

Media, television journalism and education*

Mídia, telejornalismo e educação

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ABSTRACT

Convergence causes reconfigurations in the production and consumption of information. Audiences tend to become increasingly participative, but the media still establishes the public agenda. The diffusion of knowledge in distinct devices and languages is a complex challenge to the educational system. Critical and creative interpretations of the media messages contribute to the expansion of knowledge concerning our social reality. This article proposes a reflection on the relevance of the incorporation of the theoretical and methodological dimensions of media literacy and televisual analysis in journalism education and school training for allowing some understanding of the meaning of the audiovisual codes in the making and in the resignification of media discourses.

Keywords: Media, education, media literacy, televisual analysis, television journalism

RESUMO

A convergência provoca reconfigurações na produção e no consumo da informação. As audiências são cada vez mais participativas, mas a mídia ainda estabelece a agenda pública na contemporaneidade. A difusão do saber em distintos dispositivos e linguagens constitui-se em um complexo desafio para a Educação. Leituras críticas e criativas das mensagens da mídia colaboram para a ampliação de conhecimentos sobre a realidade social. Este artigo propõe uma reflexão sobre a pertinência da incorporação das dimensões teórico-metodológicas da *media literacy* e da análise televisual no ensino do jornalismo e na formação escolar por permitirem compreender a relevância dos códigos audiovisuais na elaboração e resignificação dos discursos midiáticos.

Palavras-chave: Mídia, educação, *media literacy*, análise televisual, telejornalismo

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INTRODUCTION

THE ABILITY TO ACCESS And interact with multiple databases and to communicate on the net without the barrier of time and space is one of the main features of contemporary life, which redefines what is known as culture and knowledge. The media is increasingly a strategic environment for the mediation of institutional speeches and other symbolic fields of production nowadays. The development and use of digital technologies cause transformations in the way we perceive the world and intervene in the forms of socialization and in different sectors of social life, including Education. The current diversity and diffusion of knowledge in different media and languages is one of the most complex challenges that communication processes present to the educational system. The plurality of forms of writing generates a reconfiguration of reading and the different ways of navigating through the texts. Writing with words is just one of the possible ways to assign meanings to life and events, and each code has different capabilities in relation to different tasks, which increases the visuality as tool of bringing significance, since the reported world is very different from the world that is shown (Kress, 2003).

However, we are not only living the changes from the writing to image as a form of representation and from the book to the screen as a means of communication. Digital allows for a common language of data, words, sounds, images and videos that dismantle the dualism that so far opposed the book to the audiovisual media, setting up a new public and civic space in – and from – networks, as well as in social movements and community media. There is a need for a digital literacy open to multiple scriptures, dedicated to the learning of reading and writing of audiovisual texts, for the critical and creative participation in social life and in the media, without replacing a way of reading by another. Citizens must have the opportunity to read printed books, but also to *read* television news, video games, music videos and hypertexts (Martín-Barbero, 2014; Martín, 2003). Education should advance, stimulating interpretation of media texts and the understanding that these are not reflections of reality, but constructions that drive the creation of links and identities.

Reading is always an appropriation and presupposes freedom of the reader to assign meanings to the text, which implies interacting with the different ways in which knowledge circulates in the communications ecosystem. Reading and learning how to write a word means learning how to *write* and be in touch with the world. However, the reading process is also influenced by the structure of the text and the socioeconomic and cultural context of the reader; this autonomy also depends on a transformation of social relationships, conventions and habits that determine and limit their relationship with the

text and reading practices. We should not ignore the influence of the media, when we are interested in understanding the different responses to the texts, not only as individual interactions, but also as social behavior of one or more groups in certain socioeconomic, political and cultural conditions. There are different types of decoding, as well as different types of uses and media messages effects, which should be considered in studies of the involvement of the player-user-viewer in the process of the consumption of media content and formats (Boyd-Barrett, 1995; Certau, 1996; Freire, 2011; Chartier, 1998; Katz, Liebes, 2010).

Understanding the combinations of words, images and other elements of audiovisual texts contributes to a greater understanding of the meanings of media messages. Critical and creative readings of the media and audiovisual journalistic narratives aired on TV and made available on the network, collaborate to build knowledge of the social reality. The main objective of this article is to propose a critical reflection on the relevance of the incorporation of the theoretical and methodological dimensions of media literacy and televisual analysis in Communication and Journalism education, as well as in the school training, since they allow an understanding of the complexity of audiovisual codes in the elaboration and the reframing of media discourses. The possibility of understanding the roles of media and television journalism as forms of knowledge is also discussed here, with the presentation of a methodology to read the news and other audiovisual products, sharing guidelines that have supported my experience as a professor of television Journalism for over two decades now and, from 2006 to 2012, as coordinator of the laboratory responsible for TJUFRJ, the online TV News of the School of Communication of the Federal University of Rio de Janeiro. This article brings together significant results of a broader research on reconfigurations of television and television journalism and its possible links with education, whose discussion proposal was contextualized in the form of a book chapter, forthcoming in 2016.

MEDIA LITERACY

The uses and the development of digital technologies have transformed the way we teach and learn the world. The internet and electronic media are configured as spaces of communication, socialization and learning. They produce values and information that help individuals organize their ideas and their life, and also create visibilities and enunciations on reality as truths (Setton, 2010; Fantin, 2008; Fischer, 2008). These complex communicational and educational processes are involved in the construction of individual and



collective experiences, cause concerns and require theoretical and methodological connections with the areas of Communication and Education, named media literacy, a study expanding field that uses dialogue established between researchers from different parts of the world, including Latin America and Brazil (Abreu; Mihailidis, 2014; Martín-Barbero, 2014; Citelli; Costa, 2011; Potter, 2011; Bévort; Belloni, 2009; Jenkins et al., 2009; Fantin; Girardello, 2008; Fantin, 2006; Belloni, 2005).

However, this field of study is permeated by theoretical and practice weaknesses that require interdisciplinary approaches for its understanding and development, such as the challenge of proposing innovative methodologies and integration of information and communication technology practices (ICTs) in learning processes for the construction of knowledge, participation and expression, as well as to contribute to the promotion of public policies that can collaborate to reduce the limits of access to digital technologies and uses arising from socioeconomic inequalities, thus ensuring greater exercise opportunities of citizenship and more rights for children and youths (Bévort; Belloni, 2009).

In this sense, the term “media literacy” has been used in different ways and has different meanings for researchers and educators in Brazil and abroad, in different contexts. For many decades, this term was understood as a set of skills that allow us to analyze media messages, as well as produce texts in different languages in the communication processes. More recently, in addition to the understanding and interpretation of media messages formed by different codes, collaboration and social action were also mentioned as equally important skills in this field of knowledge, emphasizing that learning processes should provide students with a greater involvement in civic and political issues. Today, media literacy is considered a pedagogical practice capable of opening physical, electronic and virtual spaces for the exercise of citizenship in a participatory culture, and tends to be identified as a set of skills to empower children, youths and adults so they might become participants in the contemporary setting of the media and reach an understanding about what it means to be literate in an interconnected and multicultural world (Jenkins et al., 2009; Reilly, 2014). However, this concept is not accurate, and their definitions are embedded in the political and economic interests of different cultural contexts in which these academic research and pedagogical practices, inspired by these assumptions, were performed. Nevertheless, there are common trends, which clarify media literacy as a field of knowledge and social practice. According to Bévort and Belloni (2009), these actions are based on the interests of students, provide critical analysis of media messages, contrib-

ute to the exercise of citizenship, propose new paradigms in the face of globalization and the media privatization and include opportunities for multiple literacies in different media and languages.

In fact, there is a consensus among researchers that media literacy combines skills that allow students to interpret media texts, appropriating their contents and formats and recognizing the influence of media messages on the social and political life. The understanding, the production and the negotiation of meanings in a culture made up of images, words and sounds all result in an approach to the learning process that allows for critical and meaningful engagement opportunities in the media environment (Hoechsmann; Poyntz, 2012; Sheibe; Rogow, 2012). Media literacy can also be interpreted as a pedagogical practice dedicated to the understanding of the different cultures of the world and the decrease of tensions between different communities, since the critical reading of audiovisual texts can transcend linguistic boundaries. However, the term “literacy” tends to invoke a beseeching request for the recognition of this field of knowledge in research projects and social actions and implies the acceptance of an anglocentric view, since the word literacy is not easily translatable to other languages. The “media education” expression would be the best way to name the possible dialogues between Communication and Education (Bazalgette, 2009). The perspective of media-education implies the adoption of a critical and creative communicative capacity to assess ethically and aesthetically what the media offers, to interact with its productions, to produce content and to educate for citizenship (Fantin, 2008). Nowadays, however, the emergence of information on different screens and devices and the use of digital technologies in everyday life have caused significant changes in different productive activities and also in the learning processes, which lead researchers to a continuing effort to rethink the model commonly anchors investigations into media-education, consisting of studies of representation-language-production audiences and pedagogical practices derived from them. According to Rivoltella (2008), media education studies should now also be understood as a field of knowledge inserted in Cultural Studies with strong potential and political role in the multi-screen society that expands the space of seeing and acting, of social life and of citizenship in the media environment.

Thus, it is still possible to presume that the most appropriate name to express the interfaces between these two areas of knowledge in the teaching practices would be *education in the media*, not *education for the media* or *education with the media*, considering, as suggested by Deuze (2012), that life is lived in the media and not with the media. The author argues that the media is the basis and the environment of experiences and expressions of life, and



its current uses permeate all aspects of daily life, which tends to produce its erasure from our consciousness. This perspective, articulated with the concept of *media bios* (or *virtual bios*), coined by Sodré (2012) – which suggests that the experience of reality perception is immersed in a virtual environment, or still in a magnetic atmosphere, consisting of habits and affections, where one breathes the consumption set by the socialization of market and technological order, while we inhabit a world of weightlessness, ubiquity and interactivity –, collaborates with the reflection presented here, since it offers theoretical references on how to think the relationships of individuals, societies and the productive sectors with the media, including the relevance of critical and creative interactions with products and audiovisual works in the learning process.

On the other hand, one cannot fail to consider that other factors beyond the media intervene in the experience and everyday lives of people, such as economic, political and cultural factors that configure a given context and motivations that encourage people to interact in a certain communication process. Otherwise, there would be no way to emerge from the media environment through inventive interactions with the media in pedagogical practices. In this sense, *Mídia e Educação* would be the most appropriate way to naming *media literacy* in the portuguese language (Setton, 2010), an expression that meets possible dialogues between the areas of Communication and Education, whose current definitions refer to both critical reading of media messages in learning processes, as well as in digital inclusion, through the development of the academic researches, the democratic public policies and the innovative teaching practices in different social and cultural contexts.

Livingstone (2009) points out that the sociocultural conditions dialectically shape and are shaped by digital technologies. The author states that production and consumption of media content should not be understood simply as the homogenization and/or the maintenance of social order. The ways in which children and young people use the media open up new forms of expression; their engagement activities in the media environment and their use of digital technologies consist of collective ways of life and socio-cultural insertions. If the media shapes the experience of children and young people, children and young people also intervene in their meanings and impacts. They combine the media in different ways and build in the media, other forms of socialization and intervention in history. This perspective is relevant for studies on media literacy, since it shows that understanding the media today demands also an understand of what people do with their home devices coordinated with the ethnographic research on the use of digital media. The term “polymedia”, for example, coined by Miller and Mandianou (Miller; Sinanan,

2014), is used in field research under the bias of digital anthropology to describe and investigate the particularities of individual settings of the media or people's choices by using a specific media in different situations of everyday life. This is a theoretical opportunity for understanding the ways in which the power and emotions are established in human conversations today.

Thus, the pedagogical practices of media literacy should also consider the interests and cultural repertoires of students themselves. The culture of media presents many challenges and opportunities for teaching and learning, focusing on the experiences of children, youths and adults. The learning processes, supported in the media literacy, can be applied in the Undergraduate Program for Communication and Journalism, in school education and in informal or non-institutional pedagogical practices directed at people of any age, through a sequence of classes able to stimulate the construction of their own meanings of media messages, built from their skills, beliefs and experiences (Sheibe; Rogow, 2012; Belloni, 2005). After all, media literacy is more than education about media or the incorporation of media in the classroom; it consists of learning processes that stimulate students to examine the messages, express their own opinions and communicate through different forms of media. The objectives of education in the media literacy are the development of questioning habits and diverse expression skills, expanding the learning of writing and reading words to other media languages, so that students can build their own critical thinking, communicating and becoming active citizens today. Media literacy provides theoretical and practical knowledge for decoding and understanding messages, as well as for the development and creation of media products. In this sense, the importance of introducing it in school education, associated with a domain of digital technologies, is recognized in different papers. However, there is still a prescription of how to apply them in teaching practices at school, which would require a constructionist perspective. Many professors also suggest in their classes an exclusive radical critique of the media and media messages, although students should be encouraged to think independently of the media and not simply reproduce their teacher's speech. Media literacy can provide to children, young people and adults, the tools they need to explore media content and formats and awaken their desire to interact with the messages (Sheibe; Rogow, 2012); may also come to understand how they use digital technologies *listening* to their objects of interests.

This means that an education for reading and appropriation of the media may contribute to the formation of readers/viewers/users that are more active and able to identify the meaning construction processes in image and word combinations in their interpretations of the texts, to produce media messages



with a minimum quality grade, to process and integrate representations from different backgrounds and languages, questioning the ways in which the media presents reality and schedules their social life, and to enter consciously in the media environment. In these learning processes, students acquire skills to transcend the mere preparation for the labor market and to use and exploit the media according to their interests and creative possibilities of content production and formats for audio and video (Potter, 2011; Gonnet, 2007; Ferrés, 1994; Fontcuberta, 2008; Becker, 2012a; 2014). The incorporation of the ICTs in the learning processes contributes to the realization of narrative experiences in multiple languages that enable the construction of different discourses, as well as to reduce the restrictions to the access of digital technologies and their uses, contributing to the exercise of citizenship, the democratization of knowledge and a more participatory society based on the appreciation of cultural diversity and identity (Fantin, 2008; Bevort; Belloni, 2009). Media literacy therefore allows for the development of critical thinking and the construction of content and of different media formats products, bringing together both the analysis of media texts and the domain of production techniques. Students learn to express also in non-verbal codes, beyond words, and read images in different contexts; the sociocultural conditions of production and reception of the media texts involve assigning different meanings to messages. The creative dimension of education is able to overcome certain customs and function as a kind of resistance to media coverage, since the acts of writing and reading generate, during the actions itself, the expansion of meanings of a particular cultural object, observing not only what is recounted and the ways in which discourses are constructed, but the account's regime, i.e., the way that what is recounted works in the game of recounting itself (Larrosa, 2012; Lacerda, 2012; Sodr , 2012). Investigate and strengthen critical and creative interaction of the audience with the media texts in academic research and in teaching practices involve rethinking the role of communication and media associated with building knowledge and audiovisual itself as a language and a way of thinking, deconstructing the ways audios and videos combinations have everyday stories of social life.

READING TV

Television can no longer be considered just a mass medium due to its interactions with various media and distinct appropriations of its contents and formats for audio and video. TV and TV news, though, still exert a central role in the media environment, in the construction of our everyday social reality,

and are the main sources of information on social events in Brazil and other countries (Barnett, 2011; Becker, 2014; Curran, 2011; Morley, 2015). Audiovisual news stories report the world in a very objective way, without having the opportunity to realize that they are interpretations of certain realities, mainly because the ways of using audio and video in the organization and hierarchy of reality in the reports make them even more impactful. From the Platonic myth of the cave and for centuries, the image was identified as an appearance or a projection and associated with deception, which converted it into an obstacle to knowledge, being understood as an instrument of manipulation, religious or political persuasion. However, the criticism that the content and audiovisual formats have the power to homogenize every way, disregards the polysemy of images (Martín-Barbero, 2014; Becker; Pinheiro Filho, 2011).

Meaning negotiations established by the audience also give way to images, messages and TV news. The dialogism in Bakhtin is the constitutive principle of language and discursive polyphony, and implies a confrontation between broader social discourses that express contradictions of an era (Bakhtin, 2002). Taking in the language of television as a form of dialogue does not mean that television texts are works of polysemy. Of course, programs offer representations of events in line with the values and dominant ideologies, but it is not possible to fail to consider that the meaning negotiations of the audience are not enclosed in the text, but are operated in other instances of social life that go beyond the screen(s), which contributes to the polysemy of television narrative (Becker, 2014). The meanings of television messages are also built in other texts on television, in the readings of the audience regarding the programs and their own interactions. Therefore, the reading of the programs is also a form of dialogue. Interpretive activities of reception of media texts are complex and are enrolled in broad cultural and social practices. Understanding these processes requires elucidating the ways they are constructed and defined not only by the television discourses, but also by the actual reception in a certain context. Audiovisual texts should not be seen only as a means to reproduce values, aesthetic and content, stimulating individuals to identify themselves with ideologies, positions and dominant representations, but as ways of doing and creating contemporary culture, constituted by representation and combination systems more or less inventive of sound and image, which have no fixed meaning. Non-verbal communication is a complex system of assigning meanings. The analysis of nonverbal communication provides insights into the ways in which non-verbal behaviors such as facial expressions, gestures, posture, intonation, the costumes and the environments and landscapes all reinforce, complement or subvert meanings of verbal mes-



1. The *Structures of the text* corresponds to the elements that characterize the ways that audiovisual formats and contents are organized in the narrative and to the context in which the work is produced and distributed. This category allows also for the understanding of how the construction of news with audio and video on the web is systematized through certain usability strategies, especially the *hypertextuality* – a multi-directional, non-linear way of structuring and accessing information in a digital platform, which promotes relationships with other data through links – and the *interactivity* –, a concept associated with the interactions established between users and the media. The *Thematic* reveals the main themes listed in an audiovisual work and the editorials that most stand out in the study of a newscast or homepages of news sites, as well as the ways they are addressed. *Enunciators* offer the possibility of identifying the social actors participating in the narrative, watching the different voices present and absent in the accounts. In television journalism, it also offers opportunities to identify how to build credibility of the anchors and reporters. *Visuality* allows us to consider the ways the scenarios, the costumes and the graphics and multimedia features are built. *Sound* indicates how the sound elements relate to visual elements and participate in the construction of narrative and text directions. While

sages in the representations of media regarding events and experiences (Fiske, 2011; Jacks; Escosteguy, 2005; Buckingham, 2010; O'Donnell, 2013; Silverblatt; Ferry; Finan, 2009).

Studying the language used by TV and television news means studying the audios and videos that make up the television message and the ways in which television produces meanings combining pictures, words and other elements of the audiovisual narrative and also the rules established in the text for the relationships between producers and receivers (Vilches, 1995; Casetti; Chio, 1999; Becker, 2005). The theoretical and methodological contributions of televisual analysis are also critical for reading and critical and creative appropriation of media and television news, which have been incorporated into the work that I have been developing since my master's dissertation on the success of the telenovela *Pantanal*, and my doctorate thesis on the *500th anniversary of the discovery of Brazil on television news*. These studies resulted in a methodology applied in different investigations, already previously systematized (Becker, 2012a, 2005), which consists of an instrument for critical reading of content and news formats, using the audiovisual language and the multimedia resources on TV and the web, and the audiovisual works of fiction (Becker; Pinheiro Filho, 2011; Machado, 2010). The methodological approach consists of three steps: the description of the object of study, the televisual analysis and the interpretation of the results. The second step, the televisual analysis itself, consists of a quantitative analysis and a qualitative analysis of a limited corpus for a search or a class, with a selection of news programs and/or news coverage to be explored. The quantitative study corresponds to the application of six basic categories: 1. Text structure; 2. Thematic; 3. Enunciators; 4. Visuality; 5. Sound; and 6. Edition¹. This first reading provides subsidies for the qualitative analysis through the application of three principles of enunciation: Fragmentation; Role Play and Definition of Identity and Values². These principles and categories are relevant methodological references to assist a critical reading of the complexity of the audiovisual text and the context in which the text is produced. Thus, it has been possible to perceive the expressive possibilities that the appropriation of audiovisual language allows and the meanings produced by the different elements that make up the messages and media products in audio and video, and even audiovisual journalistic narratives.

In previous researches, we also identified that television and television journalism studies should address three distinct and complementary dimensions that allow a broader understanding of the production processes and the consumption of news: 1. Consider both the form and the content of the messages to understand their constructions of meanings; 2. To evaluate the

significance processes generated on TV, seeking their interrelationships with other media in the media environment in a determined context; and 3. To observe the interactions established with the audience (Becker, 2012b, 2014). In this sense, the televisual analysis should be worked in conjunction with other theoretical and methodological references, in an interdisciplinary perspective. The contributions of the Semiotics of Social Discourses are relevant in this route for allowing an understanding and interpretation of the meanings of audiovisual works elaborated by the production, which circulate, are seized and reconfigured by the audience (Pinto, 1995), as well as reception studies, reviewing the ways people join or not, recognize each other or not and express themselves or not, from their interactions with the news content in audio and video, in addition to the meanings of the messages produced by the media (Jacks; Escosteguy, 2005). The televisual analysis is especially relevant to the educational practices supported in the media literacy, since it is a tool that allows seeing beyond what the media offers and the school teaches. Using the television images as a source of knowledge, questioning plots and presented representations and observing how the content and audiovisual formats are bound to the experience, mobilizing and transforming people. The methodology of the application of Televisual analysis allows one to *read* television, going beyond an invariable system of subjectivity modalization (Fischer, 2008; Girardello, 2008).

FINAL CONSIDERATIONS

New technologies not only promote creativity and innovation, but also reproduce known structures. The effectiveness of cell phones, computers and the internet depends not only on our appropriations, since they carry implicit values and modes of use. While we have observed the empowerment of consumers, the vulnerability to which they are increasingly subjected to also stands out, describing new forms of interaction as forms of surveillance with a commercial face, especially in terms of monitoring the choices of citizens. Just as the inclusion of television in the digital environment extols the participation of the audience nowadays, allowing for the production and customization of other audiovisual content, interactivity also results in the control of their behavior and actions (Sibilia, 2012; Sodré, 2012; Howells, Negreiros, 2012).

However, the discourse of the media do not eliminate the critical and creative search of meaning and experience; the construction of knowledge demands autonomy to question recurring models of the representation of reality, of expression and even the engagement in the media environment. Critically

investigating the news content published on the internet, *Visuality and Sound* categories can be grouped into a single category called *Multimediality*. *Edition* is used to understand how the main features of audiovisual journalistic narratives, the combinations between the verbal text and image produce meanings (Becker, 2012a, 2015).

2. *Fragmentation* means the condensed character, lean, common to all television programming. In journalism, the application of this principle leads to important insights, since the short duration of each information unit not always allows you to understand the fact reported in all its complexity. The news is presented as a mosaic, not offering the opportunity to perform necessary interconnections for a more contextualized seizure of social problems. The principle of *Dramatization*, present in other television genres, corresponds to the fictional nature of the narrative, emotionally involving the viewer or user in the process of reading an audiovisual text, whose unveiling of the narrative is carried out in stages so that the climax is increased and lending dramatic character to a certain event. This process is enhanced by the use of technical and audiovisual resources used in the construction of an audiovisual product, generating an erasure of the boundaries between reality and fiction. Thus, both the characters that participate in the narrative

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and the subject matter discussed in the text begin to arouse feelings of empathy or emotion. The principle of *Defining Identities and Values* allows us to know the enunciative marks of the audiovisual narrative referring to the values assigned to the characters and the local and global conflicts and the ways they are judged and qualified. It also enables us to understand how the social types are elected and represented in an audiovisual work and a news report (Becker, 2012a, 2015).

and creatively exploring the uses of technologies in interpretation and the production of audiovisual content and formats in school and university education implies stepping away from the current concept of educational training and establishing a dialogic pedagogy in the classroom, thus recognizing that the student is also responsible for the world he/she chooses to create, for their way of producing meanings. In addition, it also demands from the teacher an effort to rethink and reinvent himself and his role in the construction of knowledge, supported not only by his intellectual references, but also in his sensibility, considering the affective dimension of interactions, without this meaning an instruction of sensations (Sodré, 2012).

At a time when the convergence between media and the use of digital tools promotes a demassification of the audiences and an increase in its interpretative activities in the emerging participatory culture, learning processes supported in literacy media and televisual analysis allow us to recognize that media messages and news that use audiovisual language and multimedia resources are a part of ways of saying and intervening in social life, and its effects on meanings also depend on how you interact with the TV and makes use of computers and the internet. In the digital era, equipment and technologies decreased the distance between amateurs and professionals by making available on the market editing programs that offer montage videos and movies with technical quality and affordable prices (Fox, 2004). The possibility of use, production and consumption of content and audiovisual formats allow an expansion of amateur production, which can contribute to the discursive diversity in the media environment.

The incorporation of theoretical and methodological dimensions of literacy media and televisual analysis in pedagogical practices could encourage the emergence of new forms of reading and writing; the creation of an autonomous consciousness for interpreting the world in the learning processes; a critical and creative intervention by citizens in social life and in the media; expand and complement the school content on Current Events; and even constitute a discipline, not only responding to the demands of entrance examinations in public and private universities, but also contributing to the quality of training of students with attention to their own uses of digital technologies. The adoption of these theoretical and methodological contributions in television journalism education can motivate young people to establish a critical and creative interaction with audiovisual journalistic narratives by reading the audio and video combinations and the production of news reports. The integration of theory and practice provides students with the experience of realizing not only Brazil and the world from other angles, but also of discovering

themselves and others in the use of audiovisual codes both in the analysis of media messages and in the gathering of journalistic information and content and different audiovisual formats. In contemporary societies, communicative competence and knowledge construction go through a dominion of audiovisual codes able to offer possibilities for different interpretations of what appears on the TV screen and the computer and the reality of the world outside these means. ■

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