialities and challenges of this approach for working with students with high abilities in the area of languages, in a context of inclusive education.

Research on the use of Canva in the analysis of literary works with students with high abilities/giftedness (HA/G) in inclusive contexts is justified, initially, by the need to re-signify the place of literature in school. In many settings, work with literary texts remains limited to exam preparation and excessively instrumentalized reading practices, which ultimately relegate to the background the aesthetic dimension, authorial interpretation, and the construction of meaning linked to students' experiences. Such a model proves insufficiently responsive to the demands of students who present high potential in the area of languages, because it does not systematically offer them more complex intellectual challenges, conditions to exercise authorship, and opportunities to develop their creative expression.

Moreover, the contemporary scenario of text circulation is marked by the constant presence of visual, hypermedia, and interactive resources. The Brazilian National Common Core Curriculum (BNCC) itself highlights the importance of developing competencies related to digital culture, the production of arguments in multiple languages, and active participation in multiliteracies practices (Brazil, 2018). Disregarding these modes of meaning-making is to maintain a distance between what the school proposes and the ways of reading, producing, and sharing information that students experience daily. By integrating Canva into work with literature, the teacher brings the study of canonical works closer to contemporary communicative practices, without relinquishing the analytical rigor that characterizes literary education.

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In the specific case of students with HA/G, the justification becomes even more evident. These students generally reveal ease in identifying patterns, establishing connections between texts and contexts, formulating theses, and proposing their own interpretations. However, they do not always find, in everyday school life, opportunities to fully mobilize this potential in activities that value depth of reading and the exploration of multiple languages. Producing literary infographics in Canva entails decisions of selection, organization, and hierarchization of information, as well as aesthetic choices that “translate” interpretations into visual formats. It is, therefore, an intellectually challenging task that demands synthesis, analysis, and creativity—attributes consistent with the profile of students with high abilities/giftedness.

At the same time, the proposal is not restricted to serving a specific audience. By promoting work in heterogeneous groups, in which students with high abilities interact with peers who present different learning rhythms and styles, the activity fosters an inclusive practice that recognizes and values the diversity of competencies present in the class. While some stand out in the formulation of interpretations and argumentation, others contribute with visual elaboration, mastery of digital resources, or the practical organization of the work. Under these circumstances, the task becomes a space in which differences cease to be perceived as obstacles and instead operate as pedagogical resources, promoting cooperation, the exchange of knowledge, and a sense of belonging among all.

Another aspect that makes this study pertinent is the scarcity of investigations that concretely document experiences in which digital technology does not act merely as a presentation support, but as a structuring element of the process of reading and literary analysis. Frequently, the use of digital platforms in school is limited to transposing traditional practices to an online environment, without modifying the underlying pedagogical logic. By focusing on the production of infographics in Canva as a constitutive part of the interpretive process, this work seeks to highlight possibilities for critical and creative uses of DICT, capable of re-signifying ways of reading, discussing, and socializing literature in Basic Education.

Thus, by analyzing an experience developed in a public school with high school classes, the study offers practical support for teachers who wish to integrate literature, high abilities, and digital technologies in their lessons. The systematization of results can support the planning of future proposals, guide teacher education processes, and reinforce the conception that the teaching of literature can be, at the same time, academically rigorous, digitally up to date, and truly inclusive.

Given this set of elements—the need to re-signify the teaching of literature, the potential of students with HA/G, the relevance of DICT in the context of multiliteracies, and evidence that collaborative practices can strengthen inclusive education—it becomes essential to investigate systematically how the production of infographics in Canva can act as a pedagogical strategy in high school. In this sense, this study is organized around a general objective and specific objectives that guide the analysis of the developed experience.

The general objective of the study is to analyze the use of infographics produced in Canva as a pedagogical strategy for the analysis of literary works by high school students with high abilities/giftedness, from the perspective of inclusive education.

More specifically, it seeks to:

- describe pedagogical experiences in which high school students produced literary infographics in Canva, articulating reading, interpretation, and multimodality;
- investigate how students identified with high abilities in languages engage in the production of these infographics and what types of contributions they present in terms of depth of literary analysis;
- examine how this practice fosters the participation and learning of peers with different performance profiles, contributing to an inclusive education environment;
- elaborate recommendations for the pedagogical use of Canva in the production of literary infographics in classes with students with high abilities in high school.

To understand how these actions materialize in the school context and sustain the proposed objectives, the next item presents the theoretical frameworks that support understanding of the proposal investigated here.

LITERATURE REVIEW

Brazilian legislation and public policies recognize students with high abilities/giftedness as part of the target population of special education within the perspective of inclusive education (Brazil, 2008). These students present differentiated cognitive, creative, and socioemotional characteristics, as well as high potential in isolated or combined areas, such as intellectual, academic, artistic, or psychomotor. From an inclusive perspective, the goal is not to separate or isolate these students, but to ensure their access, participation, and learning in common contexts, with opportunities for enrichment and curricular deepening (Brazil, 2018). This implies proposing cognitive challenges, authorship experiences, and projects that allow the exploration of creativity and critical thinking, avoiding both demotivation due to boredom and the reduction of their identity to academic performance (Neihart et al., 2016). Failure to observe these needs constitutes one of the recurrent challenges in teaching practice.

The understanding of giftedness is widely grounded in theorists such as Renzulli (1978) and Gardner (1983). Joseph Renzulli defines HA/G as the intersection of three components: above-average ability, high levels of task commitment, and high levels of creativity. The author emphasizes that giftedness is not a fixed or static trait, but a behavior that emerges in contexts that motivate and offer opportunities for these abilities to be applied meaningfully. Complementarily, Howard Gardner (1983), with the Theory of Multiple Intelligences, challenges the conception of a single and homogeneous intelligence by proposing the existence of multiple talents—linguistic, spatial, musical, among others. This perspective is fundamental to inclusion, as it supports that teaching should contemplate the unique combinations of different intelligences that each student presents. The Brazilian researcher Ângela Virgolim (2014), in dialogue with Renzulli, highlights the need for early identification and appropriate

pedagogical intervention, emphasizing the role of Digital Information and Communication Technologies (DICT) as relevant tools in this process.

DICT have been recognized as central elements in the constitution of new reading and writing practices that involve multiple languages, media, and modes of meaning-making (Rojo; Moura, 2012). The notion of multiliteracies highlights that, in contemporary times, reading and writing are not restricted to printed verbal text, but involve the ability to interpret and produce multimodal texts that combine verbal, visual, sound, graphic, and other forms of representation (Kress, 2010; Dionísio, 2012).

In literature teaching, the production of infographics in Canva responds directly to this need. Infographics are multimodal genres that require synthesis, selection, and hierarchical organization of information, challenging the student to identify the essential elements of the work and make them visually comprehensible. Such practices foster active participation, collaboration, and the development of critical competencies. As a pedagogical resource, infographics have been used to support the understanding of complex content, develop skills of selecting and hierarchizing information, and promote clear communication of ideas (Santaella, 2012).

In the specific context of literature teaching, infographics can represent narrative structures, relationships between characters, timelines, historical contexts, recurring themes, symbols, and possible interpretations of a work. The requirement for synthesis and visual choices involves interpretive decisions, strengthening understanding and expanding the student's capacity for argumentation.

Canva, in turn, is a free digital platform (with an educational version) that enables the creation of diverse graphic materials, with an intuitive interface and the possibility of collaborative work in real time. The application makes it possible to develop, organize, and share ideas visually, illustrating concepts based on the reading of texts (Ferreira; Silva, 2020). In educational environments, the use of Canva has been reported as a resource capable of increasing students' motivation and engagement in writing. Studies by Utami and Djamdjuri (2021) indicate that students feel motivated to produce when they can experiment with layouts, combine visual elements, and express themselves creatively.

In the specific case of students with HA/G, the use of Canva and other digital technologies can intensify engagement and individual creativity. However, the literature also points to significant challenges: gaps in teacher education for the pedagogical use of DICT, infrastructure limitations, as well as the risk of prioritizing aesthetic aspects to the detriment of conceptual depth. Thus, although the potential of Canva is significant in terms of motivation and multimodality, its effectiveness depends on public policies that ensure adequate conditions of use and on continuing education processes that support teachers in building innovative and inclusive practices.

METHODOLOGY

The research is characterized as qualitative, exploratory, and descriptive, configured as a multiple case study (Yin, 2015), since it involves analyzing a pedagogical experience developed with different literary works and groups of students.

The study was conducted in a public high school in the Federal District that develops actions for identifying and serving students with high abilities/giftedness, in accordance with the guidelines of the National Policy on Special Education from the Perspective of Inclusive Education (Brazil, 2008). Two 12th-grade classes participated in the experience, totaling approximately sixty students, among whom five were identified by the school as presenting high abilities in the area of languages.

Identification was based on pedagogical assessment, teachers' recommendations, and participation in curricular enrichment activities, in line with guidance from specialized literature (Freitas; Pérez, 2010). The Portuguese Language teacher, with experience in using DICT, acted as mediator of the proposal and was responsible for both participating classes, which facilitated continuous monitoring of the activity's development.

The experience was developed over six 50-minute sessions, organized in the following stages:

- a) Reading and discussion of the works:

The classes carried out the full reading of *A hora da estrela* (Lispector, 1998), *Memórias póstumas de Brás Cubas* (Assis, 2017), *Torto arado* (Vieira Júnior, 2019), and *Vidas secas* (Ramos, 2019). Next, guided discussions were conducted on plot, characters, narrator, time, space, themes, linguistic resources, and historical and social contexts.

Reading occurred throughout the academic term: sometimes students read chapters at home; at other times, selected excerpts were read and debated in class. In the work with *Memórias póstumas de Brás Cubas*, for example, issues related to the aesthetic effect of the “dead-author” and specific uses of irony were discussed, preparing students for possible analytical focuses in the infographics.

b) Presentation of the infographic genre and of Canva:

Subsequently, the teacher presented examples of educational and journalistic infographics, discussing characteristics such as synthesis, information hierarchization, use of colors and icons, and integration between text and image (Kress, 2010). Then, a brief tutorial on basic use of Canva was provided.

The examples were projected in the classroom, and students analyzed how information was distributed into blocks and what types of visual resources (arrows, frames, icons) contributed to comprehension. In the tutorial, the teacher produced, in real time, a model infographic about a short story previously studied, demonstrating how to select templates, insert texts, adjust fonts, add images, and organize elements.

c) Formation of groups and definition of analytical focuses:

Students were organized into heterogeneous groups, seeking to include, whenever possible, at least one student with high abilities in each group. Each group chose an analytical focus for its infographic, such as: the construction of the narrator in *Memórias póstumas de Brás Cubas*; Macabéa’s psychology in *A hora da estrela*; power relations and the land question in *Torto arado*; or the social conditions and concise language in *Vidas secas*. The groups produced drafts on paper or directly in Canva.

d) Production of the infographics:

In the production stage, students used Canva to synthesize and visually represent their literary analyses. Students with high abilities frequently took on the selection of quotations, the formulation of interpretations, and the logical organization of content; other peers contributed by searching for images, choosing layouts, organizing the visual design, and revising the text.

This stage took place over two sessions, combining the use of the school's laptops and students' personal mobile phones. In several groups, students with HA/G also assisted peers who were less familiar with Canva, explaining features such as element alignment, color palettes, and creating new text boxes.

e) Sharing and reflection:

The groups presented their infographics to the classes, explaining their choices of content and form. Next, a discussion circle was conducted about the experience, emphasizing learning about the literary works, contributions of using Canva, and perceptions about group work.

Students responded to questions such as: what was easiest and most difficult in the activity; whether the process of transforming reading into an infographic contributed to understanding the works; and how they perceived interaction among group members, including peers with HA/G.

Data were produced from three main sources:

- Participant observation, with records in a field diary, focusing on interactions, roles assumed by students with high abilities, and teacher interventions. For example, situations were recorded in which students with HA/G assumed leadership in defining analytical focuses or explained literary concepts to peers.
- Infographics produced in Canva, digitally analyzed regarding depth of literary analysis, use of quotations, thematic organization, and use of visual resources;
- Accounts from students and the teacher, collected through open-ended questionnaires and brief interviews.

Data analysis followed procedures of thematic content analysis (Bardin, 2016), seeking to identify categories such as: depth of literary analysis; roles performed by students with HA/G; forms of participation by other peers; perceptions about using Canva; and challenges of the proposal. Ethical principles of educational research were respected, including informed consent, guarantee of anonymity, and institutional authorization.

The methodological path adopted here made it possible to follow the development of the pedagogical proposal, recording both the processes of elaborating the infographics and the interactions and perceptions of students throughout the activity. The combination of participant observation, analysis of digital products, and reports from those involved enabled a multifaceted understanding of the experience, articulating cognitive, creative, and collaborative dimensions. These procedures ground the discussion of results, presented in the next section.

RESULTS AND DISCUSSION

Analysis of the produced infographics indicated that groups that included students with high abilities in languages tended to elaborate more complex analytical cutouts, going beyond plot summary. In *Memórias póstumas de Brás Cubas*, for example, infographics were created that highlighted the construction of the “dead-author” narrator, the break with temporal linearity, and the use of irony and metalanguage, linking excerpts of the work to interpretations about the critique of nineteenth-century society. In *A hora da estrela*, infographics were produced that explored the relationship between narrator and character, Macabéa’s social invisibility, and the metalanguage characteristic of Clarice Lispector. Such elements were identified both in the reading of the Canva digital files and in the field diary records produced during group presentations.

In *Torto arado*, some groups emphasized power relations and the struggle for land, as well as the mythical dimension of the narrative, combining quotations and symbolic images. In *Vidas secas*, the infographics frequently established relationships between Graciliano Ramos’s sparse language, the aridity

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of the backlands, and the dehumanization of the characters, building consistent parallels between linguistic form and social context. In these analyses, careful articulation was observed between visual choices—such as color palettes, icons, and photographs—and the thematic and stylistic aspects highlighted in the explanatory texts of the infographics.

These results suggest that producing infographics in Canva, when guided by analytical questions, favors deeper literary reading, in line with multiliteracies perspectives that advocate practices of critical analysis, synthesis, and authorship. The need to transform interpretations into visual languages led students to negotiate meanings, select relevant aspects, and justify their choices, both in group discussions recorded in the field diary and in oral presentations during sharing.

Classroom observations recorded in the field diary showed that students with high abilities frequently assumed roles of intellectual leadership within groups, proposing interpretations, selecting significant excerpts from the works, and organizing the argumentative structure of the infographics. These students were recognized by peers as references in terms of literary knowledge and capacity for synthesis, which contributed to their protagonism in the process. On the other hand, the multimodal nature of the task created space for other students to contribute complementary skills, such as choosing layouts, selecting representative images, defining colors, and visually organizing information. In this way, contributions were not limited to verbal mastery, allowing different learning profiles to be valued. This dynamic resonates with the conception of inclusive education that understands diversity—including the presence of students with high abilities—as a pedagogical resource rather than a problem (Brazil, 2008). Instead of isolating students in adapted activities, the proposal engaged them in collaborative work, in which they could exercise intellectual and creative leadership while also learning from peers.

Students' reports, collected through open-ended questionnaires and brief interviews, indicated broadly positive evaluations of Canva use. Students with high abilities highlighted that the activity challenged them to "think about the work in a different way," suggesting that the digital resource fostered a reading that articulates text, image, and visual organization. In line with Utami and Djamdjuri (2021),

several students reported feeling “more confident” and perceived that the production process in Canva can “improve the success” of their writing skills.

The teacher, in his open-ended questionnaire, also highlighted greater engagement during the activity, with intense discussions about interpretations of the works and interest in sharing the infographics with other classes. At the same time, he pointed to challenges, such as some students’ tendency to emphasize aesthetic aspects to the detriment of content, the time required to become familiar with the tool, and inequalities in access to devices and connectivity, especially outside school.

These challenges reinforce that the use of DICT such as Canva does not, in itself, guarantee pedagogical innovation or inclusion (Brazil, 2018). Teacher mediation is central to maintaining focus on learning objectives—in this case, literary analysis—and to supporting students with different levels of technological familiarity. Strategies such as defining clear assessment criteria for both content and form, organizing moments of technical support, and promoting metacognitive reflections on the process can enhance this practice.

FINAL CONSIDERATIONS

The results obtained suggest that the proposal contributed significantly to curricular enrichment, expanding opportunities for deepening the reading and interpretation of works such as *A hora da estrela*, *Memórias póstumas de Brás Cubas*, *Torto arado*, and *Vidas Secas*, as well as to the development of multimodal competencies. By shifting the focus from practices centered on memorizing information about authors and literary movements to the production of infographics that require synthesis, selection of significant excerpts, and explicit articulation of interpretations, the experience brought literature teaching closer to a more investigative and authorial perspective, in line with the defense of multiliteracies practices and with BNCC guidelines regarding the critical and creative use of DICT.

The activity enabled students with high abilities to assume roles of intellectual leadership, meeting recommendations for their educational support without removing them from interaction and collaboration

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with peers. It was observed that these students frequently took charge of formulating interpretive hypotheses, selecting relevant quotations from the works, and logically organizing the arguments presented in the infographics, mobilizing characteristics such as rapid reasoning, analytical thinking, and capacity for synthesis. At the same time, the collaborative nature of infographic production favored qualified participation by students with different learning profiles, who contributed complementary skills related to choosing layouts, selecting images and icons, and constructing visual strategies to make interpretations clearer. This pedagogical arrangement reinforces the conception of inclusive education present in Brazilian educational policies, according to which classroom diversity should be understood as formative potential.

On the other hand, the study highlights the need for careful planning and attentive teacher mediation, so that the use of Canva does not become reduced to producing aesthetically appealing but conceptually superficial materials, nor accentuate inequalities in access to DICT. The teacher's observations and students' reports highlighted challenges related to the time needed to become familiar with the platform, the tendency of some groups to prioritize visual aspects over literary analysis, and asymmetries in access to devices and the internet, especially outside school. These elements point to the importance of making explicit assessment criteria that simultaneously consider the quality of literary analysis and the appropriateness of visual resources, organizing moments of technical support for Canva use, and linking this practice to broader digital inclusion policies.

Among the study's limitations are its implementation in a specific context, with a restricted number of classes, and its reliance on the institutional identification of students with high abilities, which may not include all existing cases within the school.

In addition, the research focused on a relatively short time frame and on a single type of multimodal product (infographics), which prevents broader generalizations about the use of Canva and other DICT in literature teaching. Even so, the detailed description of the experience and the analysis of

the produced materials offer relevant indications of the possibilities and limits of this strategy in real classroom contexts.

As follow-ups, investigations are suggested at other levels of education and in different school contexts, in order to verify to what extent similar proposals can be adapted to elementary education and to youth and adult education; comparative studies between classes that use or do not use digital infographics in analyzing works; and explorations of other digital genres—such as podcasts, videos, webcomics, and blogs—as enrichment resources for students with high abilities in the area of languages. These directions can contribute to consolidating pedagogical practices that recognize the potential of students with HA/G, value classroom diversity, foster authorship and critical analysis, and integrate DICT into literature teaching in a careful, creative, and ethical manner.

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