

WIKIMEDIA:

integration of text and image in the journalism teaching process¹

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Brasileira de Pesquisa
em Jornalismo

MAYRA RODRIGUES GOMES

University of São Paulo

ROSANA DE LIMA SOARES

University of São Paulo

ABSTRACT In this paper we present a pedagogical project conceived to propitiate connectivity and incentive creativity, within language studies conducted on the undergraduate level. We work with the supposition that both processes are related and represent the necessary condition for freedom of speech. As educators, we understand the importance of creativity for knowledge acquisition, fixation and development in the learning processes. We comprehend as well that connectivity between students is an enriching exchange and that connectivity between students and media, as an access to what comes to light through human practices, is fundamental for the building of knowledge. According to this pedagogical viewpoint and corresponding to our goals – the receptivity to diverse expression forms, the combination of theory and practice, the production and the analysis of discourses circulating in the media – the digital technologies were taken as the appropriate response, given that they provide tools for the convergence and integration of different media, combining image, sound and writing, in the form of hypermedia. We created media wiki pages for each class, in order to provide a working space for interlocution and for text production following the steps of the new tools. In addition, a reflection on online journalism processes and challenges was developed, considering the confluence of images and texts.

Key words: Journalism. Image. Connectivity. Hypermedia. Journalism teaching.

INTRODUCTION

Challenges

The last decades presented several challenges to those who devote themselves to teaching at various levels. It seems to us that all of them were essentially an appeal to more connectivity to current knowledge and practices, with the community as a whole and with media productions and resources.

In this paper we intend to describe some of these challenges, how they were revealed to us, as well as how we responded to them and the corresponding results.

We teach classes in theories of language articulated in a series of three subjects in a journalism course. In these classes, which are related to the course to which they belong, we emphasize the concepts of texts and discourse and the role of different supports in text and meaning construction, as well as of the discourses that built our fields, or the culture in which we live, as circulating products appropriated by the media in general.

In the context of this work, our first challenge is a constant one, that is, how to reconcile disciplines of a theoretical character with effective practices in a course primarily focused on the latter. How to connect theory and practice, since theory does not permeate journalistic production except in special sections devoted to culture? We used to respond to that challenge, since the beginning of these disciplines, with the insertion of stories of the moment, the hot news, in the middle of theoretical classes, aiming at applying a critical eye to them, and subjecting them to analyses guided by the application of the conceptual field we work with.

Alongside this challenge there was another one, connected to it and delineated by educational ideals, corresponding to the greatest possible freedom of expression. Freedom of expression is used here with the specific meaning of access to diversified media, therefore as a counterpoint to the observations of thinkers of the status of Louis Hjelmslev and Marshall McLuhan. In spite of their differences, they pointed out the determining role of the format and the means of expression in directing the messages, strictly speaking, in the contours of their content or even of their nature. Our answer to these constrictions was always given in terms of a wager based on the possibility of a choice of the media support for the subject assignments, which could be presented in written texts, videos, etc.

Naturally we have accompanied the development of trans-media, in the sense of cross-media production as a result of the contribution of several media types, already seen, for example, in the movies, and in the sense of a product generating others as a result of its adaptation/transformation of the original to other media supports, as publicity and merchandising usually do.

We may say that we have been the spectators of a collective intelligence arising, with the amount of information offered by the web, as proposed by Pierre Lévy, from the communication media convergence and participative culture development, in the sense mentioned by Henry Jenkins. For Jenkins,

in the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms. This circulation of media content—across different media systems, competing media economies, and national borders—depends heavily on consumers' active participation. I will argue here against the idea that convergence should be understood primarily as a technological process bringing together multiple media functions within the same devices. Instead, convergence represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content. It is about the work—and play—spectators perform in the new media system (JENKINS, 2008, p. 27).

These conditions imply connectivity and at their height, although Jenkins puts it in second place, it was technological means that determined the possibility of a creative role played by spectators.

In this scenario the new technologies offered a response to our purpose of connectivity with different media, as they make possible and facilitate the construction of web sites in which we could insert theoretical concepts, stages in working with them, basic texts, images, various resources for the development of the studies and analyses in the discipline that we embrace.

Nevertheless, a second challenge was added to the one we already faced. Its response, however, was the response to the first one. The advent of the digital media at the same time presented space for the diversity of the formats mentioned above and began to increasingly offer instruments for connectivity which facilitated the cooperative task and the emergence of the digital social networks. Now, the need of connection between theory and practice was matched by the need of connection felt by our students, simply because it was already a common practice in their life experiences and in the work environment in the corporations, based on available software programs which are adaptable to the activities required of them.

The collaborative task was on the horizon of our expectations as the necessary condition for connectivity among the students, but then another possible form of connectivity appeared; the digital media pushed us in a given direction: the expanded web, with an incredible amount of information, with verbal, visual, acoustic production, with online journalism, etc.

On one hand we understand the importance of creativity in the acquisition, retention and development of learning. On the other hand, we think that connectivity among students is an enriching exchange and that connectivity between students and media – as an access to

what is happening in the world – is fundamental for the construction of knowledge. Our intention to bring together theory and practice, reflection and production, connectivity with products in circulation, connectivity among students, connectivity between students and the mass of information and articulation in the web, found its fulfillment in the digital networks.

As we were looking for a space in the means of expression and for the much needed connectivity to sustain creativity, digital technologies emerged as an appropriate response since they offer tools capable of bringing together and integrating different media, combining image, sound and text, something that characterizes the hypermedia. Suddenly we were able to respond to our old challenge by responding to the new ones derived from the new communication technologies.

A time line

Guided by the objectives described above and by the emerging conditions, we have been investing since year 2005 in a pedagogical project that is always rearticulated according to appropriate innovations.

As a first step we adopted a procedure that has become nowadays a standard in teaching institutions, that is, to create a website for every subject, with a presentation of a timeline of assignments and digitized texts.

At the same time, however, we created pages of wiki media for every subject (<http://www.mediawiki.org/wiki/MediaWiki>) as an area for academic work, exchange and production for our undergraduate students.

As free software developed for administration of content in text format, the wiki tool permits collaborative production, which is connective in itself, on a page that provides space for discussion, for text production (in written, image and sound format) and records the historical development of the editions. Besides, the wiki media is by nature hypertextual, that is, it allows the inclusion of various links which permit transit between several Internet areas.

In 2005, freshmen students still had little contact with wiki media and therefore, despite the incentives received, they had a superficial understanding of its creative possibilities with many formats and especially with the insertion of images.

According to the concept of text that has guided us, a concept linked to proposals of Roland Barthes and Umberto Eco, the reader

has a prominent role in the production of meaning and the latter is determined, after all, by what is written about the original text, by a new text establishing, according to time and space, an hegemonic sense attributed to the first text as its natural emanation.

This comprehension is closely related to what is being discussed nowadays in terms of interaction and multimodality in narrative creation, as may be seen in the work of Christy Dena, Mark Warshaw, Robert Pratten, Ruth Page etc. Jenkins' work, although not focused on narrative, tells us about the fans' role in narrative constructions, referring, among many others, to the Harry Potter fans. They are the ones who quickly adapt themselves to the new media technologies and are the most active in participative writing.

With all this in mind, our methodological approach to the class wiki site was to leave the students free, meaning that they could choose any form of collaboration between them as well as any form of text construction, as long as it was related to the theoretical content of the class.

The result, as can be seen in the following pages, was a flat production, well supported by the scheme of written texts, with little recourse to images. To our immense surprise, as soon as they tried to organize themselves with regard to participative production, they started to question the right that any colleague, or anyone outside the class, had to interfere and change their text production. However, already in this first contact they made excellent use of the web, taking advantage of it as a research area that permitted construction of a network of links.





In the following year, during the first semester of 2006, as an applied teaching methodology, we proposed to organize the class in groups of three or four students, to facilitate a possible appraisal of their work by us and also to facilitate their actions concerning production. In the second semester we indicated individual production, a procedure that would give us the means to compare group and individual production and, at the same time, would satisfy them in their preference for the latter type of production. The issue regarding interference in the text was resolved with the agreement that each group would modify another group's work only after announcing their intention and obtaining the other group's consent. In general terms the production remained similar to that of 2005. We were able to see some change only in the year 2007: wider presence of links and insertion of images, frequently detached from the text.



At that moment, even though we were just at the start of our experience, we began to notice a somewhat amazing difference in relation to our assumptions. We used to think that the collaborative work of the group, and the linkage to their colleagues' pages whenever a theme intertwined, would contribute to the enrichment of the task, to a better use of the different media and to creativity. This fact was indeed confirmed as far as the students' progress is concerned.

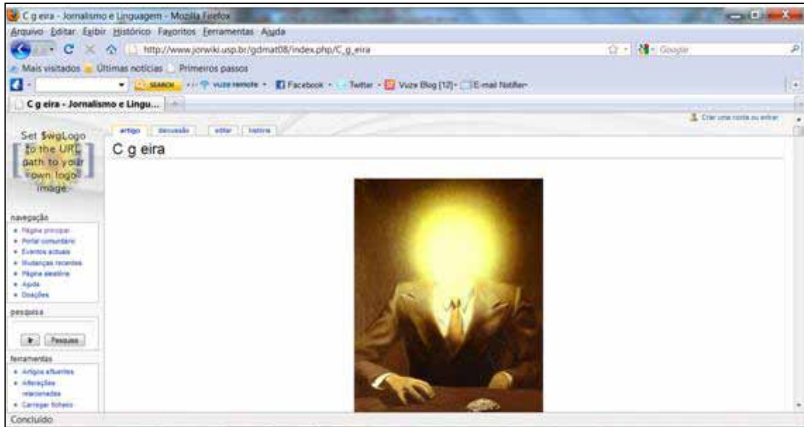
However, as can be seen in the above example, the group work is more schematic and simple, probably because the group members divided the tasks among themselves instead of working concomitantly on the common text. It was their personal choice. It is only in the individual task that creativity takes a breath and produces unusual articulations.

The individual work was many times guided by creations posted in personal blogs and then transposed to the wiki page, especially with relation to images that the students began to compose, resorting to other processors on their own initiative. It is in the individual work that creativity found its freedom.

From 2008 on we observed an explosion of images, both in the group tasks as well as in the individual production. There were moments when even before articulating anything the work was started by the inclusion of an image, sometimes even before the title.



The last frame exemplifies a stage in the progression where the text began to be treated as an image and the author plays with blind spots in the word *cegueira* (blindness).



The page above shows an individual work in 2009. The precedence of the image, understood in all its possibilities, was adopted very powerfully. It is true that many freshmen students now had a certain familiarity with the new media. They knew about the wiki media, at least they knew about Wikipedia and had previous experience with networks, since they maintained their own spaces in Orkut, in different blogs, in Facebook, etc.

From the beginning we proposed to each student as a part of his/her assignment the writing of a short paragraph on his/her wiki experience. At that time, when the offer of the wiki page was a great novelty, their reaction was full of enthusiasm, revealing surprise. Later on and until today, when these media have become more popular, the reaction is one of satisfaction as they see themselves integrated in the classroom and as they see a strong level of liberty to carry out their final

assignment in these media, a situation in line with the freedom they can experience in search and connection to the incommensurable web.

After five years in which we maintained the same organization, group work in the first semester, individual work in the second semester, with a free choice of themes related to language theory studies, in the year 2010 we introduced the establishment of a common subject for all group tasks. It would be a current theme to be explored within any theoretical concept studied in class during the course, with absolute freedom to choose any perspective in relation to sources and media productions. The theme was *Avatar*, then a recent hit movie by James Cameron. As a result we could perceive some differences in the construction of the wiki page in the group task. The concentration on a common theme, even if the freedom of choice and the exploration focus were maintained, provided a wider connectivity among the students, as a likely result from the common repertoire, since the theme was a subject of the moment. At the same time there was more connectivity between the groups, due to their being involved in a common theme. They sent their production via the internal links to the production of the other groups.

The part occupied by the text was in equilibrium with the images, that is, the written text was no longer the single referent for the development of the task. Also the images were no longer precedent or dominant. As for the links, as was mentioned earlier, there was an increase in the number of those connecting the works of the several groups and also in the number of external ones, as there was a wide offer of data and references recovered from the web due to the fact that the theme proposed by the teachers was a subject highly exposed in the media, as well as a subject on the waves of cross-media.

In these last pages we can see an expansion in the use of the wiki tools, since the students resorted to other properties in addition to the menu bar of the wiki site, for example, constructing figures and tables. They also learned to import features from other software programs. From these initiatives emerged framed images, captions and in many cases images mixed with the written text.

A língua e suas significações em Avatar - Jornalismo e Linguagem - Mozilla Firefox

http://www.jorwiki.usp.br/gdmat10/index.php/A_lingua_e_suas_significacoes_em_Avatar

A Língua como meio de Socialização e Dominação

No filme Avatar, é esperada a aproximação de dois povos de origens distintas, de culturas, modos e verdades diferenciadas. Por meio da língua, humanos e Na'vi passam a se comunicar de forma efetiva. O conhecimento do idioma Na'vi mostra-se importante, ao mesmo tempo que também os humanos citam escolas para os nativos de Pandora aprenderem o inglês. Com base no texto "Discurso das Mídias" de Patrick Charaudeau e com o que foi exposto durante as aulas, sabemos que a língua é um importante elemento na construção da identidade de um grupo; na encarnação e representação de seus valores. Dentro do contexto da película, sabemos de que forma essas características contribuíram para o desfecho de todo o enredo: desde a missão, quando o plano é conquistar a confiança dos aborígenes, até o momento em que a personagem principal, Jake Sully (Sam Worthington), é cativado pela cultura e precisa fugir.



A Língua como meio de Socialização

Dentro dos teóricos de Charaudeau, vemos que - na função de Regulação do Cotidiano Social de Discurso Cotidiano - o idioma é utilizado para integrar Jake Sully aos costumes, crenças e opiniões da comunidade nativa. O inverso também é crível: as escolas estabelecidas pela Dra. Grace Augustine (Sigourney Weaver) temem como função associar uma identidade entre as duas culturas e, consequentemente, uma maior aceitação entre elas; para esse mesmo caso, Peter Buckler utiliza-se da expressão "produção social". Jake, logo após ser salvo por Neytiri (Zoe Saldana), passa por uma situação crítica, na qual ele é "escolhido" por Neytiri, o que é metalizado no pouco de *sentimentos sagrados* sobre ele. Por esse motivo, a personagem é aceita na Clon Óntica e é mergulhada no povo da cultura, compreendendo a conexão dos Na'vi com a natureza, conexão essa validada por um intenso fluxo de energia entre todos os seres. A língua é utilizada como meio de socialização, interação e inserção.




A Língua como meio de Dominação

Concluído

Pandora: Quem são os Estabelecidos? - Jornalismo e Linguagem - Mozilla Firefox

http://www.jorwiki.usp.br/gdmat10/index.php/Pandora_Quem_sao_os_Estabelecidos%3F

Pandora: Quem são os Estab...



Armas de guerra recurso alternativo

Tradição, costumes e hábitos: qualidades de um grupo coeso

<p>Traços típicos de um grupo psicológico</p> <ol style="list-style-type: none"> 1 Contágio de sentimentos e atos, que levam ao sacrifício do interesse pessoal ao interesse coletivo 2 Excitado por um estímulo excessivo 3 Tem consciência de sua própria grande força 4 Lidera pelos qualidades pessoais são apontadas de do grupo e cope fe numa ideia e intensa, de forma a despertar a si do grupo 5 Tradições, costumes e hábitos (arísmo) 6 Estrutura definida (hierarquia) 	<p>Demonstração nos Na'vi</p> <p>Troy se sacrifica na batalha final</p> <p>Derrotada da Ácora Sagrada instiga o Povo a se defender</p> <p>Indivíduos do Povo ganham confiança para enfrentar os humanos</p> <p>Jake aprende a viver como os Na'vi</p> <p>Jake se torna líder de Óntica em cerimônia</p> <p>O Povo possui cargos definidos e respeitados pelos demais membros, enquanto os homens desautorizaram os uns aos outros</p>
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Concluído

Pandora: Quem são os Estabelecidos? - Jornalismo e Linguagem - Mozilla Firefox

http://www.jorwiki.usp.br/gdmat10/index.php/Pandora_Quem_sao_os_Estabelecidos%3F

Pandora: Quem são os Estab...

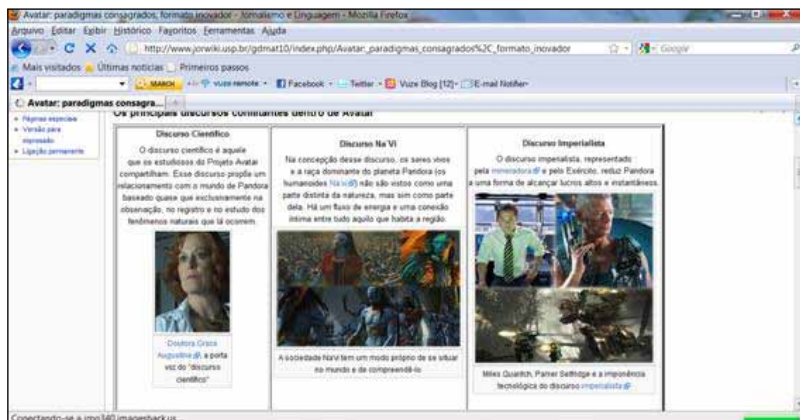
Essa sala se, ainda, o fato de que certas ideias e sentimentos apenas afetam nos indivíduos quando inseridos em um grupo, uma vez que respeitados pelo *contorno de poder* inercial alimentado pelo *potencial* grupal. A visão final do Povo sobre os humanos, portanto, sem a prova não de supremacia de força dos vencedores devido a um diferencial de poder, mas sim de sua consolidação tal como grupo coeso e organizado.



Efeito manada: contágio, animato e sensação de poder

Jake: de outsider a estabelecido

Concluído

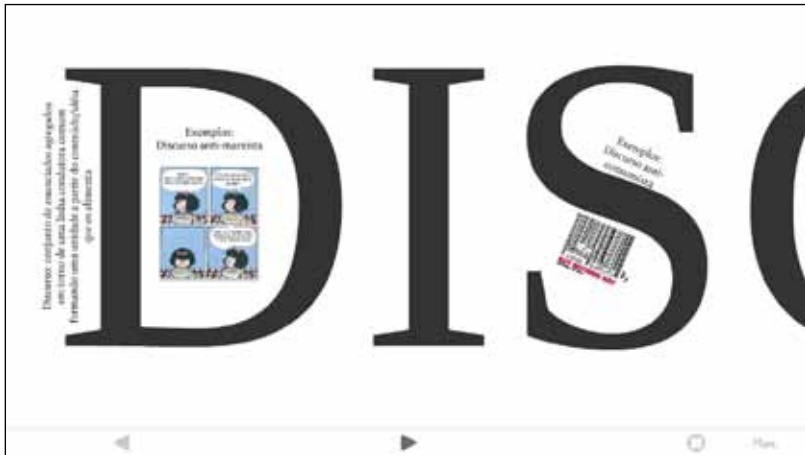


Connectivity in aggregation

We continued incorporating new instruments, some of them brought as suggestions by the students themselves: everything they had been introducing into the wikis, such as YouTube, Facebook, etc. We progressed with actions pointed to by Marc Prensky as current methodology in accordance with a digital panorama, meaning the student has become also a teacher.

It was through them that we made contact with *Prezi.com* and perceived again the connectivity potential offered by this platform. Therefore, we incorporated it encouraging the students to use it in group editing work. We also used it in the recent proposal for the reorganization of our subjects' website where the lesson plans were developed and presented by means of a folder in Prezi.





Guided by our understanding of connectivity as a path leading to the expression of creativity and to the acquisition / development of knowledge, we proceeded with our current proposal of collaboration with Wikipedia. Students in the current semester are now working in the construction of texts, always structured on hyperlink tools, capable of contributing to Wikipedia topics relating to history and theory of the language, text, discourse and its effects, media contract, interpretation and reception, techniques for the analysis of communication texts, identity and social representation as deriving from insertion in the circulating discourses and the media-built scenario.

Here, we must observe the return of an old issue. When we proposed the collaborative work with the Wikipedia the first question raised was: Will anyone in the world be able to modify our insertion

there? Of course we answered that outside our special and protected discipline wiki page, in the reality of the virtual universe, in the reality of the Wikipedia, anyone, as well as they themselves, could and should be contributing to the refinement and growth of information as a basic principle in the digital era.

Towards a wiki journalism

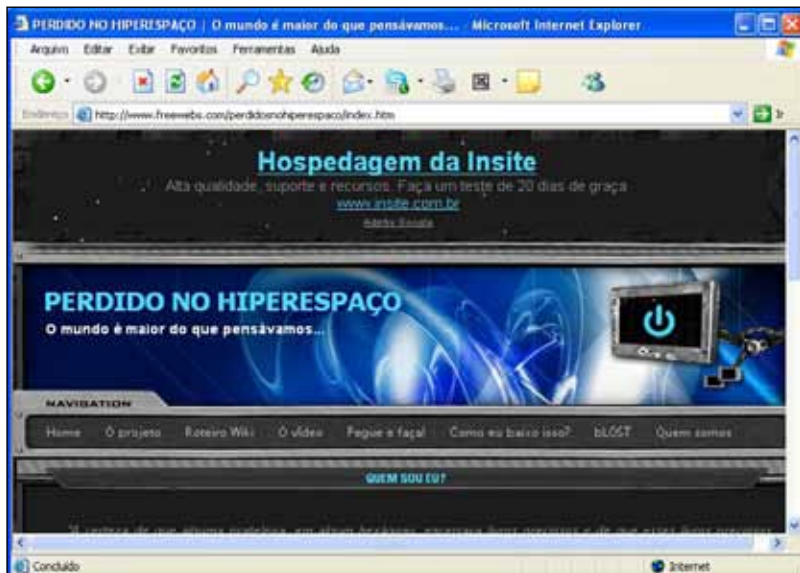
With the advent of the Internet, we understand that there was a concentration of various modes of information transmission, like the image, the written word, the sound. And this allowed anyone to publish opinions and intellectual production without intermediation or censorship. We have indicated, with Negroponte (1995), the characteristic of this movement. "The information superhighway is about the global movement of weightless bits at the speed of light." (NEGROPONTE, 1995, p. 12). We can say that, in this sense, there was a democratization of both the access to the tools of expression and the access to knowledge.

We believe that making content available for publication of content occurred with a different textual pattern. With the Internet, the horizons have expanded in the emergence of the so-called hypertext. By means of it, one can transmit various types of information that are situated in the wiki sites, as we have seen, through the combined forms of text, image, video or sound, without a predetermined path, but one constructed by the browser, taking into consideration the user's interests. Thus the organizer of the final information is the user himself, who went through all the links proposed by him.

In relation to the production of news reports in wiki format, a proposal initiated in 2006, the following works should be highlighted: 1) the www.bluwiki.org site, where the group developed a virtual space using the concept of the hypertext and implemented discussions for reflection and the production of a short film, *Lost in the hyperspace*. The group wrote the screenplay, produced and filmed it and inserted it in YouTube, when this site was still in its beginning (today it has become an immense video library of professional and amateur, serious and playful images); 2) the creation of the hypertext game *Alone with the author*, an interactive space created by the group, using a program for the development of digital games. The user finds both classical and contemporary philosophers and thinkers in it and can establish a dialogue with their concepts and ideas; 3) the site "Personal Library", a virtual library in wiki format in which the user could log his/her readings, establishing connections between concepts and authors; 4) the blog

“Language magicians”, in which by means of the wiki tool the user could finish a fictional story with predetermined different “endings” and combination of parts; 5) the site “In the biographical web”, in which the group created a hypertextual non-linear biography, combining blogs and wiki tools, questioning the concepts of authorship and identity, starting from textual and narrative elements; 6) the “SP Cultural Guide”, a guide to events in the city of São Paulo in wiki format, offering to the user an opportunity to interact with the content of the site and to suggest other programs from his or her experience; 7) the site “Flowers’ Island - The Return”, in a blog / wiki hybrid format, for the promotion of interactive and hypertextual movie criticism.

As a first experience to diversify the use of the wiki tool in the assignments of the subjects of Language Sciences, we highlight among these hypertexts the variety of applications and themes and the questioning of stimulating aspects relating to writing in the digital media. Below, we include some pages to exemplify this diversity and originality.



http://bluwiki.com/go/O_Projeto



<http://bibliotecapersonal.pbwiki.com>

We can note the variety of proposals and the attempt at establishing a relationship between the concepts and the sites' construction. Furthermore, the two nodal points of the wiki tool - the usage of texts with links, characterizing a nonlinear form of writing, and the interactivity, that is, a collective writing - are present both in the format and also in the content. In this sense, it is important to emphasize that the choice of the theme itself and of its means of development already establish these differences. We note among the students the effort to deal with more specific and appropriate issues of the virtual world, as in the case of the work *Perdido no hiperespaço* (Lost in cyberspace) which could not be constructed in another format – or in the remake of themes already developed in other media. This is the case of the work *Na teia biográfica* (In the biographic web), in which an established and traditional field in the world of printed text acquires new challenges in the digital world.

Continuing the journalistic production, we improved this experience of implementing journalism formats in the first semester of 2007 using the wiki tool. We asked the students to produce a great new story in this format. We observed here a meaningful advancement compared with the proposal of the previous year and excellent results in the assignments presented. The students could incorporate theoretical concepts of the language sciences and at the same time also explore the several stages in the production of a news story, including defining the

subject, the editorial staff meeting, researching of the subject, interviewing, drafting, revising and editing text, the use of images, captions, and quotes. The concern with the layout and the need for producing a text using the techniques of journalistic writing were also part of this proposal, offering the students a more direct contact with journalistic practice.

The work consisted in asking the students to organize themselves into groups and to choose an open subject for the great story. They should keep in mind some characteristics: scope and interest of the subject; greater affinity with the digital medium; possibility of the use of links; and a high degree of possible interactivity.

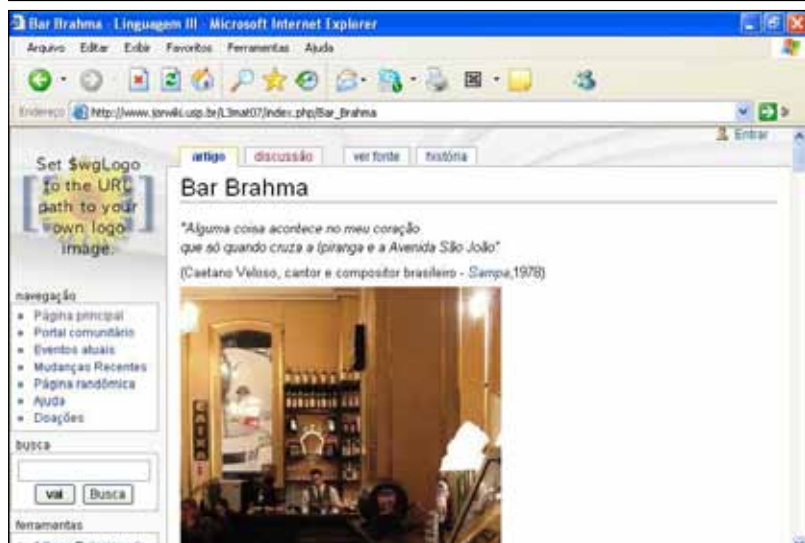
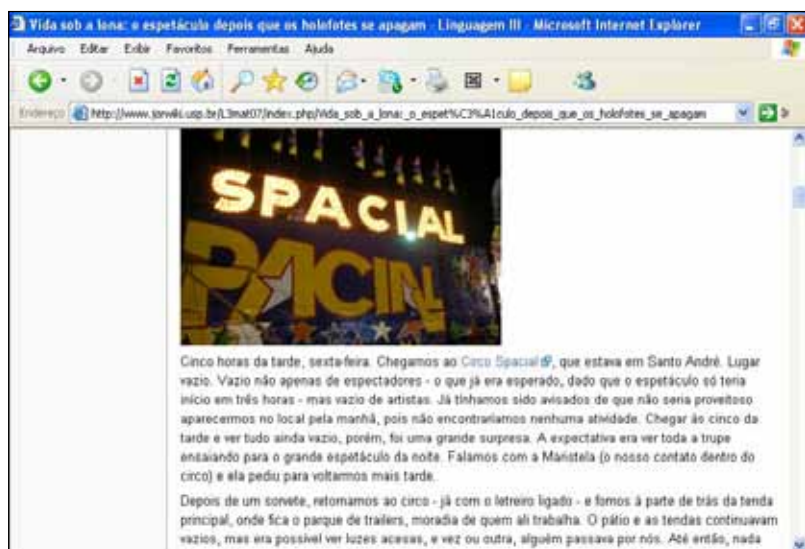
It was also emphasized that students should not produce a story in the same mold as printed or televisual vehicles, but should exploit the peculiar characteristics of the tool. Beyond that, the group organization in itself – which stimulated thinking in a joint way, with the possible levels of collective writing and collaborative text production – would be considered as important for the development of the assignment in a non-traditional format.

The subjects covered reflect the choices of the students both in terms of diversity and of contemporaneity. Among them were included news stories on the following subjects: *Birigui*, the retrieval of the story of an alumnus which was buried in the courtyard of the Arts and Communication School (ECA-USP); *Brasil, país católico* (Brazil, a Catholic country), on the visit of the Pope and the growth of the Evangelical churches; *Bar Brahma* (Brahma bar) on the reopening and present attendance at this traditional bar in the city of São Paulo; *O Museu da Pessoa* (The Museum of the Person), a virtual museum that aims at documenting the lives of common people and several social groups; *Capital privado na universidade pública* (Private capital in public universities), on the private foundations in the public universities; *Vida sob a Lona* (Life under the canvas) on the day-to-day life of people working in circuses; *Cineclubes* (Movie clubs), on the history of the movie clubs movement).

The students of the evening period covered the following topics: *Um negócio quente: a capitalização do aquecimento global* (A hot business: the capitalization of the global warming), on environmental, social and cultural issues concerning this subject; *Cipó de almas: usos rituais da ayahuasca* (Liana of souls: ritual uses of ayahuasca), on rituals developed around this vine, especially in the Santo Daime cult; *2007: o ano das sagas* (2007: year of the sagas), on the blockbusters and trilogies in film premieres during the year 2007; *Sexo pago* (Paid sex), on sites offering sex services on the Internet; *Crônicas do esquecimento* (Chronicles of oblivion), on invisible characters of the daily life in the large cities; *Eliza pode ser*

humana? (Can Elisa be human?), on artificial intelligence and the relations between humans and computers; *Catolicismo pop não contém avanço Pentecostal* (Pop Catholicism cannot restrain Pentecostal advance), on changes in the Catholic Church arising from the growth of the Evangelical churches. The last subject (2007 was the year when the Pope visited Brazil) was the only one developed both in the morning and evening periods.

Below are some of the stories produced during the first semester of 2007². It should be noticed the concern with harmonizing form and content, the use of figures and tables, and the presence of hyperlinks,



Brasil: pais católico? - Linguagem III - Microsoft Internet Explorer

Arquivo Editar Exibir Favoritos Ferramentas Ajuda


Endereço http://www.jornal.usp.br/33na07/index.php?site_pais%2Fcat%2Fcat%2F63ko%3F

Set \$wglLogo to the URL path to your own logo image.

artigo discussão ver fonte história

Brasil: pais católico?

A vinda do Papa Bento XVI ao Brasil, ocorrida entre os dias 9 e 13 de maio, movimentou a população e a mídia a refletir sobre o cenário religioso no país. Pesquisas apontam para uma estabilização do número de católicos, enquanto o número de evangélicos aumenta de modo expressivo. Os motivos implícitos para esse cenário são questionados e para melhor compreendê-lo, é necessário recorrer à própria história do cristianismo e da Igreja Católica no país, bem como o surgimento do movimento evangélico no Brasil.



navegação

- Página principal
- Portal comunitário
- Eventos atuais
- Mudanças Recentes
- Página randômica
- Ajuda
- Doações

busca

ferramentas

- Artigos relacionados


Concluído

Brasil: pais católico? - Linguagem III - Microsoft Internet Explorer

Arquivo Editar Exibir Favoritos Ferramentas Ajuda

Endereço http://www.jornal.usp.br/33na07/index.php?site_pais%2Fcat%2Fcat%2F63ko%3F

impressão
• Ligação permanente




Igreja Católica enfrenta desafios externos e internos no Brasil

Conteúdo [ocultar]

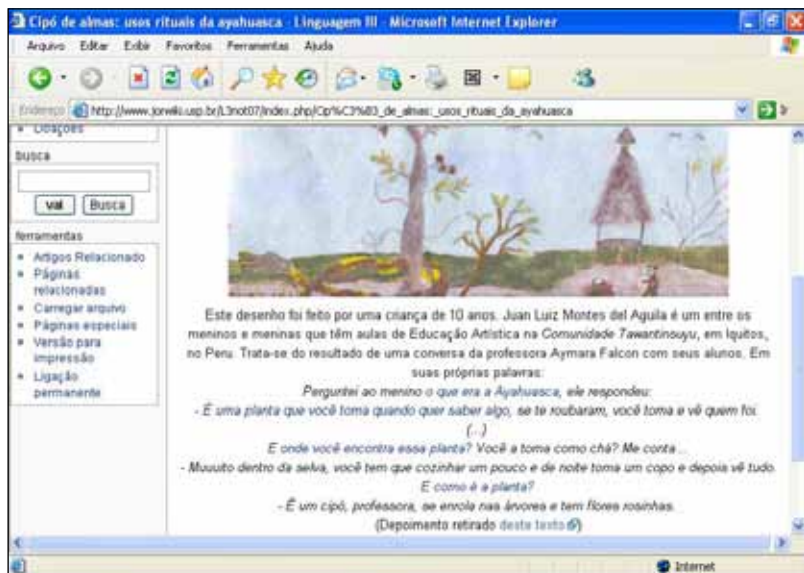
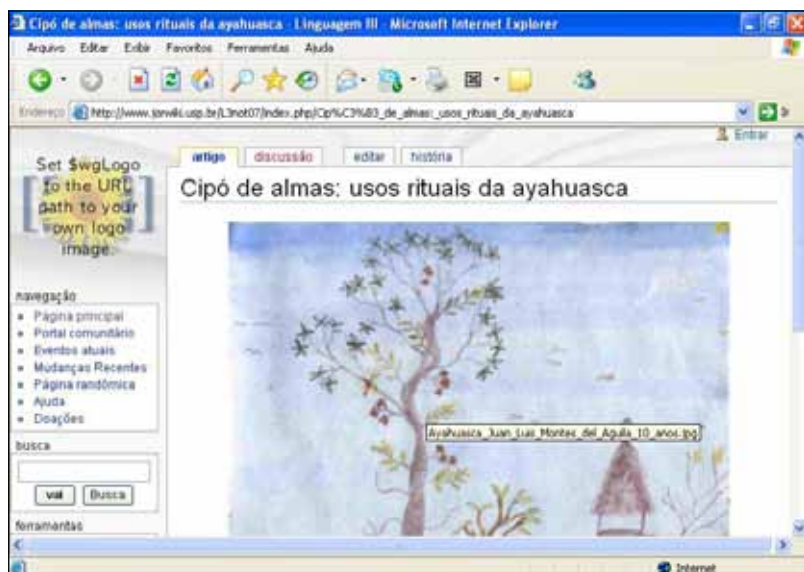
- 1 A gênese do cristianismo no Brasil
- 2 A mudança da fé
- 3 A visita de Bento XVI
- 4 Mídia e poder no catolicismo

A gênese do cristianismo no Brasil

Seis missionários da Companhia de Jesus chegaram em 1549 no Brasil, acompanhando o governador-geral Tomé de Souza. Durante os séculos XVI e XVII, o governo português procurou administrar uma série de conflitos entre jesuítas, colonos e índios. O Estado controlava as atividades eclesásticas por meio do padroado, arcando com o sustento da Igreja e, em contrapartida, sendo reconhecido por ela por meio da obediência a seus dogmas.



Concluído



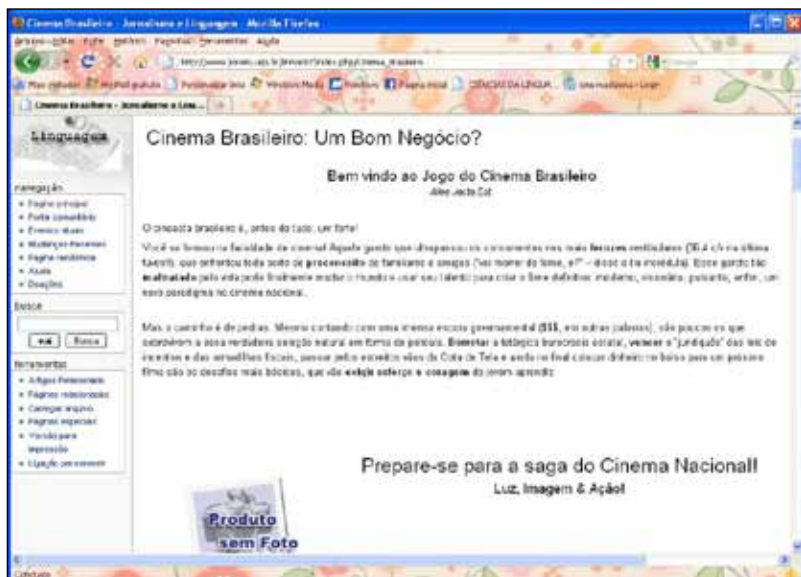
both external (indicated by an arrow to the top) and internal (that direct the reader to the site pages)³.

From 2008 to 2010 the experience of producing news stories in wiki format became more and more dense. This demonstrates an increased sophistication not only in the use of the tool but also in the very design of the stories. These began to present an increasing multimedia

character, accompanying the changes occurring in the web and in the concept of online journalism. In the choice of the subjects to be dealt with, each working group showed increasing concern and carefully devised the best way to develop its subject, contributing to the reflection on the possibilities of a collaborative and participatory journalism focused on the digital media with their narrative and discursive syncretism (texts, images, sounds, interviews, illustrations, among others). In this connection, the question of the language (more specifically, of the relations between the context, the author and the reader) and of the discourses as social practices emerges in the pages developed.

One of the peculiar aspects of the journalistic production of the last three years as compared to that of the previous ones is precisely the quest for a more narrative style of writing, free from the constraints that turn the journalistic text into models. The wiki tool and the style of *each one* (or of *all*) provided great freedom in the construction of the texts. This gives freshness to the writing and produces a basic result for those working with words: it arouses the interest of the reader and involves him/her in the text, so that the writing is complemented by the reading. The variety of subjects and focuses; the structure of the wiki pages, with their innumerable possibilities of going back and forth; the perception that the texts are planned for the wiki, not only at the time of their insertion in the site but in their creation and design; the fluency in the passage between links and pages, demonstrating familiarity with the tool not only in its usage but also in its operational mode, constitute a hypertextual and interactive format that points to changes in the concept of contemporary journalism.

What we see emerging are hypermedia reports which cannot fit in newspapers, magazines, or traditional sites, that design new contours for wiki journalism: non-linear and dynamic. The possibilities for the exchange of places between authors and readers and the blurring of the boundaries between day-to-day life and imagination are imprinted in the texts, not only in thematic but also in stylistic terms. Still, a recurrent issue is noticeable: the reduced presence of characters in the news reports, as can be seen in TV newscasts and documentaries. This is an area that should be better exploited, since it is the characters – more than abstract themes and reference data – that create vivid images for the reader and generate his/her reflection on previously unknown aspects.



The reports produced in 2008 are available on the websites: <http://www.jorwiki.usp.br/linmat07> and <http://www.jorwiki.usp.br/linnot07>.



The reports produced in 2009 are available on the websites:
 <<http://www.jorwiki.usp.br/gdmat08>> and <<http://www.jorwiki.usp.br/gdnot08>>.



The reports produced in 2010 are available on the websites:
 <<http://www.jorwiki.usp.br/gdmat09>> and <<http://www.jorwiki.usp.br/gdnot09>>.

Some final remarks

In the definition of Pierre Lévy, the paths opened by hypertext are those of an encounter of meaning. “The hypertext can be a metaphor that admits every sphere of reality where the question of significance is involved.” (LÉVY, 1990, p. 29). Thus, we think that the term “hypertext”, in its prefix *hyper*, is related to the attempt to cover as many items of information as possible and connect them through links providing a sense of totality. Therefore we assume that access to the web has increased the volume of online information.

The profusion of texts on the web has stimulated the development of tools for collective textual production, as well as its immediate publication. In this sense, the wiki tool provides easy access to the published information, enabling the storage of texts at the same time they are released online for reading and modification, and they are connected to other texts in a flexible and simple way. These characteristics are highlighted when we observe wiki text production applied to the educational environment, providing dynamic interaction in the text production, since the wiki itself sums up some of the main possibilities offered by digital media, such as the publication of contents with less or no space restrictions, the fast change in these contents and the increase in the number of potential authors.

We therefore believe that this tool is a new step in the evolution of the Internet because its users become at the same time authors, editors and readers, allowing the merging of free dissemination and access to information with the hypertext. The former occurs because anyone who can access this website is able to publish a text, read what has been written by others and eventually interfere in texts that are available. We emphasize that there is no manager of the quality of the text, only the users themselves, interacting. The latter occurs when the links available in the texts are used to reach another kind of information that is desired, constructing a path that results in a text totally different from the original one.

Elizabeth Albricht, in an article for the magazine *Communications Research Update*, indicates an interest in the study of the wiki tool: “While there are a plethora of collaborative tools and technologies available today, what makes the wiki so interesting, and such a good candidate for research studies, is that it is the most radically open of all tools, enabling anyone to change anyone else’s content in mere seconds” (ALBRICHT, 2006). Thus, we believe that the wiki is a revolution in the relationship with the text and also offers a

variety of potential uses, including as an auxiliary tool for teaching, as we propose to discuss in this paper.

Based on the discussion about various journalistic discourses and the peculiarities of their verbal and visual production, the following issues serve as intersection points between theory and practice: the journalistic discourse and media practices; the argumentation field in the production of meaning; the relations between language and logic, rhetoric and dialectic; the specifics of journalistic activity; the limits and possibilities of a critique of the media; the procedures found in forms of journalistic argumentation and the application of these concepts to the critique of media coverage.

In this sense the assignments fulfilled extend the objectives previously established as they demonstrate in journalistic practice (discourses) the argumentative procedures determining their organization; introduce issues regarding the concept and methods of argumentation in its relations with the discourse and link the sciences of language and journalistic discursive practices by means of a critical approach to contemporary media productions.

Another issue should be highlighted: why is the journalistic text the one that generates more resistance when it involves the question of authorship – embodied in the journalist, in his/her signature of the text – and also in relation to subsequent changes in the text by another professional? In the first place, we believe that even when they work with an innovative tool, students still carry with them the habits and vices of conventional text editors. As they build a text supposedly complete and closed, they not only reproduce the culture of the static, printed text, but also affirm themselves as the sole authors of it. That is, the tool acts as a facilitator of a writing style still connected to a mode of conception and creation of linear texts, which is exacerbated when it comes to journalistic texts.

Such radicalism, if it can be so called, is due in a large part to the very definition of journalistic activity and to some myths that compound its practice, including that credibility derives from the journalist, not from the journalistic institution; that the journalist, just like the literary writer, is endowed with his own style and has a text style that must be recognized as his; that journalistic objectivity (another myth) presupposes the accuracy and final character of his information and that a single text can cover all the aspects of a given subject.

It is interesting to emphasize that the production of large news stories, especially on television but also those in print, mainly

in magazines and some newspapers, are essentially a collective production. Today, more than ever before, the personal focus on the figure of the reporter is maintained in spite of this collective character that is present in the stages of subject researching, interviewing, drafting, reviewing, editing and data checking which characterize mainstream journalism.

It has been a long journey of learning and experimenting with the new tools. Working with the assignments on the wiki site, we saw the growth, the exaggeration and later on the balanced accommodation between the various media and the constant incorporation of new features by the students themselves. We adopted them step by step whenever they matched our guidance towards the possible connectivity and creativity.

We think that this long chain of events has led us to what we have proposed for this semester, namely, that the work in our specific wiki site would contemplate a future insertion, even if some refinement is needed, in any topic of the Wikipedia related to the content of our disciplines. With that, it would be as if a chain of connectivity had achieved completion and had begun to serve not only the dynamics of the class but also the web itself in its informational growth.

| NOTES

- 1 A first version of this paper was presented at the International Association for Media and Communication Research Congress (IAMCR, Istanbul/Turkey, July 2011).
- 2 The links to the texts are found at <www.jorwiki.usp.br/L3mat07> (morning class) and <www.jorwiki.usp.br/L3not07> (evening class) on the topic *Ciências da Linguagem III* (Language Sciences III).
- 3 The complete addresses of the wiki sites developed from 2005 to 2010 can be found at <<http://midiato.wordpress.com/disciplinas/producao-alunos-wiki/>>

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Webgrafia

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Centro de Mídia Independente: <<http://www.midiaindependente.org/>>

Ohmynews: <<http://english.ohmynews.com/>>

Slashdot: <<http://slashdot.org/>>

Webinsider: <<http://webinsider.uol.com.br/>>

Wiki History. WikiWikiWeb: <<http://c2.com/cgi/wiki?WikiHistory>>

Wiki Notícias: <http://pt.wikinews.org/wiki/P%C3%A1gina_principal>

Mayra Rodrigues Gomes is Full Professor in the Journalism and Publishing Department and in the Postgraduate Program in Communication Sciences at the Communication and Art Faculty of the University of São Paulo. E-mail: mayragomes@usp.br

Rosana de Lima Soares is a Doctor and Full Professor in the Journalism and Publishing Department and in the Postgraduate Program in Audiovisual Means and Processes at the Communication and Art Faculty of the University of São Paulo. E-mail: rolima@usp.br