TEACHING AND LEARNING METHOD OF COMMUNICATION THEORY, WITH RESEARCH ON MEDIA PROCESSES AND PRODUCTS, WITH THE CREATION OF PRODUCTS AND THE SHARING OF KNOWLEDGE WITH ACADEMIA, THE MARKET AND SOCIETY

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Abstract: From 2013 to 2021, while teaching Communication Theory, to 12 Journalism classes, 17 RTVI classes and 24 PP classes, at Faculdade Cásper Líbero, one of the first and most traditional schools in the area of Communication in Brazil and the Americas, I developed a teaching and learning method based on a plural strategy that stimulated research and data sharing with the market, the scientific field and society. In this article, I share part of that strategy: the orientation method for researching communication products and devices, for researching the processes of production and consumption of these contents and technologies, in different genres, formats and on multiple platforms, with various uses and purposes. And, in this article, I also share questions about communication theory designed to build knowledge, review data, evaluate performance and establish a solid training base, in order to enable research, practical exercises and contributions to society. With productions that lead to the advancement of knowledge in Communication Theory and the improvement of skills and abilities that a communication professional needs.

Keywords: Communication theory; action research; journalism teaching; advertising teaching; audiovisual teaching; radio, TV and internet teaching; visibility and media representation of diverse social groups; improvement of skills and abilities of communication professionals; study of production processes; study on cultural consumption; study on the appropriations and uses of media products; study on power relations linked to the message; construction and rupture of stereotypes; fight against prejudice; University Extension.

PROJECT FROM THEORY TO PRODUCTION: FROM VISIBILITY AND MEDIA REPRESENTATION TO RECEPTION AND CREATION OF MEDIA-BASED NARRATIVES

Communication theories seek to explain and understand the communicational reality by offering us relevant questions for the construction of knowledge in the area, in a dialogical relationship with what we call communication practice and technique. Theories are not submissive, applicable, in a functionalist or even a utilitarian sense. Rather, they are members of a totality and can be mobilized from a materialist perspective. They form our look, accompany us in the construction and analysis of data. They enrich our ability to carry out competent and specialized analyses, which, in turn, lead us to professional improvement in all its dimensions, and also to the full exercise of citizenship.

Therefore, below are the didactic-pedagogical objectives of this teaching and learning project carried out within the scope of communication theory:

- Pay attention to the social contribution of communication professionals, journalists, advertisers, radio, TV and internet professionals, among others, as social mediators in the exercise of citizenship.

- Improve the ability and competence to analyze processes and media products, considering their political, economic, social, cultural and historical dimensions.

- Improve skills and competencies for creating narratives and discourses based on conducting research and criticizing one's own practice.

The proposed work transforms the student in formation to be a more skillful and competent communication professional,

as well as transforms the interlocutors in the sample through their own action research interview. It contributes to the scientific field of communication and to the market in the area, as it generates useful knowledge for the theoretical, technical and historical repertoire of the field. And it also transforms society, with the sharing of the main results in the form of *open access*.

PART I - MEDIA VISIBILITY AND REPRESENTATION: HOW DIFFERENT SOCIAL GROUPS ARE CONSTRUCTED IN MEDIA PRODUCTS AND HOW MUCH THEY PARTICIPATE IN MEDIA PRODUCTION PROCESSES

Observing audiovisual narratives of different genres, in order to identify whether the social group chosen to carry out this work has visibility or not in the mediatized public sphere. Identify which representations are constructed in the media about this object of study, paying attention to possible reiterated stereotypes and possible ruptures with hegemonic thinking, establishing possible dialogues with the concepts and ideas proposed by the readings and discussed in class.

Also investigate whether these groups participated in the creation of these productions or others. Find out to what extent these groups were absorbed by mainstream companies or created their own channels.

Mobilize ideas and concepts from functionalist authors, such as Lasswell, Lazarsfeld and Merton and, from another point of view, mobilize ideas and concepts from authors of the critical theory of the Frankfurt school, such as Adorno, Horkheimer, Benjamin, Marcuse and Habermas.

PART II - CULTURAL CONSUMPTION, MEDIATION AND RECEPTION PROCESSES

Studying how different media products have participated in the power relations established in society, based on the understanding of consumption processes and audience reception, establishing possible dialogues with the concepts and ideas proposed by the readings and debates carried out in class.

Basing the analysis from the ideas and concepts of the authors Williams, Thompson, Hoggart, Hall, Canclini, Martín-Barbero and Orozco.

The proposed exercise involves interviewing people who feel that they belong to the studied social groups; investigate which media products they actually consume; investigate which cultural matrices interrelationally mediate their interpretation processes about themselves, about their reality, about what they consider to be "others and other realities" and about the symbolic goods they consume.

Highlight the scenes considered most relevant to the topic addressed, present in the material studied in the first stage of this integrated project, plus the material indicated by the sample itself in this second stage. And watch along with the interviewees, to deepen the interviews.

Check if the interviewees believe that they are being visualized and represented in these media products. Investigate what other meanings are produced from the Works. And, still, discuss with the interviewees about what they would do differently with respect to these media representations. In this dynamic, communication professionals must question themselves and answer what they would do differently and how these products could be improved.

PART III - CREATION OF MEDIATED NARRATIVES

Take advantage of the exploratory research carried out so far to create communication products in different genres and formats. Mobilizing the ideas and concepts of authors such as Peirce, Saussure, Bakhtin, Lotman, Barthes and Foucault.

In PP and Journalism I still haven't had the opportunity to carry out this project in an integrated way with other curricular components in a synchronous way, as happened in my experience with the RTVI course, when I integrated this stage of work, simultaneously, with the disciplines of Radio Production and Practices, by professor Roberto D'Ugo, and TV Production and Practices, by professor Dirceu Lemos.

At this stage, communication students must exercise narrative proposals of different genres (to be defined), in order to contribute to the processes of awareness and/or social inclusion. With the purpose of breaking stereotypes, prejudices and contributing to the visibility and representation of the plurality and complexity of the social groups that make up society.

PART IV - SHARE WITH THE ACADEMY, THE MARKET AND SOCIETY, INCLUDING EVERYONE WHO COLLABORATED WITH THE PROJECT

At this stage, this didactic-pedagogical project comes to fruition, which combines theory and praxis, without reducing theories to utilitarian instruments. Theories are mobilized, illuminating, forming the ability to analyze and make choices of communication students: both as communicative citizens and as communication professionals. Thus, theoretical knowledge contributes to a critique of one's own practice and to enabling professional improvement.

Finally, by sharing knowledge, products and processes with the academy, the market, society and the employees themselves, it is possible for other agents to become more autonomous and independent. Both by making their processes of abstraction and understanding of symbolic goods more complex and by making it easier for them to become producers of content capable of expressing a plurality of voices.

This last stage is developed with the mobilization of ideas and concepts from authors such as McLuhan, Lévy, Castells, Manovich, Jenkins and Wolton. And it culminates with the open access publication of collectively produced knowledge.

CLUES FOR THE DEVELOPMENT OF A RESEARCH AND CREATION SCRIPT THAT IMPLIES ANALYSIS

1º Select a social group, preferably a political "minority".

We consider political "minorities" to be social groups that throughout history, at some point or to some extent, have been restricted from exercising power, have been dominated, subjugated, excluded or belittled, had no visibility or were stereotyped or suffered prejudice of some kind.

Examples of interesting themes are: female and male homosexuality and homosexuality, transgenders, blacks, indigenous people, Asians, Latinos, women, Brazilians abroad, maids, religions, characters from different regions of the country such as northerners, northeasterners, youth tribes urban (such as punks…), among others, men and women from the countryside, people who live in peripheral areas of cities, people with special needs, people who do not meet the dominant beauty standard…

2º identify if **there is or is not visibility of this group and its cultural practices, worldview or ideology, in audiovisual**

products (exs.: advertising, film, series, soap opera, television news, auditorium program, variety program, sports program, music video, YouTube video, etc.

You don't need to stick to a single genre or audiovisual format, you can move between all of them, but if you want to go deeper into one, it can be really cool.

3º Analyze whether the constructed representations are more positive or more negative.

Where are the advances in relation to the theme and where can we perceive setbacks? Where do we see the continuity of the hegemonic worldview and where do we find the break with the hegemonic? Are there positive or negative stereotypes? Is there a reaffirmation of prejudices?

4º Point out **how this all occurs in the product (via dialogues? via image construction? ; via character/actors selection?; via costumes?; via soundtrack?;** etc**.), always questioning the possible reasons (historical, social, cultural, economic or political) of the choices made by communication professionals in the production process.**

5º Relate to classroom discussions on visibility and representation, paying attention to media participation in power relations in society, **and indicate what you would do differently.**

6º Collect data from the audience sample, on the identity profile and on the appropriations and uses of objects of cultural consumption (age; gender; region/city/country where you live or lived; occupation/profession; schooling, etc.; which ones?/when?/where?/how?/why do they consume audiovisuals of the most varied genres and formats?, on which platforms?, etc.). **These data can be useful and mobilized in the interpretation of responses.**

7º Ask respondents if they feel represented in various media products(explore audiovisual genres), especially as members of the identity group of interest for the research.

8º Expose a selection of material collected in the first stage of the work to the interviewees, or other material that the sample has identified as relevant, plus the narrative created by the group of students and deepen the investigation, recording the comments about the scenes.

9º Record everything that was done, interpreting the data collected and explaining your choices in the production process. That is, to expose what was learned in a coherent, reflective and as complete research report as possible, attaching the pieces developed from the research.

QUESTIONS DESIGNED TO BUILD KNOWLEDGE, REVIEW DATA, EVALUATE PERFORMANCE, ESTABLISH A SOLID TRAINING BASE AND ENABLE RESEARCH THAT LEADS TO THE ADVANCEMENT OF KNOWLEDGE IN COMMUNICATION THEORY

I) Complete the spaces below, as proposed below.

In the text "Structure and function of communication in society" (1948), Lasswell proposes that to study communication processes we need to ask:

I) _____?
II) _____?
III) _____?
IV)_____?
V)_____?

II) According to Lazarsfeld and Merton, explain narcotic dysfunction.

_____
_____
_____

III) Read the sentences below, identify which ones agree with the classic thinking of the Frankfurt School, represented by the text The *Cultural Industry*, **by Theodor Adorno, and mark the alternative with the answer.**

1 - The cultural industry makes elite artistic/cultural production gain in originality.

2 - The products of the cultural industry contribute to social transformation.

3 - The cultural industry causes popular artistic/cultural production to lose its ability to resist or protest.

4 - In the process of commodifying culture, culture is adapted, standardized, and standardized.

5 - Referring to the media as a cultural industry is a way of reaffirming the idea that the so-called mass culture is spontaneous, after all, the industry serves consumers.

6 - There is demand for the cultural industry's products, so it is not possible to blame or blame the media for the impact of its products on society.

7- Mastering techniques and the ability to explain and interpret things in the world makes receivers/consumers critical of the media and its products.

8 - In the image below, art/culture has been transformed into merchandise.

(Claudia, jul. 1998.)

a) **1, 2, 5, 6 and** 7   b) 2, 4, 5 **and 8**   c)

3, 4 and 8   d) 4 and 8   e) **All correct f) All incorrect**

IV) Read the sentences below, identify those that are true in relation to the thought of the Frankfurtian Walter Benjamin, represented in the classic The *Work of Art in the Time of its Technical Reproducibility*, **and mark the alternative with the answer.**

1 - The aura is a concept linked to the cult value that we attribute to the work of art throughout history, for being unique, original, authentic.

2 - When reproduced in series, by mechanical or electronic technical means, the work of art is no longer unique, it loses its aura.

3 - By losing its aura, the work of art becomes more accessible to everyone, it becomes less distant, and this facilitates the democratization of knowledge among all social classes.

4 - The mechanical, electronic or digital techniques that have emerged throughout history are not only used to reproduce, exhibit or sell art, they are important means of artistic and cultural production.

5 - Rejecting the use of contemporary techniques from the industrialized world (mechanical, electronic or digital) in artistic or cultural production, as well as denying the status of art to what is produced with these techniques, is to deny the materiality of the historical process.

6 - The relationship we establish with artistic/cultural works is different (not better or worse) for each technology used in their production and reproduction.

7 - Benjamin's thought is dissonant in relation to Adorn's.

8 - Eduardo Kobra's mural, in honor of Oscar Niemeyer, is a work of art.

a) 1, 2, 3 e 4   b) 1, 2, 3, 4, 5 e 6   c) 2, 3, 4 e 5   d) 2, 3, 4, 7 e 8   e) Todas verdadeiras   f) Todas falsas

V) Read the text below, published by the UOL website, on 06/05/2015[1], and follow the instructions below.

In 2012, reporter Mirella Cunha made fun of a prisoner who confused a forensic examination with a prostate exam

TV Band Bahia was ordered to pay BRL 60,000 for collective moral damages after the program "Brasil Urgente Bahia" aired, in 2012, an interview made by journalist Mirella Cunha, in which **she mocks an inmate accused of robbery and rape.**

According to Judge Rodrigo Brito Pereira, from the 11th Federal Court in Salvador, **the interview violated human rights. In the report, which gained repercussions after being shared on YouTube, Mirella makes fun and laughs at the accused when he confuses a prostate exam with a forensic examination.**

"The journalist Mirella Cunha actually **mocked the accused, now convicted Paulo Sérgio Silva Souza, mocking his lack of knowledge of the Portuguese language to increase his humiliation.** The 'interview' went from being news about a possible rape case to a tragic picture in which the accused's ignorance became the reporter's main target", wrote Judge Pereira in the sentence.

In the same action, the Public Ministry Federal Office in Bahia (MPF/BA), together with the Public Ministry of the State of Bahia (MP/BA), **asked that Band Bahia suspend interviews or exhibition of images of prisoners, in custody of the State of Bahia, that violated human dignity,** under penalty of a daily fine of BRL 50,000.

The action alleged that Band Bahia broadcasts programs that present journalistic articles that violate several constitutional principles and international human rights treaties, between them **the rights of prisoners, image rights, human dignity and the presumption of innocence.**

The request was not accepted by the judge, who declared: " It is quite true that there have been abuses on the part of news vehicles when 'carrying' the dissemination of criminal facts, sometimes reaching the verge of public execration of innocent people. However, **the constitutional provision favors freedom of the press with a posteriori sanctions in cases of such abuses".**

The **UOL got in touch with Band, but broadcaster did not comment** until the closing of the article.

The facts addressed in the UOL article refer to a 3'22" interview, announced with the phrase "Crying at the police station: accused of rape claims innocence". The video had more than 500,000 views on YouTube. Throughout the interview, what prevailed was the reporter's mockery in relation to the fact that the accused does not speak Portuguese, and does not know how to distinguish a prostate exam from a forensic exam. Right at the beginning of the interview, the reporter questioned the accused saying "He didn't rape but wanted to rape". During the interview, she referred to the accused as "Rapist, Paulo Sérgio rapist". At another point in the interview, the reporter explained that she understood the audience potential of the interview, saying looking at the camera "Then you don't want the video to go to YouTube".

About everything that was reported, mark the alternative in disagreement with the thought of Jürgen Habermas, exposed in the work *Theory of Communicative Action*.

a) With the theory of communicative action, Habermas intends to put an end to arbitrariness and coercion in matters that surround the entire community,

in this sense, Habermasian thought permeated the action of justice.

b) For Habermas, even in the face of unequal material conditions, it is necessary to guarantee equal communication conditions, confronting this idea with the reporter's action, we can say that she performed a strategic action, based on instrumental reason.

c) According to Habermas, communication can be used for both domination and emancipation, in the reported case, the media action collaborated to favor domination - reproducing in the symbolic field the inequality in the power relations already existing in the material field.

d) According to Habermas, we act in the world through communication and, as happened in the case of the interviewee, intelligibility, one of the dimensions of discursive argumentation, has nothing to do with guaranteeing equal conditions of communication.

VI) Mark T (for true) or F (for false), and mark the alternative with the answer:

A - ( ) In the images below there is no dialogism.

B- ( ) "Thinking outside the box", or creativity, is an idea that can be linked to breaking the structure or code we use to produce meaning, as in the case below.

C - ( ) According to Barthes, the relationship between verbal and non-verbal text is relevant in the process of meaning production, such as the case below.
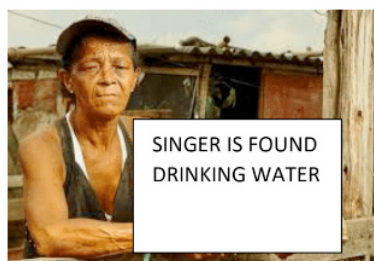
D - (   ) In the image below there is polyphony.

I) VVVV   II) FFFF   III) FVVF   IV) VFFV   V) VFVF   VI) FVFV

VII) With regard to British Cultural Studies theories, add up the correct alternatives. RESPONSE:_____

[01] Preferential reading is what message producers want receivers to do.

[02] Preferred reading is preferred by receivers.

[03] Receptors are active and can incorporate, oppose or negotiate meanings.

[04] British Cultural Studies understands that communication processes imply a unidirectional flow in the meaning-making process. [05] Depending on the situation to

which we are exposed, one cultural identity can overlap the other and be predominant in the process of production of meanings.

VIII) Based on one of the best-known quotes from Latin American Cultural Studies, identify how cultural mediations can participate in reception processes:

> *(...) instead of carrying out the research based on the analysis of the logics of production and reception, and then looking for their overlapping or confrontational relationships, we propose to start from the mediations, that is, from the places from which the constructions that delimit and configure the social materiality and the cultural expressiveness of television (MARTÍN-BARBERO, 2001, p.304).*

_____
_____
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_____

IX) Explain what Pierre Lévy understands by cyberspace, cyberculture and collective intelligence.

_____
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_____
_____
_____

X) Choose one of the alternatives below to explain, articulate and discuss the concepts and ideas presented, also indicating which authors proposed these ideas:

a) The environment is like an extension of the human being; means are not neutral; the medium is the message.

b) Network society, connection society, informational capitalism.

c) Convergence culture; connection culture; Transmedia narrative and narrative universe.

d) Reciprocal influences between cultural and software logic; numerical representation; modularity; automation; variability; transcoding.

e) Informing is not communicating. "The power of the internet is to allow people who are far apart to meet. The weakness is that it brings together people who already had something in common. This does not resolve another communication issue: that of bringing people together when they have nothing to say".

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