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Highlights

- Analysis of Jovem Pans Narrative
- German as a Foreign Language Classes
- Brazilian Sign Language Interpreter
- The Vygotskian Drama of School Writing

Discovering Thoughts, Inventing Future

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Reinventing the Brazilian Sign Language Interpreter

By Israel Bispo dos Santos, Everton de Morais, Silvana Elisa de Morais Schubert, Juliana da Silva Richter, Eugenio da Silva Lima, Karina de Fátima Portela de Oliveira Pereira, Ana Carla Garcia, Giselle Massi & Adriana Lacerda

Universidade Tuiuti do Paraná

Abstract- This article presents a critical reflection on the evolving role of the Brazilian Sign Language Translator and Interpreter (TIL) within the national education system. Adopting a historical lens, it traces the trajectory from the early days of predominantly voluntary and community-based interpreting—particularly in religious contexts—to the current phase marked by professionalization through academic training and legal recognition. The discussion explores the implications of this transition for the interpreter's relationship with the Deaf community, the quality of linguistic mediation, and the multifaceted demands of both technical and emotional preparedness in educational settings. The article contends that the interpreter's role must transcend mere technical neutrality, assuming an ethical, cultural, and transformative stance in promoting linguistic accessibility and inclusive education for Deaf students.

Keywords: *Brazilian sign language interpreter, deafness, inclusive education, accessibility, professional training.*

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Reinventing the Brazilian Sign Language Interpreter

Israel Bispo dos Santos [α], Everton de Morais [σ], Silvana Elisa de Morais Schubert [ρ], Juliana da Silva Richter [ω], Eugenio da Silva Lima [¥], Karina de Fátima Portela de Oliveira Pereira [§], Ana Carla Garcia [χ], Giselle Massi [ν] & Adriana Lacerda [Θ]

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Keywords: Brazilian sign language interpreter, deafness, inclusive education, accessibility, professional training.

I. Introduction

In a constantly evolving society where forms of communication continue to expand and diversify, the role of the Brazilian Sign Language interpreter can no longer be understood as merely a bridge between two languages. Increasingly, interpreters are agents of accessibility, cultural mediation, attentive listening, and, above all, empathy. It is not enough to master signs; one must also understand contexts, territories, subjectivities, and often-invisible realities.

The educational inclusion of Deaf individuals is a right guaranteed by legislation, with one of the most significant advancements being the Brazilian Inclusion Law (Law No. 13.146/2015), which ensures equitable access to information and communication. Within this context, the Brazilian Sign Language interpreter plays a crucial role in mediating between Deaf students and educational content, ensuring that education is genuinely inclusive.

With the official recognition of Brazilian Sign Language through Law No. 10.436/2002 and its regulation by Decree No. 5.626/2005—alongside the strengthening of accessibility policies—the job market for sign language interpreters has expanded significantly over the past decades. However, the profession was only formally regulated in 2010 by Law No. 12.319, paving the way for a more structured and standardized professional practice.

Given this scenario, it is essential to examine not only the legislation that governs the profession, but also the challenges and training needs of educational interpreters. The requirement for comprehensive proficiency in both Portuguese and Brazilian Sign Language, coupled with the complexity of academic content, demands rigorous training and adequate working conditions.

One of the motivations behind this article is the notable increase in interpreters entering the field without meaningful contact with Deaf culture—whether through churches, associations, or other immersive spaces. The COVID-19 pandemic further deepened this disconnect. Today, while a degree in Brazilian Sign Language is often required, many new professionals enter the job market with limited fluency, relying primarily on academic qualifications.

Understanding Deaf culture is a fundamental and irreplaceable aspect of Brazilian Sign Language interpretation. Technical and linguistic competence alone is insufficient; interpreters must also grasp the cultural codes, historical narratives, values, and

Author α: Ph.D. in Communication Disorders, Professor and Interpreteer. e-mail: israelbbispo@gmail.com
ORCID: https://orcid.org/0000-0001-9346-5664
Author σ: Ph.D. in Communication Disorders.
e-mail: everton.morais@utp.br
ORCID: https://orcid.org/0000-0001-8188-3121
Author ρ: Ph.D. in Education, Professor at Universidade Tuiuti do Paraná. e-mail: silschubert@yahoo.com.br
ORCID: https://orcid.org/0000-0003-1448-5638
Author ω: Interpreter at IFPR, Master in Education and New Technologies. e-mail: juliana.richter@ifpr.edu.br
ORCID: https://orcid.org/0009-0001-8302-8150
Author ¥: Professor of Portuguese and LIBRAS – Instituto Federal do Paraná (IFPR). e-mail: eugenio.lima@ifpr.edu.br
ORCID: https://orcid.org/0000-0001-7172-6771
Author §: Ph.D. in Human Communication Health – Universidade Tuiuti do Paraná (UTP), Speech-Language Pathologist (UTP) Postgraduate in Palliative Medicine and Multiprofessional Palliative Care – PUC-PR.
e-mail: kari.portela@gmail.com
ORCID: https://orcid.org/0000-0001-5626-8020
Author χ: School of Speech-Language Pathology and Audiology – University of Montreal. e-mail: anacarlagarciausa@gmail.com
ORCID: https://orcid.org/0000-0003-4664-0073
Author ν: Professor at Universidade Tuiuti do Paraná.
e-mail: giselle.massi@utp.br
ORCID: https://orcid.org/0000-0002-3017-3688
Author Θ: School of Speech-Language Pathology and Audiology – University of Montreal. e-mail: adriana.lacerda@umontreal.ca
ORCID: https://orcid.org/0000-0002-6660-4902

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interactional norms of the Deaf community. As Vermeer (1990) asserts, culture can be understood as the sum of all conventions within a society. When cultural barriers exist, linguistic knowledge alone is inadequate to fully comprehend a message. This cultural understanding extends beyond language—it encompasses discourse genres, textual structures, and the specific communicative modes of social groups (Schubert, 2016). Consequently, training interpreters without engaging them in the lived experiences of the Deaf community results in professionals who are technically capable but culturally disconnected—ultimately undermining the effectiveness of communicative mediation.

This article seeks to examine the role of the Educational Translator and Interpreter of Brazilian Sign Language (TILSE) in Brazil, with a focus on their work in school settings and the challenges encountered in the teaching–learning process. To this end, we review national and international research, analyzing the norms, practices, and attitudes that shape this profession in contemporary educational institutions.

This study proposes a reflection on the current status of the Brazilian Sign Language interpreter—their social role, limitations, and the urgent need for a renewed perspective. More than a translator, the interpreter is a presence. Reinventing this role requires rethinking society's relationship with Deaf individuals, sign language, and the fundamental right to full communication.

II. Objective

This article aims to reflect on the transformation of the Brazilian Sign Language interpreter's role over time, analyzing shifts in training, professional practice, and engagement with the Deaf community. Through a critical and historical perspective, it examines how the interpreter evolved from an invisible volunteer to a recognized and legally regulated professional—now challenged by new training paradigms and growing emotional and cultural detachment. The text seeks to redefine the interpreter's role within contemporary inclusive education.

III. Methodology

This article adopts a qualitative, descriptive, and reflective approach, grounded in literature review, document analysis, and critical observation of educational practices. The investigation is informed by over twenty years of experience as an educator, in continuous dialogue with the Deaf community, Brazilian Sign Language interpreters, and inclusive education professionals.

The analysis draws upon legal documents such as Law No. 10.436/2002 and Decree No. 5.626/2005, among others.

IV. Discussion

This section presents a critical overview of the evolving role of Brazilian Sign Language interpreters over time, highlighting how the profession has continuously adapted to societal, legal, and educational transformations. From early stages rooted in community-based volunteerism to the current framework of professionalization and academic training, the interpreter's journey reflects broader shifts in how inclusion, accessibility, and linguistic rights are understood in Brazil. By tracing this trajectory, we aim to demonstrate that interpreting is not a static occupation, but a dynamic profession that requires constant reinvention. As educational policies evolve, technologies advance, and Deaf protagonism gains visibility, interpreters must continually refine their practices, ethics, and relationships with the communities they serve. This ongoing process of transformation reveals not only the resilience of the profession, but also its growing social significance.

The discussion section of this article will be structured into *five distinct parts,* each of which will address a key aspect of the professional trajectory of Brazilian Sign Language (Libras) interpreters. These parts aim to present a comprehensive overview of their historical evolution, professional recognition, training and educational pathways, current challenges in the field—including salary and working conditions—and their essential role in ensuring Deaf people's access to social participation. This structured approach is intended to offer both chronological insight and thematic depth, allowing readers to better understand the multifaceted reality faced by interpreters in Brazil today.

a) From Volunteer to Recognized Professional

Before the formal regulation of the profession, the work of Brazilian Sign Language interpreters in Brazil was predominantly voluntary. Motivated by emotional connection, empathy, or a sense of mission, early interpreters often lacked academic training or institutional affiliation. Religious institutions played a central role in the promotion of Brazilian Sign Language and the informal training of community-based interpreters, particularly during the 1980s and 1990s.

Catholic, evangelical, Pentecostal, and smaller religious communities served as informal centers of learning for many interpreters who would later work in educational institutions. These spaces fostered close, human, and everyday connections with the Deaf community. There, interpreters learned not only the language but also the emotions, gestures, expressions, and cultural values of individuals who "sign from the soul."

With the enactment of Law No. 12.319/2010, a significant shift occurred from religious volunteerism to formally recognized, technical, and salaried

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professionalism. Today, Brazilian Sign Language interpretation is governed by ethical standards and demands a clear professional identity.

As Santos et al. (2020) emphasize, the quality of life for Deaf individuals is closely tied to their access to language. Accessible education in Brazilian Sign Language is essential for their well-being, inclusion, and social development. The interpreter's role, therefore, extends beyond mere technical function—it contributes to broader projects of social justice and citizenship.

The study by de Wit, Crasborn, and Napier (2021), *Interpreting International Sign: Mapping the Interpreter's Profile*, highlights the evolution of sign language interpreting from a volunteer-based act to a highly specialized field characterized by distinct ethical, linguistic, and sociocultural responsibilities. For decades, interpreting was viewed as an act of solidarity or goodwill—often performed by family members, friends, or church volunteers. While such grassroots support was historically valuable, the contemporary multilingual and multicultural landscape demands more than good intentions; it requires training, accountability, and professional recognition.

According to the authors, interpreters—particularly those working in international and institutional contexts—must navigate complex linguistic systems, multicultural expectations, and varied institutional norms. These realities reinforce a fundamental truth: the interpreter is not a helper or assistant, but a trained professional deserving of recognition, fair compensation, and protection, akin to any other essential service provider.

Professionalism, however, should not be mistaken for a lack of empathy. Rather, it implies clearly defined boundaries, neutrality, and respect for the communicative process. When interpreters are treated as mere volunteers or personal aides, their expertise is undervalued—and, more importantly, the Deaf community is denied equitable access.

Thus, it is imperative to break away from outdated models of the "friendly helper." Interpreters can and should offer support, but they must also be empowered, respected, and fully professionalized. As this body of research suggests, professional interpreting is not a favor—it is a right and a responsibility.

For many years, Brazilian Sign Language interpretation in educational settings was marked by improvisation and a lack of formal structure. This situation was a consequence of absent public policy, limited access to degree programs in Brazilian Sign Language, and the delayed professional recognition of the field. In numerous schools, interpreters were often former students, family members of Deaf individuals, or community members who had acquired sign language informally. Their wor.

b) From Improvisation to Professionalization

For many years, Brazilian Sign Language interpretation in educational settings was marked by improvisation and a lack of formal structure. This reality stemmed from the absence of public policies, the limited availability of higher education programs in Brazilian Sign Language, and the absence of professional recognition. In many schools, interpreters were often former students, relatives of Deaf individuals, or community members who had learned the language informally. Their work was carried out with effort and commitment, yet it was also marked by technical limitations.

The creation of degree programs in Brazilian Sign Language and the formal recognition of the profession through Law No. 12.319/2010 represented a pivotal moment for the field. A process of professionalization was initiated, enabling interpreters to acquire academic training, gain legitimacy, and begin to access more structured work environments.

Indeed, the shift from improvisation to professionalization represents a significant victory. Yet it is worth remembering that, in the early stages of Deaf inclusion in mainstream schools, the Brazilian Sign Language interpreter often represented the only meaningful bridge between the Deaf student and the rest of the educational environment. More than just a professional, the interpreter was often a confidant, a friend, and at times the only adult fluent in sign language within the school community.

This emotional connection was instrumental in supporting Deaf students' persistence in school. In institutions generally unprepared to welcome sign language and Deaf culture, interpreters often assumed multiple roles: translator, tutor, cultural mediator, and sometimes emotional support. They were essential in sustaining the student's sense of belonging.

Following the professional regulation of the field and growing institutional demands for neutrality and didactic distance, the interpreter's role began to change significantly. A more technical profile is now expected—one that prioritizes accuracy and neutrality over relational or pedagogical involvement.

While this shift brought important professional advances, it also led to human losses. Deaf students who were once welcomed by someone who understood their expressions, narratives, and subjectivities, now often face a more neutral, distanced interpreter. This change, while improving institutional rigor, may inadvertently reduce the quality of emotional support and communicative depth.

Reconsidering the role of the interpreter does not imply a return to informality. Rather, it calls for a broader understanding that no technical expertise can replace empathy, and that true educational inclusion demands not only professional competence but also human connection, cultural sensitivity, and relational

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presence. The challenge today is to balance the interpreter's professional identity with the human being who communicates from the heart.

Despite the important advancements brought by legislation and higher education programs, the reality of many Brazilian interpreters remains precarious. Numerous professionals work without stable contracts, face excessive workloads, and still experience a lack of recognition from both colleagues and institutional structures. The transition from informal mediators to officially recognized interpreters has not been accompanied, in all cases, by decent working conditions or full social recognition. Many interpreters continue to carry out their duties in environments that undervalue their expertise or consider them secondary participants in the educational process.

Furthermore, the emotional and ethical complexity of interpretation in educational settings is often underestimated. Unlike conference interpreters or those in legal contexts, educational interpreters work within a dynamic of constant human interaction and developmental progress. They witness students' learning processes, identity construction, and social challenges—especially in the case of Deaf students who rely heavily on sign language for full participation. Therefore, the interpreter's presence is not merely linguistic but deeply pedagogical and affective, even when institutions discourage such bonds in the name of "neutrality."

The Brazilian Accessibility Law (Law No. 10.098/2000) establishes that all communication barriers, including those involving sign language, must be removed to ensure equal access for people with disabilities. Likewise, the Interpreter Law (Law No. 12.319/2010) defines the role, responsibilities, and rights of sign language interpreters, marking a formal recognition of the profession. However, while these legal frameworks exist, their implementation is often inconsistent and underfunded. Many interpreters report that their actual working conditions do not reflect the professional dignity guaranteed by law.

It is essential to consider that professionalization should not be reduced to certification and institutional regulation alone. It must encompass respect, fair compensation, continuing education, and emotional support for interpreters themselves. When the emotional dimension of their work is denied or downplayed, both interpreters and students lose. Ultimately, what is at stake is not only the quality of interpretation but also the quality of Deaf education and the legitimacy of inclusion policies. A professional interpreter is not just someone who signs fluently, but someone who translates realities, builds bridges, and sustains human dignity through language.

c) Interpreters in Times of Crisis

The article by Mathews, Cadwell, O'Boyle, and Dunne (2022), *Crisis Interpreting and Deaf Community Access in the COVID-19 Pandemic*, offers a powerful reflection on the indispensable role of interpreters during global emergencies—especially in guaranteeing equitable access to information for Deaf communities.

During the COVID-19 pandemic, while much of the population had access to real-time information, emergency decrees, and public health protocols, many Deaf individuals were left behind—marginalized and underinformed. The lack of qualified sign language interpreters in press conferences, health bulletins, and official government announcements directly impacted the ability of the Deaf population to make informed and safe decisions.

This crisis reaffirmed a reality long known within the interpreting profession: interpreters are not optional—they are essential. Their work is not merely linguistic; it is life-saving during moments of public health crises, natural disasters, and social emergencies. The pandemic exposed systemic deficiencies and demanded that interpreters respond with agility, emotional resilience, and cultural competence.

The article underscores the need for interpreters to be globally informed, ethically grounded, and constantly updated—not only in linguistic fluency but also in crisis protocols, accessibility legislation, and community engagement strategies. It further highlights the importance of institutional planning that includes interpreters from the outset in emergency preparedness efforts, rather than adding them as last-minute considerations.

In many regions, the pandemic served as a turning point for visibility. Where interpreters were absent, communities organized protests, legal demands, and campaigns for inclusion. Where interpreters were present, their work became a symbol of democratic access. Televised press conferences with qualified sign language interpretation became markers of responsibility and care—both from the state and from the media. In some countries, Deaf-led organizations partnered with interpreters to create decentralized, community-based updates, using platforms like Instagram, WhatsApp, and YouTube to reach isolated Deaf audiences. These efforts showed that language justice is also health justice.

But the crisis did not only expose gaps in access—it also intensified the emotional and psychological demands placed on interpreters. Professionals were suddenly thrust into high-pressure situations, interpreting for emotionally loaded content such as death counts, hospital collapse, and urgent behavioral recommendations. Many worked with limited preparation, little institutional support, and constant exposure to distressing material. Some reported burnout, moral fatigue, and a sense of loneliness in the

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face of institutional expectations. As Santos (2022) discusses in his research on interpreter well-being, these emotional tolls often remain invisible, especially in systems that still treat interpreting as purely mechanical.

Moreover, the pandemic made clear that emergency response protocols must become intersectional. Accessibility cannot be an afterthought—it must be structurally embedded. Including sign language interpreters in strategic emergency planning is not a matter of generosity, but of basic civil rights. Deaf individuals have the same right to understand the world around them—and in times of crisis, this right becomes urgent. Interpreters, therefore, are not only linguistic facilitators, but also guardians of inclusion in the most fragile moments of society.

Remote interpretation during health crises requires more than just technical adaptation; it challenges the very foundation of interpreter-mediated communication. The study by Nascimento and Venâncio Barbosa (2025) analyzes the shift to remote interpretation in Brazil during the COVID-19 pandemic, highlighting the phenomenon of presumed interlocution—that is, interpreters often had to interpret for Deaf audiences they could not see, hear, or directly interact with. This lack of reciprocity deeply affected the ethics and efficacy of the interpreting act.

By focusing on Brazilian Sign Language interpreters, the authors reveal how invisibility and technological limitations placed an emotional and cognitive burden on professionals. Interpreters were not merely translating information; they were guessing reactions, adjusting delivery styles, and trying to maintain engagement without the usual visual cues. This work underscores the urgent need for protocols that safeguard the quality of remote interpretation during emergencies and reinforces the value of direct connection between interpreter and user in achieving effective communication (Nascimento; Venâncio Barbosa, 2025).

Ultimately, this research demonstrates that to be a sign language interpreter is to be prepared to respond to history as it unfolds—not merely to translate words, but to guarantee access to life, dignity, and essential information in the most critical moments. Reinventing the interpreter's role in crisis contexts is not an isolated agenda; it is part of a broader call for systemic equity and linguistic justice for all.

d) From Community Contact to Academic Training

For decades, the most common pathway to becoming a Brazilian Sign Language interpreter involved direct and ongoing contact with the Deaf community. This experiential path provided interpreters with something increasingly rare today: cultural intimacy. It was not merely about knowing the grammar of Brazilian Sign Language, but about understanding its expressiveness, regional variations, silences, and soul. It was a kind of knowledge rooted in human connection—built through shared experiences, face-to-face interaction, and sustained eye contact.

With the rise of academic degree programs in Brazilian Sign Language and the growing emphasis on university diplomas as the primary credential, a reversal has occurred: many students now enter interpreter training programs without ever having had meaningful contact with Deaf individuals. While academic training is indispensable, it has often been prioritized over community-based experiences. As Karnoop (2022) points out, many interpreters enter the job market with technical qualifications but emotional and cultural distance. This gap is especially problematic in educational settings, where interpreters are not merely linguistic facilitators but critical bridges connecting students, educational content, and the broader school community.

Compounding this issue is the lack of proper supervision for newly qualified interpreters. Many are assigned directly to classrooms without adequate mentorship or support, beginning their professional journey without the opportunity to observe experienced practitioners or to reflect critically on their own performance.

It is therefore urgent to rethink this training model. Universities must prepare professionals—certainly—but professionals who engage with the grassroots, who approach the Deaf community with humility, and who understand Brazilian Sign Language not solely as academic content, but as a living language grounded in real social experience.

To train authentic interpreters is to build living bridges—and no bridge can stand without foundations rooted in lived, relational reality.

The study by Alexander and Rijckaert (2021) illuminates a crucial dimension of linguistic accessibility: the comprehensibility of sign language in televised news broadcasts. This research underscores the challenges of delivering journalistic content in a visual–spatial modality while reaffirming a vital truth—sign languages are living, evolving systems shaped by sociocultural, technological, and communicative contexts.

This intrinsic vitality requires interpreters to commit to continuous education, professional development, and linguistic awareness. Just as spoken languages adapt to changing social realities, signs too emerge, evolve, fade, or acquire new meanings. Whether interpreting neologisms from the fields of technology, science, or popular culture—or navigating region-specific variants and stylistic shifts—interpreters must remain attuned to the nuances that define language in practice.

Furthermore, the expansion of sign language into digital and broadcast media, as discussed in the study, calls for heightened awareness of emerging norms in visual framing, fluency, and naturalness. It is

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no longer enough to simply know a sign; interpreters must also grasp when, how, and why to use it—aligning their delivery with the communicative demands of each context and audience.

In this sense, the interpreter's role transcends technical execution. It is deeply linguistic, cultural, and ethical. Professionals in this field must engage in continuous learning, participate in training opportunities, maintain direct contact with the Deaf community, and remain responsive to the natural evolution of the language they interpret. After all, the fluidity of sign language mirrors the communicative richness and human vitality of the Deaf community itself.

Staying up to date is not a luxury—it is an ethical and professional imperative.

e) The Interpreter Today and their Challenges in a New Era

The role of the Brazilian Sign Language (Libras) interpreter today is marked by critical tensions between ethical commitment and structural precariousness. Despite being a pillar in the process of inclusion for Deaf individuals, many interpreters still face limited professional development opportunities, especially those outside the academic path of a degree in Letras-Libras or Sign Language Translation and Interpretation. The reality in most regions of Brazil reveals a shortage of public job openings, few stable contracts, and almost no investment in continuing education programs. As Ribeiro (2024) points out, this fragile infrastructure contributes to a concerning disconnection between demand and supply, especially in educational settings, where interpreters are required to adapt to technical, academic, and emotional complexities without the institutional support they deserve.

Furthermore, Lima and Vaz (2024) expose the emotional and political burden carried by professionals in their daily practice. Interpreters are expected to remain invisible while performing a highly visible task, to be neutral in moments that require empathy, and to maintain professionalism while working in emotionally charged and cognitively demanding contexts. These contradictions produce not only professional exhaustion but also an ethical dilemma: how to remain faithful to the mission of facilitating access to language and knowledge when the system itself undervalues this mediation? In practice, many interpreters create their own paths, networks of solidarity, and strategies of resistance to keep serving the Deaf community — often at great personal cost.

In this sense, the profession requires more than technical skill: it requires purpose, care, and awareness of one's impact. As highlighted by Santos et al. (2022), the interpreter is not simply a messenger, but a key agent for enabling the social participation of people with hearing loss. Thus, the task demands a delicate balance: it must be done with professional dignity, but not with a heart solely focused on income. Working with the Deaf community calls for genuine commitment, where financial compensation is seen as a consequence — not the sole motivation. This ethical perspective is vital for nurturing trust between interpreters and the communities they serve.

Achieving this balance — between fair compensation and meaningful service — is essential for ensuring true accessibility. Interpreters must be able to live with dignity from their work, without abandoning the core humanistic values that sustain the profession. The goal is not to romanticize the challenges, but to recognize that interpreting is not just a job — it is a bridge that connects worlds. When supported, interpreters can become transformative figures who empower Deaf individuals to participate fully in society, education, and culture. Without them, no policy of inclusion will be effective; with them, access becomes not only possible, but powerful.

This reflection leads us directly into the final section of this study, where we draw conclusions from the trajectory explored and propose recommendations to ensure a more ethical, sustainable, and socially impactful future for the Sign Language interpreting profession in Brazil.

Another pressing concern among Brazilian Sign Language (Libras) interpreters is related to professional recognition and fair remuneration. Despite operating in complex environments such as universities, research centers, and public institutions, many interpreters—especially those in public service—still receive salaries that do not reflect the high level of responsibility and cognitive demand required by their role. Although recent public service examinations have acknowledged the role as requiring higher education, many interpreters continue to be classified at a high-school level, leading to salary disparities and professional demotivation. These interpreters have been actively advocating for recognition not only in symbolic terms but through concrete improvements in salary structure and workload policies. As De Meulder and Haualand (2019) highlight, without institutional commitment to fair employment conditions, accessibility becomes a façade rather than a sustainable right.

In addition to financial concerns, Brazil still lacks a dedicated undergraduate program exclusively focused on training professional sign language interpreters. Currently, the only federal higher education program related to Libras is the Letras-Libras degree, which primarily prepares sign language teachers, not interpreters. This conflation of roles leads to a lack of clarity within academic and professional settings, where interpreters are sometimes mistakenly expected to fulfill teaching duties, or vice versa. As Santos et al. (2022) and Ribeiro (2024) observe, there is an urgent need to separate these professions conceptually and institutionally, with specific curricula and certifications.

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The absence of a structured training path for interpreters jeopardizes the quality of interpretation and the recognition of this profession as one that requires both technical and ethical expertise.

V. Conclusion

Reinventing the LIBRAS interpreter is not merely an act of updating a profession. It is a profound and ongoing process of repositioning this figure within the broader landscape of inclusive education, linguistic justice, and human rights. Over the past decades, the interpreter has moved from the shadows of improvisation and voluntarism into the spotlight of professional regulation, research, and pedagogical training. This transition represents a shift from goodwill to qualified agency, from invisibility to institutional legitimacy, and from spontaneous solidarity to ethical and situated praxis.

Yet, professionalization is not the finish line—it is the starting point of a deeper and more nuanced journey. As highlighted by Santos et al. (2020) and reaffirmed by Schubert, Santos & Berberian (2025), the presence of culturally responsive and technically competent interpreters is indispensable to the linguistic development and educational inclusion of Deaf individuals. Interpreting is not merely a technical act of rendering words from one language to another; it is an embodied practice of presence, commitment, affect, and situated ethics. A degree alone is not a passport to equity—it is the fusion of technical mastery with human connection that reshapes realities.

In parallel, the interpreter of the 21st century must engage critically with the digital turn. The accelerated integration of artificial intelligence, real-time captioning, and remote platforms requires a strategic and ethical embrace. These tools, when adopted with discernment, can expand accessibility rather than threaten the interpreter's relevance. The challenge is not to compete with machines, but to incorporate them meaningfully, allowing interpreters to focus on the nuances of interaction, intent, and trust-building. As Nascimento and Venâncio Barbosa (2025) point out, the remote interpreting experiences during the COVID-19 pandemic exposed the limitations of technological mediation when it lacks the human dimension—especially in contexts of presumed interlocution.

It is crucial, therefore, to challenge the idea that a degree in LIBRAS or Translation and Interpretation marks a professional "arrival". Language is living matter. Culture is ever-shifting. Education is dynamic. An interpreter who does not continually study, question, and reimagine their place in this movement risks becoming technically accurate but socially obsolete. Continuous education, active participation in the Deaf community, engagement in interdisciplinary debates, and alignment with anti-oppressive and inclusive agendas are not peripheral—they are foundational.

Reinventing the interpreter, then, is not about adjusting to trends. It is a political, ethical, and pedagogical repositioning. It requires professionals who listen with the whole body, who do not simply decode messages, but co-construct meanings. Interpreters must affirm Deaf identities, resist ableist structures, and mediate encounters that dignify all participants. It is a task that demands presence, courage, and commitment. It is about moving from the transmission of content to the transformation of contexts.

In conclusion, being a LIBRAS interpreter today is not about reaching a place of certainty, but about walking a path of continuous transformation. It means embracing the discomfort of growth, the beauty of cultural multiplicity, and the responsibility of enabling communication where silence once prevailed. It is about becoming not only a bridge between languages but a bridge between worlds, histories, and futures.

To reinvent the interpreter is to humanize the profession while advancing it—to combine empathy with excellence, memory with innovation, presence with precision. Because, ultimately, all translation is also an act of welcoming—and the interpreter is, above all, a translator of worlds.

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Teaching Phrasal Constructions in German as a Foreign Language Classes

By Prof. Dr. Ema Kristo & Prof. Assoc. Dr. Jonida Bushi

Universität von Tirana

Abstract- This article explores how phraseme constructions can be systematically integrated into the teaching of German as a foreign language in Albania. Drawing on theoretical insights from phraseology and construction grammar, it argues that phraseme constructions, characterized by semantic stability and lexical variability, hold significant didactic potential. An exploratory study with Albanian students of German studies reveals that learners perceive such constructions as both interesting and challenging, with a particular need for visual support and tailored teaching materials. Based on these findings, three methodological approaches are proposed: corpus-based selection, multimodal visualization, and task-oriented integration. The results suggest that phraseme constructions not only enhance learners' phraseological competence but also serve as a bridge between language awareness and language production, thereby contributing to innovative and practice-oriented foreign language teaching.

Keywords: phraseme constructions, phraseodidactics, German as a foreign language, interlingual dimension, Albania.

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Teaching Phrasal Constructions in German as a Foreign Language Classes

Das Lehren von Phrasemkonstruktionen im DaF-Unterricht[1]

Prof. Dr. Ema Kristo [α] & Prof. Assoc. Dr. Jonida Bushi [σ]

Abstract- Dieser Beitrag widmet sich der Frage, wie Phrasemkonstruktionen im Unterricht Deutsch als Fremdsprache in Albanien systematisch vermittelt werden können. Aufbauend auf theoretischen Grundlagen der Phraseologie und Konstruktionsgrammatik wird gezeigt, dass Phrasemkonstruktionen durch ihre semantische Stabilität und gleichzeitige lexikalische Variabilität ein hohes didaktisches Potenzial besitzen. Eine explorative Studie mit albanischen Germanistikstudierenden verdeutlicht, dass diese Konstruktionen zwar als interessant wahrgenommen, jedoch oft als schwierig empfunden werden. Besonders hervorgehoben wird der Bedarf an visueller Unterstützung und gezielten Materialien. Auf dieser Grundlage werden drei methodische Zugänge – korpusbasierte Selektion, multimodale Visualisierung und aufgabenorientierte Integration – vorgestellt. Die Ergebnisse zeigen, dass Phrasemkonstruktionen nicht nur zur Erweiterung phraseologischer Kompetenz beitragen, sondern auch eine Brücke zwischen Sprachbewusstheit und Sprachproduktion bilden und so zu einem innovativen Fremdsprachenunterricht führen können.[1]

Schlüsselwörter: Phrasemkonstruktionen, Phraseodidaktik Fremdsprachenunterricht, Deutsch Als Fremdsprache, Konstruktionsgrammatik, Interlinguale Interferenzen, Sprachbewusstheit, Albanisch, Unterrichtsmethodik.

Abstract- This article explores how phraseme constructions can be systematically integrated into the teaching of German as a foreign language in Albania. Drawing on theoretical insights from phraseology and construction grammar, it argues that phraseme constructions, characterized by semantic stability and lexical variability, hold significant didactic potential. An exploratory study with Albanian students of German studies reveals that learners perceive such constructions as both interesting and challenging, with a particular need for visual support and tailored teaching materials. Based on these findings, three methodological approaches are proposed: corpus-based selection, multimodal visualization, and task-oriented integration. The results suggest that phraseme constructions not only enhance learners' phraseological competence but also serve as a bridge between language awareness and language production, thereby contributing to innovative and practice-oriented foreign language teaching.

Keywords: phraseme constructions, phraseodidactics, German as a foreign language, interlingual dimension, Albania.

I. Einleitung

Die Rolle phraseologischer Einheiten im Fremdsprachenunterricht ist in den letzten zwei Jahrzehnten verstärkt in den Fokus der Forschung gerückt. Während feste Idiome, Kollokationen und Routineformeln im Rahmen der Phraseodidaktik intensiv behandelt wurden (vgl. Granger & Meunier, 2008; Hallsteinsdóttir, 2011; Burger, 2015), blieben Phrasemkonstruktionen lange Zeit ein marginalisiertes Phänomen. Dabei besitzen sie ein besonderes didaktisches Potenzial: Ihre semantische Stabilität bei gleichzeitiger lexikalischer Variabilität eröffnet Lernenden die Möglichkeit, kommunikative Routinen zu erwerben, die flexibel an neue Situationen angepasst werden können.

Vor dem Hintergrund eines zunehmenden Interesses an der Verzahnung von Phraseologie und Konstruktionsgrammatik stellt sich die Frage, inwieweit Phrasemkonstruktionen im DaF-Unterricht nicht nur theoretisch beschrieben, sondern auch didaktisch nutzbar gemacht werden können. Ziel dieses Beitrags ist es, Phrasemkonstruktionen systematisch zu definieren, ihre kognitive und pragmatische Relevanz für den Fremdsprachenerwerb zu begründen und konkrete didaktische Strategien für ihren Einsatz im Unterricht vorzuschlagen. Darüber hinaus werden interlinguale Aspekte berücksichtigt, die insbesondere für Lernende mit albanischer Erstsprache von Bedeutung sind.

II. Theoretische Einordnung der Phrasemkonstruktionen

Phrasemkonstruktionen stellen eine spezifische Unterkategorie phraseologischer Einheiten dar, die sich im Grenzbereich zwischen Phraseologie und Syntax bewegen (Kristo/Bushi, 2024). Sie sind dadurch gekennzeichnet, dass sie eine teilweise *fixierte syntaktische Struktur* aufweisen, in die ein oder mehrere *variable Slots* eingebettet sind. Diese offene lexikalische Position verleiht ihnen einerseits Flexibilität, andererseits

Author α σ: Universität von Tirana, Albanien.
e-mail: jonida.bushi@unitir.edu.al

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bleibt die übergeordnete phraseologische Bedeutung auch bei Variation stabil. Ein prototypisches Beispiel bildet die Struktur *X ist X*, die sich in Wendungen wie *Kind ist Kind*, *Recht ist Recht* oder *Wie gut ist gut genug* manifestiert. Unabhängig von der lexikalischen Füllung transportiert diese Konstruktion eine evaluative Funktion, die auf Identität, Unveränderbarkeit oder Normativität verweist.

Andere Phrasemkonstruktionen folgen einem konditionalen Muster. So zeigt die Konstruktion *wenn X, dann Y* eine feststehende argumentative Logik: *Wenn DAS nicht, …*, *Wenn dieser Krieg nicht gewesen wäre …* oder ironisch übersteigert *Wenn das stimmt, dann bin ich die Königin von Saba*. Hier wird deutlich, dass die semantische Pointe weniger in den lexikalischen Elementen liegt, sondern in der wiedererkennbaren Struktur mit evaluativer und pragmatischer Funktion.

Auch *interrogative Phrasemkonstruktionen* spielen eine zentrale Rolle. Sie treten häufig in Form von rhetorischen Fragen auf, die nicht auf Informationsgewinn, sondern auf eine pragmatische Wirkung abzielen: *Wer, wenn nicht …?*, *Wer spricht denn von Geld?*, *Woher willst du wissen …?*. In diesen Fällen fungiert die offene Slot-Position als Projektionsfläche für Bedeutungsnuancen, während die Konstruktion selbst eine kommunikative Haltung kodiert – sei es Skepsis, Ironie oder Verstärkung.

Darüber hinaus existieren *evaluative Muster*, die durch partikuläre Einbettungen Intensität und Emotion ausdrücken: *Weh du machst einen Fehler!* (Drohkonstruktion), *Wie konntest du nur …* (Vorwurfskonstruktion) oder *Willst du etwa …?* (implizite Kritik). Sie alle zeigen, dass Phrasemkonstruktionen über eine hohe pragmatische Markiertheit verfügen und damit zentrale Funktionen im kommunikativen Handeln übernehmen.

Die internationale Forschung hat diese Phänomene unter verschiedenen Bezeichnungen gefasst – *constructional idioms* (Taylor, 2014), *idiomatic constructions* (Kay & Fillmore, 1999), *Phraseoschablonen* (Fleischer, 1997) oder *semi-schematische Konstruktionen* (Mellado Blanco, 2022). Dobrovol'skij (2011, 2018) hebt insbesondere hervor, dass Phrasemkonstruktionen eine *eingeschränkte Produktivität* besitzen: sie erlauben zwar lexikalische Variation, doch nur innerhalb typischer, von der Sprachgemeinschaft akzeptierter Muster (*wie alle anderen auch*, *wie auch immer*).

Zusammenfassend lässt sich festhalten, dass Phrasemkonstruktionen durch folgende Merkmale charakterisiert sind:

1. *Teilweise fixierte syntaktische Struktur mit variablen Slots,*
2. *Semantische Stabilität trotz lexikalischer Variation,*
3. *Evaluative, expressive oder ironische Funktion,*
4. *Systematische Wiedererkennbarkeit im Diskurs,*
5. *Begrenzte, aber regelhafte Produktivität.*

Diese Eigenschaften erklären, warum Phrasemkonstruktionen weder rein lexikalische Idiome noch rein syntaktische Muster sind, sondern eine *hybride Kategorie*, die für die theoretische Linguistik wie auch für die Didaktik gleichermaßen relevant ist.

III. Didaktische Relevanz Von Phrasemkonstruktionen im DaF-Unterricht

Wie gezeigt, zeichnen sich Phrasemkonstruktionen durch eine enge Verknüpfung von fester Struktur und lexikalischer Variabilität aus. Genau diese Eigenschaft macht sie für den Fremdsprachenunterricht besonders wertvoll: Sie bieten den Lernenden einerseits Orientierung durch ein wiedererkennbares Muster, andererseits Spielraum für kreative und kontextangemessene Variation. (Bushi, 2020)

a) Kognitive Dimension

Aus kognitiv-linguistischer Sicht lässt sich die Bedeutung von Phrasemkonstruktionen vor allem im Zusammenhang mit dem Prinzip des Chunkings erklären (Wray, 2002). Komplexe sprachliche Einheiten werden nicht Wort für Wort, sondern als Ganzes verarbeitet und gespeichert. Dadurch wird das Arbeitsgedächtnis entlastet, und die Sprachproduktion gewinnt an Geschwindigkeit und Flüssigkeit. So können Lernende mit Mustern wie *X ist X* (*Kind ist Kind, Recht ist Recht*) oder konditionalen Strukturen wie *Wenn DAS nicht, …* auf vorgeformte Sequenzen zurückgreifen, ohne jedes Mal eine neue syntaktische Planung vornehmen zu müssen. Die Konstruktion selbst stellt eine Art „Abkürzung" dar, die den Zugang zu idiomatischen Ausdrucksweisen erleichtert und die Sprachkompetenz stabilisiert.

b) Pragmatische Dimension

Darüber hinaus besitzen Phrasemkonstruktionen eine ausgeprägte *kommunikativ-pragmatische Funktion*. Sie ermöglichen es, Haltungen, Bewertungen und Emotionen sprachlich sichtbar zu machen – ein Aspekt, der im Fremdsprachenlernen oft schwerer zu erreichen ist als die reine Informationsvermittlung. Einige Beispiele verdeutlichen die Bandbreite:

- *Weh du machst einen Fehler!* als drohende Warnung,
- *Wie konntest du nur …* als Ausdruck von Vorwurf,
- *Wer, wenn nicht …?* als rhetorische Verstärkung,
- *Dann bin ich die Königin von Saba* als ironische Distanzierung.

Solche Strukturen erweitern den sprachlichen Handlungsspielraum, indem sie den Lernenden erlauben, in alltäglichen Dialogen nicht nur Inhalte,

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sondern auch Einstellungen zu kommunizieren. Damit leisten sie einen direkten Beitrag zur Entwicklung der *pragmatischen Kompetenz*, die im GER (2020) als integraler Bestandteil der kommunikativen Kompetenz hervorgehoben wird.

c) Didaktische Perspektiven

Die genannten Eigenschaften legen nahe, dass Phrasemkonstruktionen im DaF-Unterricht nicht nur beiläufig erwähnt, sondern gezielt didaktisiert werden sollten. Drei methodische Prinzipien erweisen sich dabei als besonders geeignet:

Kontextualisierung: Phrasemkonstruktionen entfalten ihre Funktion nur in lebendigen Kontexten. Dialoge, Pressetexte oder audiovisuelle Materialien machen deutlich, welche Haltung mit einer Konstruktion verbunden ist. Beispielsweise wirkt *Wie soll das gehen?* in einem Diskurs über unmögliche Pläne anders als in einem ironischen Kommentar.

Visualisierung: Die transparente Darstellung der offenen Slots und des festen Gerüsts erleichtert die Internalisierung. Schematische Darstellungen wie [X] ist [X]

Funktion: Identität / Unveränderbarkeit

Beispiele: Kind ist Kind – Recht ist Recht – Wie gut ist gut genug verdeutlichen die Struktur-Semantik-Kopplung auf einen Blick.

Aufgabenorientierung: Durch gezielte Übungsformate (z. B. Lückentexte, Rollenspiele, kreative Schreibaufgaben) werden Lernende angeregt, Phrasemkonstruktionen nicht nur wiederzuerkennen, sondern aktiv einzusetzen. So kann ein Streitgespräch gezielt mit Wendungen wie *Komm mir nicht mit …* oder *Wie soll das gehen?* gestaltet werden, um die pragmatische Funktion erfahrbar zu machen.

In der Kombination dieser Zugänge liegt das eigentliche didaktische Potenzial: Lernende erwerben Phrasemkonstruktionen nicht als isolierte Einheiten, sondern als funktionale Werkzeuge, die im kommunikativen Handeln verankert sind.

IV. Empirische Perspektiven und Erste Befunde aus dem Albanischen Kontext

Obwohl die theoretische und didaktische Relevanz von Phrasemkonstruktionen im vorangehenden Abschnitt herausgearbeitet wurde, bleibt ihre empirische Erforschung im Bereich Deutsch als Fremdsprache bislang unterentwickelt. Um erste Einblicke in die Wahrnehmung und Verarbeitung dieser Konstruktionen durch albanische Lernende zu gewinnen, wurde im Frühjahr 2024 an der Fakultät für Fremdsprachen der Universität Tirana eine explorative Untersuchung durchgeführt. Die Erhebung erfolgte im Rahmen eines Bachelor-Seminars der Germanistik und umfasste 30 Studierende des dritten Studienjahres. Als Instrument diente ein schriftlicher Fragebogen mit zehn geschlossenen und fünf offenen Fragen, die sowohl auf Einstellungen als auch auf Erfahrungen im Umgang mit Phrasemkonstruktionen abzielten. Die Befragung wurde in deutscher Sprache durchgeführt und anschließend qualitativ und quantitativ ausgewertet. Die Fragen lauteten:

- *Wie empfinden Sie den Schwierigkeitsgrad von Phrasemkonstruktionen im Vergleich zu anderen phraseologischen Einheiten?*
- *Können Sie spontan ein Beispiel für eine deutsche Phrasemkonstruktion nennen, die Sie im Unterricht kennengelernt haben?*
- *Halten Sie visuelle Darstellungen (z. B. Diagramme oder Comics) für hilfreich, um Bedeutung und Struktur solcher Konstruktionen besser zu verstehen?*

Die Ergebnisse zeichnen ein konsistentes, wenn auch ernüchterndes Bild. Ein Großteil der Befragten äußerte, dass Phrasemkonstruktionen für sie„ *interessant, aber schwierig“* seien. Nur eine Minderheit konnte spontan ein korrektes Beispiel anführen – häufig wurde *Kind ist Kind* genannt, während komplexere Muster kaum erinnert wurden. Besonders deutlich zeigte sich jedoch, dass die Studierenden ein erhebliches Bedürfnis nach *didaktischer Unterstützung durch Visualisierung* formulierten. Zwei Drittel gaben an, dass grafische Darstellungen der Slot-Struktur oder kurze illustrative Comics den Zugang erheblich erleichtern würden.

Die Verteilung der Antworten auf die Frage nach der empfundenen Schwierigkeit und Nützlichkeit von Phrasemkonstruktionen lässt sich wie folgt zusammenfassen:

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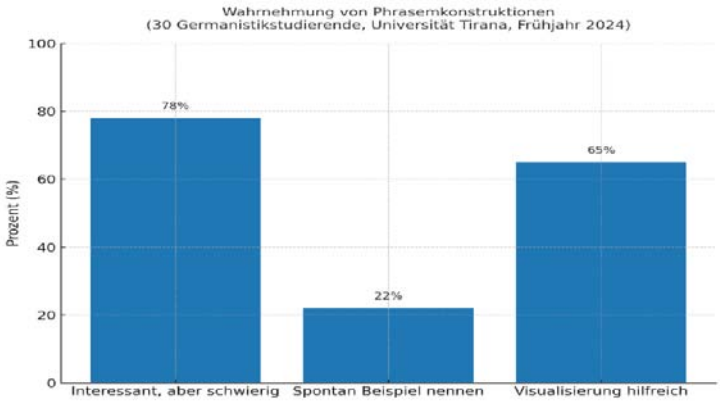

Grafik 1: Wahrnehmung von Phrasemkonstruktionen

Aus der Grafik wird ersichtlich, dass die Mehrheit der Studierenden Phrasemkonstruktionen zwar positiv bewertet, zugleich aber mit Unsicherheit in der Anwendung verbindet. Diese Ambivalenz deutet darauf hin, dass der reine Kontakt mit solchen Strukturen im Unterricht nicht ausreicht, sondern ihre didaktische Aufbereitung entscheidend für den Lernerfolg ist.

Ergänzend hierzu ergaben die offenen Fragen, dass viele Studierende den Unterricht als zu stark auf traditionelle Grammatik und Übersetzung fokussiert empfinden. Phraseologische Phänomene würden, so die Einschätzung der Befragten, meist nur am Rande behandelt und blieben daher für sie schwer greifbar. Lehrkräfte bestätigten in begleitenden Gesprächen diesen Eindruck und verwiesen auf das Fehlen geeigneter Materialien in den gängigen Lehrwerken.

Diese Befunde sind zwar nicht repräsentativ, liefern jedoch erste empirische Evidenz für eine zentrale These dieses Beitrags: Phrasemkonstruktionen werden von Lernenden zwar als charakteristische und potenziell nützliche Einheiten wahrgenommen, ihre produktive Beherrschung ist jedoch ohne gezielte didaktische Unterstützung kaum zu erwarten. Damit wird deutlich, dass künftige Forschung nicht nur die Erwerbsprozesse im Detail untersuchen, sondern auch methodische Strategien entwickeln muss, die eine systematische Integration von Phrasemkonstruktionen in den DaF-Unterricht in Albanien ermöglichen.

V. Methodische Zugänge zur Didaktisierung von Phrasemkonstruktionen

Die im empirischen Teil gewonnenen Befunde verdeutlichen, dass albanische Lernende zwar ein hohes Interesse an Phrasemkonstruktionen zeigen, ihre produktive Beherrschung jedoch durch Unsicherheit, Materialmangel und mangelnde Visualisierung gehemmt wird. Daraus ergibt sich die Notwendigkeit, didaktische Zugänge zu entwickeln, die das Potenzial dieser hybriden Einheiten gezielt nutzbar machen. Im Folgenden werden drei komplementäre Ansätze skizziert, die sowohl an theoretische Überlegungen als auch an die empirischen Ergebnisse anschließen: *korpusbasierte Selektion, multimodale Visualisierung* und *aufgabenorientierte Integration.*

a) Korpusbasierte Selektion

Die Auswahl geeigneter Phrasemkonstruktionen darf nicht auf subjektiven Entscheidungen oder bloßen Intuitionen von Lehrenden beruhen, sondern sollte sich auf empirisch abgesicherte Daten stützen. Sprachkorpora wie DWDS oder DeReKo ermöglichen es, sowohl die Frequenz als auch die Gebrauchsdomänen von Konstruktionen systematisch zu erfassen. Auf dieser Grundlage lässt sich bestimmen, welche Phrasemkonstruktionen in der Alltagskommunikation tatsächlich relevant sind. Wie bereits Dobrovol'skij (2011) und Mellado Blanco (2022) anhand korpusgestützter Analysen zeigen konnten, gehören Muster wie *X ist X* (*Kind ist Kind, Recht ist Recht*), adversative Wendungen wie *Komm mir nicht mit …* oder rhetorische Fragen wie *Wer, wenn nicht …* zu den am häufigsten belegten und didaktisch besonders ergiebigen Strukturen. Ihre Einbindung in den Fremdsprachenunterricht erscheint daher besonders sinnvoll, da sie Lernenden ein Repertoire vermittelt, das einerseits empirisch fundiert und andererseits unmittelbar kommunikativ einsetzbar ist.

b) Multimodale Visualisierung

Die Ergebnisse der Befragung in Tirana haben deutlich gezeigt, dass Lernende den größten Nutzen in der visuellen Aufbereitung von Phrasemkonstruktionen sehen. Multimodale Visualisierungen – etwa in Form von Diagrammen, Infografiken oder kurzen Comics – können die Schnittstelle zwischen Form und Bedeutung verdeutlichen und so die kognitive Verankerung im mentalen Lexikon erleichtern. Besonders instruktiv ist beispielsweise die Konstruktion *X ist X*, die semantisch für Identität und Unveränderbarkeit steht (*Kind ist Kind*, *Recht ist Recht*). Durch eine schematische Darstellung, in der beide Slots [X] und [X] gleich besetzt werden, wird Lernenden sofort ersichtlich, dass der kommunikative Effekt nicht auf inhaltlicher, sondern auf

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formelhafter Wiederholung beruht. Eine begleitende Illustration – etwa eine einfache Zeichnung von spielenden Kindern zu *Kind ist Kind* – kann diese Funktion zusätzlich visuell verankern und die pragmatische Bedeutung („Kinder verhalten sich nun einmal wie Kinder") intuitiv erfahrbar machen.



Abbildung 1: Eigene Illustration (KI-gestützt).

Ein weiteres Beispiel ist das adversative Muster *Komm mir nicht mit …*, das im Deutschen häufig zur Abwehr von Argumenten oder Erwartungen genutzt wird. Hier könnte eine Infografik die feste Komponente (*Komm mir nicht mit …*) vom offenen Slot (z. B. *Ausreden*, *Theorien*, *Kleinigkeiten*) trennen und so die produktive Variationsmöglichkeit veranschaulichen.

Durch solche multimodalen Darstellungen erkennen Lernende auf einen Blick, welche Elemente feststehen und wo Variation möglich ist. Zudem eröffnen digitale Tools wie interaktive Whiteboards, Quiz-Apps oder E-Learning-Plattformen neue Möglichkeiten, Visualisierungen dynamisch einzusetzen, Lernprozesse zu personalisieren und die Motivation der Studierenden nachhaltig zu steigern.

c) Aufgabenorientierte Integration

Die korpusbasierte Auswahl und multimodale Visualisierung entfalten ihr volles didaktisches Potenzial nur dann, wenn sie durch handlungsorientierte Aufgabenformate ergänzt werden. Entscheidend ist, dass Lernende nicht bei der rezeptiven Wahrnehmung stehen bleiben, sondern aktiv in die Produktion von Phrasemkonstruktionen einbezogen werden. Hierfür bieten sich verschiedene methodische Szenarien an:

So können *Lückentexte* eingesetzt werden, um die kontrollierte Besetzung der Slots zu üben (z. B. „___ ist ___" → *Kind ist Kind*). *Rollenspiele* hingegen ermöglichen den spontanen Einsatz pragmatisch markierter Wendungen, etwa in konfliktiven Gesprächssituationen (*Komm mir nicht mit Ausreden!*). Auch *kreative Schreibaufgaben* haben sich als wirksam erwiesen, da sie Lernende anregen, Konstruktionen in eigene kurze Texte einzubetten. Schließlich tragen *kontrastive Übungen* dazu bei, Parallelen und Divergenzen zwischen dem Deutschen und dem Albanischen sichtbar zu machen, etwa bei Formeln wie *Wie gewonnen, so zerronnen ↔ Si fitoi, ashtu humbí*.

Durch die Kombination dieser Formate wird gewährleistet, dass Phrasemkonstruktionen nicht nur als feste sprachliche Muster erkannt, sondern auch produktiv in den individuellen Ausdruck der Lernenden integriert werden.

d) Zwischenfazit

Diese drei methodischen Zugänge bilden ein sich ergänzendes Instrumentarium, das auf die im empirischen Teil identifizierten Bedürfnisse reagiert. Während die *korpusbasierte Selektion* für Relevanz und Authentizität sorgt, gewährleistet die *multimodale Visualisierung* Verständlichkeit und kognitive Verankerung. Die *aufgabenorientierte Integration* schließlich macht den entscheidenden Schritt von der Theorie zur Praxis, indem sie Lernenden ermöglicht, Phrasemkonstruktionen in realitätsnahen Situationen einzusetzen. Damit eröffnet sich für den DaF-Unterricht in Albanien die Chance, phraseologische Kompetenz nicht nur punktuell, sondern systematisch und nachhaltig aufzubauen.

VI. Didaktische Innovationen: Phrasemkonstruktionen als Brücke zwischen Sprachbewusstheit und Sprachproduktion

Die in den vorangehenden Abschnitten dargestellten theoretischen, didaktischen und empirischen Überlegungen machen deutlich, dass Phrasemkonstruktionen nicht allein als zusätzliche phraseologische Einheiten in den DaF-Unterricht integriert werden sollten, sondern dass sie einen *innovativen Ansatzpunkt für die Förderung sprachlicher Handlungskompetenz* bieten. Ihr besonderer Wert liegt darin, dass sie Lernenden ermöglichen, zugleich ein vertieftes Bewusstsein für sprachliche Strukturen zu entwickeln und diese in authentischer Kommunikation produktiv einzusetzen. Die hybride Natur von Phrasemkonstruktionen – teils feste Struktur, teils offene Variabilität – eröffnet ein Spannungsfeld zwischen *Analyse* und *Handeln*, das im Unterricht didaktisch fruchtbar gemacht werden kann. Einerseits führt die explizite Auseinandersetzung mit Slots, festen Elementen und pragmatischen Funktionen zu einer gesteigerten *Sprachbewusstheit:* Lernende erkennen, welche lexikalischen Besetzungen idiomatisch akzeptabel sind (*Kind ist Kind, Recht ist Recht, Wie gut ist gut genug*), und wo Abweichungen unnatürlich wirken würden. Andererseits eröffnet die produktive Arbeit mit solchen Mustern – sei es in Rollenspielen, Schreibaufgaben oder spontanen Dialogen – konkrete Möglichkeiten, sprachliche Routinen in der Praxis zu verankern.

Darüber hinaus verfügen Phrasemkonstruktionen über ein hohes *Potenzial zur Entwicklung*

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kommunikativer Strategien. Wer ein Muster wie *Komm mir nicht mit …* beherrscht, kann kommunikative Lücken flexibel schließen, indem er es je nach Kontext mit verschiedenen Slot-Füllungen verbindet (*Komm mir nicht mit Ausreden!*, *Komm mir nicht mit solchen Geschichten!*). Damit wird Sprache nicht nur als System, sondern als *Handlungsressource* erfahrbar.

Ein weiterer innovativer Aspekt betrifft die *interkulturelle Sensibilisierung*. Viele Phrasemkonstruktionen transportieren kulturspezifische Bewertungen und pragmatische Implikaturen. Im Vergleich zwischen Deutsch und Albanisch wird deutlich, dass Strukturen wie *Wie gewonnen, so zerronnen* und *Si erdhi, ashtu shkoi* zwar strukturell ähnlich sind, aber in unterschiedlichen kulturellen Kontexten leicht divergierende Konnotationen tragen. Die Thematisierung solcher Unterschiede im Unterricht führt nicht nur zu sprachlicher Präzision, sondern auch zu einem tieferen Verständnis kultureller Perspektiven – ein zentrales Bildungsziel des heutigen Fremdsprachenlernens.

Nicht zuletzt eröffnet der Einsatz von *digitalen Medien* neue Dimensionen für die Didaktisierung. Lernplattformen, Quiz-Apps oder Gamification-Ansätze können die Arbeit mit Phrasemkonstruktionen interaktiv und individuell gestalten. So können Lernende beispielsweise Slot-Füllungen in digitalen Übungen kombinieren, in virtuellen Dialogen Rückmeldungen erhalten oder in kollaborativen Schreibprojekten neue Konstruktionen ausprobieren. Erste Erfahrungen aus Pilotprojekten an der Universität Tirana im Jahr 2024 haben gezeigt, dass Studierende die visuelle und spielerische Aufbereitung als besonders hilfreich empfinden, da sie eine schnelle Erfassung der Struktur-Semantik-Kopplung erlaubt und zugleich die Motivation erhöht.

Zusammenfassend lässt sich festhalten, dass Phrasemkonstruktionen eine *didaktische Brücke* bilden: Sie verbinden die analytische Dimension des Sprachlernens mit der performativen Dimension des Sprachgebrauchs. Indem sie Lernenden sowohl ein Werkzeug zur Reflexion als auch zur spontanen Kommunikation bieten, leisten sie einen Beitrag zu einem *ganzheitlichen Fremdsprachenunterricht*, der kognitive, pragmatische und interkulturelle Kompetenzen gleichermaßen fördert.

VII. Vergleichende und Interlinguale Dimension: Deutsch–Albanisch

Die bisherige Analyse hat verdeutlicht, dass Phrasemkonstruktionen nicht nur aus kognitiv-pragmatischer Sicht eine besondere Bedeutung haben, sondern dass auch ihre *interlinguale Dimension* für den Fremdsprachenunterricht ausschlaggebend ist. Da Lernende neue sprachliche Strukturen in der Regel in Relation zu ihrer Erstsprache interpretieren, bietet gerade die kontrastive Perspektive eine wertvolle Möglichkeit, Gemeinsamkeiten und Unterschiede bewusst zu machen und produktiv zu nutzen.

Im Falle des Deutschen und Albanischen zeigt sich, dass zahlreiche Phrasemkonstruktionen *strukturell und semantisch äquivalente Entsprechungen* aufweisen. So entspricht *Kind ist Kind* unmittelbar dem albanischen *Fëmija është fëmijë*, während *Recht ist Recht* mit *E drejta është e drejtë* und *Wie gewonnen, so zerronnen* mit *Si erdhi, ashtu shkoi* übersetzt werden kann. Diese Parallelen erleichtern den Lernenden den Zugang erheblich, da sie an vertraute Muster aus der Erstsprache anknüpfen können und so einen positiven Transfer erleben.

Gleichzeitig treten deutliche *semantische und pragmatische Divergenzen* zutage. Konstruktionen wie *Das ist zum Verrücktwerden* haben im Albanischen keine feste, etablierte Phrasemkonstruktion als Äquivalent, sondern werden idiomatisch frei wiedergegeben (*Të çmend fare!*). Ähnliches gilt für *Komm mir nicht mit Ausreden!*, das zwar sinngemäß mit *Mos më dil me justifikime!* übertragen werden kann, im Albanischen jedoch nicht den Status einer festen Konstruktion besitzt. Solche Unterschiede verdeutlichen, dass 1:1-Übertragungen nicht immer möglich sind und dass Lernende für die pragmatische Funktion einer Konstruktion sensibilisiert werden müssen, auch wenn die formale Struktur in der Erstsprache fehlt.

In der Unterrichtspraxis lassen sich hieraus mehrere Beobachtungen ableiten. Studierende in Albanien neigen dazu, deutsche Phrasemkonstruktionen entweder wörtlich ins Albanische zu übertragen, auch wenn diese dort unidiomatisch wirken würden, oder umgekehrt idiomatische Wendungen der Erstsprache unreflektiert ins Deutsche zu übertragen. Besonders problematisch sind dabei *evaluative und ironische Funktionen*, da diese häufig stark kulturgebunden sind und in der Zielsprache andere Konventionen folgen.

Das didaktische Potenzial der kontrastiven Arbeit liegt daher nicht nur in der Förderung des positiven Transfers, sondern ebenso in der *Reduktion von Interferenzfehlern* und der *Stärkung interkultureller Kompetenz*. Indem Lernende erkennen, dass *Wie gewonnen, so zerronnen* und *Si erdhi, ashtu shkoi* zwar denselben Gedanken ausdrücken, aber in leicht unterschiedlicher Bildhaftigkeit, entwickeln sie ein Bewusstsein für die kulturelle Einbettung sprachlicher Routinen. In gleicher Weise können sie verstehen, warum ironische Übertreibungen wie *Dann bin ich die Königin von Saba* im Albanischen nicht ohne Weiteres übernommen werden können, sondern eine funktionale Umschreibung erfordern.

Für den DaF-Unterricht in Albanien ergibt sich daraus die Notwendigkeit einer systematischen kontrastiven Didaktisierung. Diese sollte einerseits die bestehenden strukturellen Äquivalenzen gezielt nutzen,

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um Lernenden Sicherheit zu vermitteln, und andererseits die Divergenzen thematisieren, um metasprachliches Bewusstsein und interkulturelle Sensibilität zu fördern. Auf diese Weise können Phrasemkonstruktionen nicht nur als sprachliche Formen, sondern auch als *Spiegel kultureller Denk- und Bewertungsmuster* erfahrbar gemacht werden.

VIII. Schlussfolgerungen und Ausblick

Die vorliegende Untersuchung hat gezeigt, dass Phrasemkonstruktionen eine bislang unterschätzte, zugleich aber hoch relevante Einheitengruppe innerhalb der Phraseodidaktik darstellen. Sie bewegen sich im Grenzbereich zwischen Phraseologie und Konstruktionsgrammatik und zeichnen sich durch eine doppelte Natur aus: einerseits durch ihre feste syntaktische Struktur, andererseits durch ihre lexikalische Offenheit. Diese Eigenschaften verleihen ihnen ein besonderes didaktisches Potenzial, das im Fremdsprachenunterricht systematisch genutzt werden sollte.

Für den Unterricht Deutsch als Fremdsprache in Albanien ergeben sich daraus mehrere zentrale Schlussfolgerungen. Erstens bieten Phrasemkonstruktionen Lernenden die Möglichkeit, kommunikative Routinen zu internalisieren, die sowohl flexibel als auch idiomatisch einsetzbar sind. Sie leisten damit einen wesentlichen Beitrag zur Förderung der phraseologischen Kompetenz als Teil der kommunikativen Kompetenz. Zweitens erfordert ihre erfolgreiche Didaktisierung den Einsatz von multimodalen Visualisierungen und authentischen Kontexten, die die Struktur-Semantik-Kopplung verdeutlichen und die pragmatische Funktion transparent machen. Drittens kommt der interlingualen Dimension besondere Bedeutung zu: Der Vergleich mit dem Albanischen zeigt, dass einerseits zahlreiche Strukturen leicht übertragbar sind, andererseits jedoch divergente Muster existieren, die als Lernanlass genutzt werden können und so zu einer Sensibilisierung für sprachliche und kulturelle Unterschiede beitragen.

Die empirische Pilotstudie an der Universität Tirana hat verdeutlicht, dass Lernende Phrasemkonstruktionen zwar als charakteristisch und interessant wahrnehmen, zugleich jedoch Unsicherheit bei deren produktiver Anwendung empfinden. Besonders betont wurde der Bedarf an visueller Unterstützung sowie an gezielten Materialien, die über traditionelle Grammatik- und Übersetzungsansätze hinausgehen. Diese Befunde unterstreichen, dass die Integration von Phrasemkonstruktionen in den DaF-Unterricht nicht nur wünschenswert, sondern notwendig ist, um den Lernenden ein realitätsnahes, idiomatisches und kulturell reflektiertes Sprachhandeln zu ermöglichen.

Für die zukünftige Forschung und Praxis ergeben sich drei zentrale Perspektiven. Erstens sollten empirische Studien mit größeren und differenzierteren Lernergruppen durchgeführt werden, um Erwerbsprozesse, interlinguale Einflüsse und methodische Wirksamkeit systematisch zu erfassen. Zweitens ist die Entwicklung von Lehrmaterialien erforderlich, die Phrasemkonstruktionen explizit berücksichtigen, visuell aufbereiten und in handlungsorientierte Aufgabenformate einbinden. Drittens gilt es, digitale Innovationen stärker einzubeziehen: E-Learning-Plattformen, Gamification-Ansätze und KI-gestützte Lernumgebungen bieten vielfältige Möglichkeiten, um die Vermittlung interaktiv und nachhaltig zu gestalten.

Zusammenfassend lässt sich festhalten, dass Phrasemkonstruktionen eine didaktische Brücke zwischen Sprachbewusstheit und Sprachproduktion darstellen. Sie ermöglichen es, sprachliche Strukturen zu reflektieren und zugleich in authentischen kommunikativen Situationen produktiv anzuwenden. Ihre systematische Integration in den DaF-Unterricht in Albanien eröffnet nicht nur neue Wege für die Förderung phraseologischer Kompetenz, sondern trägt auch zu einer umfassenderen interkulturellen Bildung bei. Damit leisten Phrasemkonstruktionen einen doppelten Beitrag: Sie erweitern die theoretische Fundierung der Phraseodidaktik und eröffnen zugleich konkrete Perspektiven für eine innovative und zukunftsorientierte Fremdsprachenvermittlung.

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Agentive Semiotics as a Methodological Framework for a Pedagogy of Understanding

By Ausberto Aguilar Challapa

Abstract- This article proposes agentive semiotics as a methodological framework for a pedagogy of understanding that empowers student agency and reconfigures the teaching role. From a perspective that conceives meaning as the result of the interaction between agent, agenda, and context, it critiques applicationism, the commercial orientation of materials, and the uncritical adoption of non-situated models for limiting critical thinking and self-regulation. It proposes an analytical model that integrates cognitive, affective, and situational dimensions, promoting the de-automatization of practices, the formulation of meaningful questions, and the development of rhizomatic "lines of flight" that open up creative and collective learning possibilities. The proposal culminates in strategies to anchor understanding in lived experience and narrative, understanding education as a living, critical, and humanized process, capable of transforming both pedagogical practices and the subjectivities that inhabit them.

Keywords: agentive semiotics, pedagogy of understanding, student agency, situated models, deautomatization, lines of flight, narrationality.

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Agentive Semiotics as a Methodological Framework for a Pedagogy of Understanding

La Semiótica Agentiva como Marco Metodológico para una Pedagogía de la Comprensión

Ausberto Aguilar Challapa

Resumen- Este artículo propone la semiótica agentiva como un marco metodológico para una pedagogía de la comprensión que potencie la agencia estudiantil y reconfigure el rol docente. Desde una perspectiva que concibe el sentido como resultado de la interacción entre agente, agenda y contexto, se critica el aplicacionismo, la orientación comercial de los materiales y la adopción acrítica de modelos no situados, por limitar el pensamiento crítico y la autorregulación. Se plantea un modelo de análisis que integra dimensiones cognitivas, afectivas y situacionales, promoviendo la desautomatización de prácticas, la formulación de preguntas significativas y el desarrollo de "líneas de fuga" rizomáticas que abran posibilidades creativas y colectivas de aprendizaje. La propuesta culmina en estrategias para anclar la comprensión en la experiencia vivida y la narracionalidad, entendiendo la educación como un proceso vivo, crítico y humanizado, capaz de transformar tanto las prácticas pedagógicas como las subjetividades que las habitan.

Palabras clave: semiótica agentiva, pedagogía de la comprensión, agencia estudiantil, modelos situados, desautomatización, líneas de fuga, narracionalidad.

Abstract- This article proposes agentive semiotics as a methodological framework for a pedagogy of understanding that empowers student agency and reconfigures the teaching role. From a perspective that conceives meaning as the result of the interaction between agent, agenda, and context, it critiques applicationism, the commercial orientation of materials, and the uncritical adoption of non-situated models for limiting critical thinking and self-regulation. It proposes an analytical model that integrates cognitive, affective, and situational dimensions, promoting the de-automatization of practices, the formulation of meaningful questions, and the development of rhizomatic "lines of flight" that open up creative and collective learning possibilities. The proposal culminates in strategies to anchor understanding in lived experience and narrative, understanding education as a living, critical, and humanized process, capable of transforming both pedagogical practices and the subjectivities that inhabit them.

Keywords: agentive semiotics, pedagogy of understanding, student agency, situated models, deautomatization, lines of flight, narrationality.

Author: The Author holds a degree in Communication Sciences and is Currently Pursuing a Master's Degree Related to AI. Bolivia.
e-mail: ausbertoaguilar3000@gmail.com
https://orcid.org/0009-0008-4469-4274

Introducción

En el aula contemporánea conviven dos fuerzas en tensión: la urgencia de resultados medibles y la necesidad humana de comprender. Entre libros de texto diseñados para seducir y rutinas didácticas que parecen inamovibles, el aprendizaje corre el riesgo de reducirse a procedimientos sin alma. Sin embargo, la experiencia educativa sigue siendo una escena viva en la que docentes y estudiantes, con sus cuerpos, expectativas y afectos, negocian a diario lo que cuenta como conocimiento. Este trabajo parte de esa escena: la comprensión como dación de sentido situada, más que como acumulación de información.

El problema que orienta esta investigación es claro: ¿cómo ofrecer un marco metodológico que potencie la agencia estudiantil y desautomatice las prácticas, trascendiendo el aplicacionismo y los modelos no situados? La semiótica agentiva propone una respuesta al desplazar el foco desde el signo hacia el agente y su agenda. Comprender, aquí, implica actuar con flexibilidad y criterio, articular lo percibido y lo pensado, y ejercer la capacidad de orientar la propia acción en contextos reales. Frente a discursos que trivializan el lenguaje como mero instrumento, afirmamos su carácter constitutivo: en la semiosis, quien habla-interpreta se juega a sí mismo.

El objetivo general es desarrollar un modelo de análisis semiótico-agentivo que, atendiendo a la animación, la situacionalidad, la atención y las agendas de los actores, permita comprender y optimizar prácticas pedagógicas para una pedagogía de la comprensión. Este propósito se vuelve impostergable ante tres obstáculos persistentes: el aplicacionismo que fragmenta y superficializa, la orientación comercial que estetiza sin profundizar, y la adopción acrítica de marcos universales que desatienden las condiciones locales de aprendizaje.

La apuesta teórica-metodológica se traduce en una reconfiguración del rol docente como mediador de preguntas significativas, en la promoción de perfiles agentivos con estrategias de procesamiento profundo y en la apertura de "líneas de fuga" rizomáticas que desestratifican lo escolar. Se propone, además, integrar la narracionalidad y la experiencia encarnada para

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anclar el sentido en el aquí y ahora del aprendizaje, ampliando la potencia interpretativa y la autorregulación.

El artículo se organiza en tres movimientos: fundamentos conceptuales de la semiótica agentiva y la agencia en educación; crítica a discursos y prácticas que inhiben el agenciamiento; y un modelo aplicable al análisis y rediseño de experiencias didácticas. Con ello, se busca ofrecer un horizonte operativo para transformar el aula en un espacio de comprensión activa y emancipadora.

I. Fundamentos Conceptuales

Este primer apartado desarrolla los fundamentos teóricos esenciales para comprender cómo la semiótica agentiva y el concepto de agencia (tanto humana como docente) se articulan en el ámbito educativo. Así, estas bases permiten analizar la dación de sentido, el papel activo de los agentes y las condiciones que favorecen la autonomía, la intencionalidad y la autorregulación en los procesos de aprendizaje, sentando así el marco conceptual para una pedagogía centrada en la comprensión y la agencia estudiantil.

a) La Semiótica Agentiva: Agente, Agenda y Dación de Sentido

La semiótica agentiva es una propuesta teórica alternativa que busca desentrañar el fenómeno de la significación, sosteniendo que esta no reside intrínsecamente en los signos u objetos, sino que emerge de la relación entre un agente y su agenda (Niño, 2015, p. 25). En este sentido, la dación de sentido no es una propiedad estática, sino más bien una actividad dinámica que un agente lleva a cabo. Por lo tanto, el estudio de los signos se convierte en un punto de llegada, no de partida, que prioriza la indagación sobre la constitución de los agentes y las agendas, y las condiciones que permiten el despliegue de la capacidad de actuar, es decir, la agencia, para la circulación de sentido (Niño, 2015, p. 25). La semiótica agentiva es un proyecto teórico que explora las condiciones que posibilitan la circulación de sentido en los agentes humanos.

En este enfoque, un agente es quien realiza una acción, y una agenda es el objetivo o resultado que ese agente busca alcanzar con lo que hace (Niño, 2015). La semiótica agentiva propone una clasificación de diferentes tipos de agencia, distinguiendo entre la agencia intrínseca (propiamente humana) y la agencia derivada (secundaria, dependiente de la agencia intrínseca).

Además, retoma la propuesta teórica de Niño (2015) para explicar tanto la agencia "como si" como la agencia aumentada (Mendoza-Collazos y Zlatev, 2022), y presenta una perspectiva novedosa sobre la agencia de los artefactos. Esta aproximación se fundamenta en la capacidad enactiva del agente, es decir, cómo el cuerpo vivido estructura el sentido y cómo la experiencia es una anticipación extendida en el tiempo (Husserl; Merleau-Ponty, como se citan en Niño, 2015, p. 21-22).

La dación de sentido se concibe como un proceso continuo y permanente, se considera pre-lingüístico y profundamente arraigado en la experiencia (Mendoza Collazos, 2015). Este proceso se despliega en dos dimensiones analíticamente distinguibles: construcción e integración (Niño, 2015).

La construcción implica el reclutamiento (acceso, recuperación, activación, creación y mantenimiento de la arquitectura temática del agente) y el *construal* (la forma en que esta información es interpretada). Dicha arquitectura temática incluye información de enacciones básicas y cognitivas, así como datos de diversas clases de memoria, organizadas en dominios y Modelos Cognitivos Idealizados (MCI), con diferentes grados de saliencia semántica. El entrelazamiento de conceptos y la habituación de los hábitos agentivos resultan cruciales, ya que el *atrincheramiento* de un concepto permite una respuesta más fácil ante situaciones comparables.

Para la semiótica agentiva, el *sentido agentivo* es configurado por las respuestas en curso de un agente animado, situado y atento (Niño, 2015). Estas respuestas tienen un carácter cineto-perceptual, afectivo, espacial, temporal e intersubjetivo (animación), y se engranan bajo una cierta modalización temática, y se anidan y recuperan según un grado de atrincheramiento (situacionalidad).

Esta semiótica agentiva distingue entre una *ontología agentiva,* que abarca la vasta "selva ontológica" de ítems a los que se les puede dar sentido (desde un átomo hasta los significados y las ideas), incluyendo tanto ítems reales como ficticios, así como procesos, ideas o eventos (Niño, 2015). Y así también una *semántica agentiva,* que describe las condiciones bajo las cuales un agente atribuye sentido a dicha ontología, a su organización y al efecto esperable y efectivo en la experiencia. Al integrar la significación con la cognición, la semántica agentiva se alinea profundamente con la agencia primaria y operativa del sujeto, a diferencia de los enfoques estructuralistas o formalistas que no la tienen en cuenta.

En efecto, la semiótica agentiva diferencia dos aspectos clave. Por un lado, existe una ontología agentiva, que se refiere a la variedad de cosas a las que se puede dar sentido, ya sean reales o imaginarias, objetos, ideas, procesos o eventos. Por otro lado, está la semántica agentiva, que describe cómo y en qué condiciones una persona atribuye significado a esas cosas, cómo las organiza y cómo esto impacta en su experiencia. Al juntar la manera en que damos significado y la forma en que pensamos, la semántica agentiva se conecta directamente con la capacidad

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activa y fundamental de cada persona, esto es distinto de otros enfoques que solo consideran las estructuras o reglas, pero no la experiencia del sujeto.

b) La Agencia Humana y Docente en Contextos Educativos

El concepto de *agencia humana* es fundamental para comprender la capacidad inherente del ser humano de *actuar intencionalmente y lograr propósitos o metas guiadas por la razón.* Esta capacidad es un producto complejo que integra señales eferentes, retroalimentación sensorial (aferente) y retroalimentación intencional (perceptual) (Gallagher, 2007, como se cita en Zavala y Castañeda, 2014, p. 99, 182). En el ámbito educativo, la agencia humana se manifiesta como un conjunto de capacidades personales, académicas y de interacción social que el estudiante emplea para alcanzar sus objetivos escolares y mejorar sus logros.

Las primeras aproximaciones pedagógicas sistemáticas, como las de Dewey (1916, 2004) y la "Escuela Nueva", ya reconocían la importancia de centrar el aprendizaje en la acción y los intereses del alumno, aunque las acciones de aprendizaje aún recaían en la responsabilidad del docente, no siendo plenamente agentivas todavía por parte del estudiante.

Un avance relevante se observa en el enfoque de la Enseñanza Orientada a la Acción (Action-Based Teaching), en el que Ahearn (2001) define la agencia como una capacidad para actuar que está mediada por factores socioculturales. Este modelo fomenta que los estudiantes tengan un papel activo y que el aprendizaje se organice en torno a la producción de acciones acordadas conjuntamente (entre docentes y estudiantes).

Esta propuesta parte del supuesto de que existe control sobre la propia conducta, favorecido por la autorregulación, la colaboración en acciones interdependientes y la responsabilidad que surge de la propia conciencia del estudiante. Así se reconoce que la agencia estudiantil es una capacidad, pero también resalta que no se trata solo de una característica individual, sino de una acción que depende de la interacción, donde el profesorado cumple el rol de mediador.

Desde la psicología de la educación, la agencia se ha vinculado a conceptos como la voluntad, la intencionalidad, la iniciativa, la autonomía, la motivación intrínseca y, centralmente, la *autorregulación académica.* La autorregulación implica que el estudiante, apoyado por el docente, es capaz de controlar su propio proceso formativo, lo que requiere un conocimiento metacognitivo de lo que se hace y se sabe (García, 2012, como se cita en Zavala y Castañeda, 2014, p. 100, 186).

La "agencia académica" se refiere a los componentes cognitivos, autorregulatorios, motivacionales y atribucionales que posibilitan que el estudiante tenga un papel activo en aprendizajes complejos (Castañeda, Peñalosa y Austria, como se cita en Zavala y Castañeda, 2014, p. 101, 187). Algunas investigaciones han identificado perfiles de estudiantes agentivos (con alto nivel de agencia) y no agentivos (con bajo nivel), mostrando que los primeros poseen creencias epistemológicas reflexivas, control ejecutivo y utilizan estrategias cognitivas profundas, mientras que los segundos exhiben creencias ingenuas y estrategias superficiales (Castañeda et al., 2012, como se cita en Zavala y Castañeda, 2014, p. 101, 189). Por tanto, es necesario fomentar la agencia para que los estudiantes construyan, evalúen y modifiquen sus propias acciones de aprendizaje.

Albert Bandura propone tres modos de agencia: personal, mediada y colectiva (Maytorena et al., 2020). La agencia personal, a su vez, abarca la intencionalidad (propósitos y estrategias), la previsión (establecimiento de metas y anticipación de resultados), la autorreactividad (capacidad de motivar y regular la ejecución) y la autorreflexión (metacognición sobre pensamientos y acciones académicas).

La agencia mediada se refiere a la percepción del estudiante sobre el uso de estrategias instruccionales por parte del profesor y la importancia del apoyo económico para el auto-desarrollo. Finalmente, la agencia colectiva implica la participación conjunta de compañeros de aprendizaje, donde el logro de metas académicas no solo depende del esfuerzo individual, sino también de la colaboración con pares y la mediación docente.

El papel de la agencia docente implica repensar tanto los enfoques de enseñanza como el desarrollo profesional (Olsen y Mcintosh, 2024). Así las herramientas pedagógicas deben ajustarse a las capacidades de quienes enseñan, a las características de quienes aprenden y a los objetivos educativos. De esta manera, no solo se busca fortalecer las habilidades pedagógicas, sino también lograr que el profesorado adopte de manera significativa las herramientas que favorecen un aprendizaje relevante.

Un ejemplo de innovación pedagógica lo ofrece la Comunidad Educativa Nina Pacha, inspirada en el modelo Waldorf, la cual prioriza el desarrollo integral de las personas y asigna al profesorado el papel de una autoridad que inspira admiración. En este enfoque, la función del docente consiste en acercar el conocimiento al estudiantado y en ser un “intelectual transformativo” (Giroux, 2003, como se cita en Noboa, 2019, p. 27). Esto implica que quienes enseñan deben fomentar la capacidad crítica y la acción en los estudiantes, así como participar activamente en el diseño de instrumentos y prácticas pedagógicas.

Otro ejemplo de los procesos de agenciamiento social y educativo son también los documentados en el Instituto Superior Intercultural

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Ayuuk (ISIA) en Oaxaca, que ejemplifican cómo actores comunitarios y redes extralocales articulan una agenda a favor del reconocimiento de la diversidad y los derechos de los pueblos indígenas, reconociendo múltiples formas de conocimiento y promoviendo el diálogo (Bermúdez, 2020).

c) *La "Pedagogía de la Comprensión": Un Marco de Dación de Sentido*

La "pedagogía de la comprensión" propone transformar el aprendizaje, yendo más allá de la simple acumulación de información y más bien avanzar para fomentar la agencia y el pensamiento crítico en el estudiantado. Este enfoque diferencia claramente entre "conocer" y "comprender": mientras conocer significa poseer información, comprender implica ser capaz de pensar, decidir y actuar con flexibilidad a partir de ese conocimiento (Perkins, 1999, como se cita en Varios, 2023, p. 79, 397). Para alcanzar la comprensión profunda, las actividades pedagógicas deben ir desde lo más sencillo (como observar, reconocer o comparar) hasta lo más complejo, como argumentar, relacionar o explicar.

La semiótica juega un papel crucial en esta pedagogía, ya que, al preguntarse por el "porqué" de las prácticas educativas, ayuda a *construir argumentos que justifican las características de una propuesta de enseñanza* y cómo estas contribuyen a la relación de los sujetos con el conocimiento, con los demás y consigo mismos.

Además, la semiótica permite analizar los procesos de significación que emergen de la interpretación y decodificación de los mensajes educativos, llenando un vacío en las ciencias de la educación al conceptualizar el signo como mediador en la comprensión del mundo y la adquisición de aprendizajes. (Peirce, 1894, como se cita en Vicino, 2023).

Un desafío en el ámbito educativo es la automatización de las prácticas, donde las acciones se vuelven habituales e inconscientes (Shklovski, 1916, como se cita en Soria, 2023, p. 60). Los manuales escolares, por ejemplo, a menudo reducen la importancia de las categorías teóricas, priorizando actividades motivadoras pero superficiales que no favorecen la comprensión profunda. Esto se ve exacerbado por la noción simplista de que el lenguaje sirve únicamente para "reflejar la realidad" (Copes y Canteros, 2014, como se citan en *Gastaldello, et al.*, 2023, p. 53), lo que obtura la pluralidad de interpretaciones y reduce los textos literarios a fines puramente utilitarios. La pedagogía de la comprensión, con el apoyo de la semiótica, busca desnaturalizar estas prácticas, invitando a la duda legítima como punto de partida para la investigación y la construcción de preguntas significativas.

En este contexto, la semiótica aplicada a la educación impulsa una mirada crítica hacia el entorno y la creación de recursos educativos que, alineados con sus principios, logren captar el interés y la curiosidad del estudiante. Se entiende la semiótica como una competencia investigativa y significativa, capaz de ampliar la comprensión de su naturaleza y alcance. Además, este enfoque contribuye a mejorar la educación mediante nuevas concepciones lingüísticas, orientando al estudiante a observar, cuestionar y reflexionar, y favoreciendo así una integración profunda de la comprensión en la práctica pedagógica.

Por tanto, la pedagogía de la comprensión, nutrida por la semiótica agentiva, busca optimizar las prácticas pedagógicas y potenciar la agencia estudiantil, transformando el aula en un espacio de genuina dación de sentido. La teoría histórico-cultural de la actividad, que concibe el aprendizaje como producto de interacciones y colaboraciones, refuerza esta visión, sugiriendo la creación de redes de aprendizaje que trascienden los límites institucionales de la escuela.

II. Crítica a los Discursos y Prácticas Educativas Predominantes: El Desafío del Agenciamiento Semiótico

El reto principal es reconocer y analizar cómo se trata el agenciamiento semiótico en los discursos y prácticas educativas actuales, señalando aquellas omisiones que dificultan su desarrollo. La crítica, en este apartado, se dirige a las lógicas "aplicacionistas" y la "automatización" en la enseñanza, que impiden una comprensión profunda, así como el fortalecimiento de la agencia estudiantil y del pensamiento crítico.

Este obstáculo se agrava por el enfoque comercial que se imprime a los materiales educativos y la adopción de modelos teóricos poco adaptados a la realidad escolar, que simplemente prefieren lo superficial sobre el aprendizaje significativo. Así, se limita el avance hacia una pedagogía de la comprensión que favorezca realmente la formación integral de los estudiantes.

a) *El "Aplicacionismo" de la Semiótica en la Educación y sus Limitaciones*

Una de las principales limitaciones de las prácticas educativas predominantes es lo que se denomina como el "*aplicacionismo*" *de la semiótica,* donde el conocimiento teórico se valora casi exclusivamente por su capacidad de aplicación inmediata, relegando a un segundo plano la profundidad conceptual (Hirschfeld, 2023). Esta perspectiva se observa en manuales que presentan los estudios semióticos como un material de divulgación cuya relevancia se reduce a sus "consecuencias de aplicación".

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Tal enfoque "aplicacionista" genera una fragmentación de contenidos y una descontext-ualización del proceso de aprendizaje, motivado a menudo por una "urgencia educativa" para mejorar resultados estandarizados, como la comprensión lectora. Sin embargo, esta urgencia puede simplificar peligrosamente las características y potencialidades del lenguaje, reduciéndolo a un mero instrumento en lugar de reconocer su papel constitutivo en el sujeto que habla-interpreta (*Gastaldello et al., 2023)*.

El problema radica en que, al enfocar la evaluación únicamente en la aplicación, se pierde la especificidad de la semiótica y se la vuelve prescindible o meramente instrumental. Esta práctica es "doblemente negativa" porque, por un lado, la selección de materiales se basa en el gusto personal del docente o en representaciones superficiales de los estudiantes, y por otro, naturaliza la idea de los textos —especialmente los artísticos— como un medio para "hablar sobre otra cosa" y no como un fin en sí mismos (*Gastaldello et al., 2023)*.

Dicha reducción de la interpretación a la mera identificación, sin fomentar la duda legítima o el desarrollo de procesos críticos, limita la capacidad del estudiante para construir un sentido propio y significativo. Incluso las disciplinas científicas, como el psicoanálisis, pueden operar como mecanismos de "neutralización de las potencialidades subjetivas" si su práctica se vuelve un mero "acto micropolítico fundamental" en lugar de un verdadero proceso de descubrimiento. En última instancia, esta visión aplicacionista obstaculiza la construcción de una pedagogía que realmente promueva la agencia y el pensamiento crítico, pues no cuestiona los supuestos subyacentes ni explora las múltiples posibilidades de sentido.

b) Influencia de Modelos Teóricos No Situados y la Orientación Comercial

La pedagogía contemporánea a menudo se ve moldeada por la influencia de modelos teóricos no situados, que, si bien pueden tener pretensiones de universalidad, no siempre se adaptan a las realidades específicas del aula y de los estudiantes (Guattari, 2013).

La semiótica agentiva, en contraste con enfoques formalistas o estructuralistas, busca integrar la significación con la cognición y la agencia operativa, entendiendo que el sentido no es algo inherente a los signos, sino una actividad que el agente realiza en relación con su entorno y sus agendas (Niño, 2015).

En este contexto, la orientación comercial de los materiales educativos agrava el problema. Los manuales escolares, por ejemplo, se nutren de las tendencias de consumo cultural y las aficiones de los jóvenes, diseñando propuestas que priorizan ser "atractivas pero superficiales" en lugar de fomentar una apropiación profunda de las categorías disciplinares (Soria, 2023). Estas publicaciones, aunque prometen alinearse con los objetivos educativos, a menudo son adaptados a "lógicas e intereses propios" del mercado editorial.

Tal como se ha observado, los manuales pueden incorporar actividades sin un propósito disciplinar claro, como escuchar canciones, con el objetivo de "persuadir y captar la atención" del estudiante, desplazando la relevancia de la teoría y las perspectivas críticas. Este "tecnonarcisismo", como lo llaman algunos autores, reduce la experiencia educativa a la apariencia de novedad, sin generar un aprendizaje significativo a largo plazo (Deleuze y Guattari, 2010).

El uso de una "jerga metalingüística" sin una justificación clara, como ocurre en algunos manuales, también contribuye a la descontextualización, dificultando la comprensión para aquellos que no comparten la misma "enciclopedia teórica". En esencia, la búsqueda de ventas y el atractivo superficial de los materiales editoriales impiden que la educación se centre en la construcción de saberes significativos y en el desarrollo de la agencia estudiantil.

c) Omisiones del Agenciamiento Semiótico y Sus Consecuencias

Las prácticas educativas predominantes a menudo incurren en omisiones fundamentales del agenciamiento semiótico, lo que tiene consecuencias significativas en el desarrollo integral de los estudiantes. Una de estas omisiones es la falta de reconocimiento de la capacidad agentiva de los estudiantes.

Las primeras propuestas pedagógicas centradas en el alumno, si bien representaron un avance significativo, sin embargo, no propiciaron un comportamiento plenamente agentivo, ya que las acciones de aprendizaje seguían siendo responsabilidad del docente (Zavala y Castañeda, 2014). Aunque posteriormente se reconocieron grados de agentividad, no obstante, a menudo los enfoques didácticos continuaban siendo dirigidos por el profesor, sin explicar los complejos procesos cognitivo-afectivo-motivacionales que subyacen a la conducta agentiva del alumno (Maytorena et al., 2020).

Asimismo, existe un sesgo hacia la simplificación del lenguaje a un mero instrumento comunicativo, subestimando su papel en la constitución del sujeto que habla-interpreta (Hirschfeld, 2023). Si el lenguaje se reduce a una simple herramienta de comunicación, se ignora que la semiosis es una actividad que realiza un agente, donde la significación emerge de la relación agente-agenda. Esta simplificación se evidencia en la tendencia a buscar "respuestas únicas" o "formas estandarizadas" de abordar las tareas, lo que limita el desarrollo del pensamiento crítico.

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La semiótica agentiva, por el contrario, concibe el lenguaje no como un objeto externo manejado por el sujeto, sino como un universo en el que "quien habla-interpreta, está jugado" (expresión de Ana Camblong citado por Hirschfeld, 2023), y donde los hábitos agentivos (moldeados por la experiencia y el contexto sociohistórico) tienen un impacto enorme en la dación de sentido (Niño, 2015). Al omitir esta complejidad del lenguaje y del proceso de significación, las prácticas educativas pierden la oportunidad de empoderar a los estudiantes como "sujetos semióticos" capaces de construir, evaluar y modificar sus propias interpretaciones y cursos de acción, incluso frente a contextos poco facilitadores.

III. Modelo de Análisis Semiótico-Agentivo

La semiótica agentiva, al entender la significación como una actividad inherente al agente humano en su relación con una agenda o propósito, ofrece un marco robusto para analizar y transformar las dinámicas educativas. Este enfoque se distancia de la visión tradicional que reduce el sentido a los signos u objetos, proponiendo en cambio que el significado emerge de la experiencia encarnada y la acción del agente (Niño, 2015).

En el ámbito educativo, la adopción de la semiótica agentiva implica reconocer la capacidad intrínseca del estudiante para construir sentido y actuar intencionalmente, superando las limitaciones de modelos que simplifican el proceso de aprendizaje. El objetivo es fomentar la reflexión crítica y la aparición de "líneas de fuga" que permitan desestratificar los procesos educativos y generar nuevas posibilidades de subjetivación en el aula.

a) Reconfiguración del Rol Docente y Fomento de la Agencia Estudiantil

La transformación micropolítica en el aula comienza con una reconfiguración fundamental del rol docente, en lugar de ser un mero transmisor de contenidos, el profesor se concibe como un guía y mediador que colabora activamente en la desautomatización de los procesos de enseñanza-aprendizaje y promueve el agenciamiento social del estudiante (Zavala y Castañeda, 2014).

La "desautomatización" de las prácticas educativas, un concepto derivado de Viktor Shklovski (citado por Gastaldello y Kesler, 2023), es crucial, ya que invita a tomar distancia de aquello que se ha naturalizado en el aula para repensar los métodos y técnicas, haciendo de la propia práctica docente un objeto de estudio.

Un pilar central de esta reconfiguración es la construcción de preguntas significativas. La semiótica agentiva, inspirada en Charles S. Peirce, postula que la investigación y la transformación del conocimiento se inician en la duda legítima y en las preguntas que esta genera. Estas preguntas deben ser genuinas y profundas, orientadas a explorar el "por qué" y el "para qué" del conocimiento, en contraste con las preguntas vagas y superficiales que a menudo se encuentran en los materiales educativos actuales (Soria, 2023).

El propósito es transitar del simple "conocer" (la posesión de información) al "comprender" (la capacidad de pensar, decidir y actuar con flexibilidad a partir de ese conocimiento). Esto desafía la tendencia de reducir el lenguaje a un instrumento de comunicación o de imponer una interpretación única, promoviendo en su lugar la participación dialogada y el pensamiento crítico de los estudiantes (Vicino, 2023).

Para fomentar la agencia estudiantil, es fundamental considerar los perfiles de estudiantes agentivos. Generalmente, estos estudiantes se caracterizan por poseer creencias epistemológicas reflexivas, un control ejecutivo sólido sobre sus acciones y la capacidad de emplear estrategias cognitivas de procesamiento profundo (Zavala y Castañeda, 2014). A diferencia de los estudiantes no agentivos, quienes tienden a tener creencias ingenuas y estrategias superficiales, los perfiles agentivos demuestran una mayor capacidad para construir, evaluar y modificar cursos de acción en su aprendizaje.

El modelo de análisis semiótico-agentivo busca cultivar estos atributos, empoderando a los estudiantes para alcanzar sus metas de aprendizaje, incluso frente a entornos educativos que no siempre facilitan la expresión plena de su agencia. De este modo, el modelo no solo fomenta la autonomía y la creatividad, sino que también habilita a las personas estudiantes para transformar activamente su experiencia educativa, enfrentando los desafíos del aula con flexibilidad y una actitud propositiva orientada hacia la construcción colectiva del conocimiento.

b) Líneas de Fuga y Transformación Micropolítica

El modelo se basa en la exploración de "líneas de fuga" y la adopción de un abordaje rizomático para la transformación micropolítica en el aula. Las "líneas de fuga", un concepto central en la obra de Guattari y Deleuze, representan escapes y posibilidades de desestratificación que permiten desafiar las estructuras rígidas y preestablecidas (Guattari, 2013).

Estas “líneas de fuga” emergen de la singularidad del deseo y pueden introducir una "desterritorialización" que libera el funcionamiento de lo que Guattari denomina "máquinas abstractas" y "agenciamientos experimentales". En el contexto educativo, esto se traduce en la capacidad de los actores (docentes y estudiantes) para romper con las normas anquilosantes impuestas y crear nuevas formas de ser y de relacionarse con el conocimiento, en contraposición a los poderes que buscan controlar y moldear la subjetividad.

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El abordaje rizomático, en oposición a las estructuras arborescentes lineales y jerárquicas, es fundamental para esta estrategia (Guattari, 2013). Un rizoma se caracteriza por tener múltiples puntos de entrada y la capacidad de conectar cualquier punto con cualquier otro, sin una jerarquía predefinida. Esto significa que el análisis y la intervención educativa no deben limitarse a modelos universales o meta-lenguajes abstractos, sino que deben partir de situaciones concretas y su singularidad, permitiendo la conexión de componentes semióticos diversos, tanto lingüísticas como no lingüísticas, sociales y biológicas.

Este enfoque "micropolítico" rizomático se centra en los agenciamientos colectivos de enunciación, que son fundamentales para la circulación del discurso y el lenguaje (Guattari, 2013). En la práctica, implica fomentar la experimentación creadora y la fluidez en el aula, adaptando las pedagogías a las características específicas de los estudiantes y sus contextos, en lugar de imponer herramientas o planes de estudio preestablecidos. El rizoma, al no buscar una verdad latente sino construirla a través de la experimentación, se convierte en una vía para desbloquear potencialidades y abrirse al plano de consistencia maquínico.

c) *Aplicaciones del Modelo Semiótico-agentivo en la Práctica Pedagógica*

La semiótica agentiva proporciona herramientas y perspectivas concretas para el análisis de la experiencia de dación de sentido en el aula (Mendoza Collazos, 2015). A continuación, en base a la literatura revisada, se presenta una propuesta didáctica para la implementación del modelo semiótico-agentivo en la pedagogía de la comprensión.

Paso 1: Reconfigurar el Rol Docente – de Transmisor a Guía de la Agencia

Para cultivar una auténtica pedagogía de la comprensión, el docente debe transformarse en un facilitador y mediador, alejándose de la transmisión unidireccional de contenidos y promover lo siguiente:

- *Promover la "Desautomatización":* El docente debe invitar a los estudiantes a cuestionar las rutinas y supuestos arraigados en el aula. Esto implica observar las propias acciones y procesos para generar nuevas preguntas y perspectivas.
- *Construir "Preguntas Significativas":* El aprendizaje genuino nace de la duda legítima. El docente debe formular interrogantes que trasciendan la memorización, impulsando la reflexión, el análisis crítico y la formulación de hipótesis sobre el "porqué" o el "para qué".
- *Fomentar la Agencia Social:* Impulsar una dinámica social horizontal, donde los estudiantes sean vistos como socios activos en el proceso educativo, colaborando en la identificación y aplicación de prácticas efectivas.
- *Distinguir entre "Conocer" y "Comprender":* El objetivo primordial es que el estudiante no solo posea información, sino que pueda pensar, decidir y actuar con flexibilidad a partir de ella. Se diseñarán actividades que evolucionen de habilidades simples (observar) a complejas (argumentar, explicar).

Paso 2: Realizar un Análisis Semiótico-agentivo de la Experiencia en el Aula

Este paso implica una observación meticulosa de cómo los estudiantes construyen sentido al interactuar con los contenidos y los recursos educativos, para ello se debe observar los siguientes aspectos:

- *Identificar las "Condiciones de la Agencia":* Reconocer al estudiante como un agente capaz de actuar, analizando su "trasfondo", su animación (cómo la percepción, afectividad, temporalidad, espacialidad e intersubjetividad influyen en su dar sentido), su situacionalidad (cómo se acopla al contexto y sus hábitos de sentido) y su atención (cómo selecciona, procesa y controla su acción).
- *Comprender las "Agendas" de los Estudiantes:* Indagar en los objetivos y motivaciones subyacentes al aprendizaje: ¿buscan los estudiantes aprender por un interés intrínseco ("querer") o por una imposición externa ("deber")?
- *Analizar la "Responsividad":* Observar las respuestas potenciales ("virtuales") y reales ("actuales") de los estudiantes ante los materiales didácticos, permitiendo al docente anticipar y activar las respuestas deseadas.
- *Evaluar el "Grado de Rigor":* Medir la precisión y fluidez con la que el estudiante ejerce su capacidad agentiva, lo que ayuda a clasificar su nivel de experticia (novato, ocasional, experto) y a ajustar la enseñanza.
- *Considerar el "Contexto" de uso:* Entender cómo las circunstancias, tópicos, lugares y roles influyen en los estándares de rigor y la evaluación de la acción agentiva del estudiante.

Paso 3: Fomentar la Emergencia de "Líneas de Fuga" y la Transformación Micropolítica

Este paso busca romper estructuras rígidas, promoviendo la creatividad y la adaptabilidad ante la complejidad del aprendizaje, para ello se debe:

- *Promover un "Abordaje Rizomático":* El aprendizaje se concibe como no lineal ni jerárquico. El docente conecta diversos componentes semióticos (visuales, sonoros, textuales) de formas no convencionales, estimulando la experimentación creadora.

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- *Estimular la "Vía Abductiva":* Enseñar a los estudiantes a generar hipótesis creativas que expliquen fenómenos, propiciando el pensamiento divergente más allá de la deducción o inducción.
- *Diseñar Artefactos Educativos con Enfoque Agentivo:* Analizar los materiales didácticos desde su información multimodal, identificando "zonas activas" y "activables" para optimizar la resolución agentiva del estudiante y la dación de sentido.
- *Fomentar la Auto-reflexión y la Conciencia Crítica:* La educación se entiende como un espacio sociopolítico donde se forjan subjetividades capaces de cuestionar lo establecido y buscar la transformación social desde su propia experiencia.

Paso 4: Integrar el Sentido de Realidad y la Narracionalidad

Finalmente, la práctica pedagógica debe anclar el aprendizaje en la experiencia vivida y en la capacidad humana de narrar y comprender la realidad.

- *Conectar con la "Escena de Base" y la "Escena Semiótica":* El sentido se construye en el "aquí y ahora" del evento de aprendizaje ("escena de base"), y se enfoca en aquello a lo que el agente presta atención ("escena semiótica") para cumplir sus objetivos. Los materiales deben facilitar que el estudiante monitoree su progreso.
- *Desarrollar la "Narracionalidad":* Reconocer el poder de las narrativas (explicaciones de "por qué" y "para qué") para adquirir una "psicología de sentido común" y mejorar la resolución de problemas. Integrar la narratividad ayuda a los estudiantes a comprender y predecir eventos y comportamientos, siendo la narratividad y la racionalidad dos caras de la misma moneda agentiva .
- *Vincular con la experiencia encarnada:* La construcción de sentido está profundamente ligada a valores afectivos y a la experiencia kinestésica y perceptiva. Las propuestas pedagógicas deben considerar cómo el aprendizaje puede influir en los estados de ánimo y cómo el cuerpo participa en la misma comprensión.

IV. Conclusiones

El modelo semiótico-agentivo se presenta como una propuesta que busca renovar profundamente la forma en que concebimos la enseñanza y el aprendizaje. No se limita a transmitir datos ni a medir el conocimiento por la cantidad de información acumulada, sino que entiende la comprensión como una capacidad humana activa, es decir, la de construir sentido a partir de la acción intencional y situada.

En esta narrativa, el sentido deja de ser algo fijo o dado por los objetos y pasa a ser el resultado de un proceso vivo, prelingüístico y encarnado, donde el estudiante interpreta, reinterpreta y actúa guiado por sus propios propósitos. Desde ahí, la agencia estudiantil ocupa el centro, es decir, los estudiantes no solo reciben saberes, sino que ejercen su autonomía, se autorregulan y se convierten en responsables de su propio trayecto de aprendizaje, incluso en contextos adversos.

Esta visión transforma también el papel del docente, que deja de ser un transmisor para convertirse en mediador y catalizador. Su tarea principal es abrir espacios para la reflexión crítica y el cuestionamiento, diseñando “preguntas significativas” que lleven a los alumnos más allá del saber declarativo hacia la capacidad de pensar, decidir y actuar con flexibilidad. Se busca así romper con el aplicacionismo y otras limitaciones pedagógicas que reducen la teoría a simples recetas rápidas o a materiales superficiales, vacíos de apropiación real.

Uno de los pilares más disruptivos es el fomento de la creatividad y adaptabilidad mediante “líneas de fuga” y un enfoque rizomático, donde el aprendizaje fluye sin rigideces, conectando ideas de manera no convencional y desarrollando el pensamiento abductivo. Este horizonte convierte al aula en un espacio con implicaciones sociales y políticas, en el que se forman subjetividades capaces de cuestionar y transformar su propio entorno.

Igualmente, el modelo subraya la integración de la experiencia vivida y la narratividad, ya que comprender no es solo acumular argumentos lógicos, sino también entretejerlos con el relato que el estudiante construye sobre el “por qué” y el “para qué” de lo que aprende. Esta capacidad de narrar que es inseparable de la racionalidad, enriquece la resolución de problemas y conecta el conocimiento con los valores, las emociones y el cuerpo mismo como vehículo de la comprensión.

En suma, el modelo semiótico-agentivo no plantea un simple ajuste metodológico, sino una reconfiguración del ecosistema educativo: docentes como guías estratégicos, estudiantes como protagonistas plenos y un aprendizaje que se despliega en la intersección entre la razón, la creatividad y la experiencia encarnada. Es, en esencia, una invitación a concebir la educación como un proceso vivo, crítico y humanizado, capaz de responder a la complejidad del mundo contemporáneo.

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Inside the Changes in Infoglobo's Newsroom Routine Eight Years after Integration

By Cristine Gerk Pinto Carneiro

Federal University of Rio de Janeiro

Abstract- The newsrooms of *O Globo*, *Extra* and *Expresso* were unified in 2017 in the so-called Integrated Newsroom, aiming to optimize production and expand focus on the digital environment. Eight years after the change, journalists working in Brazil´s largest news company evaluated the advantages and disadvantages of the process. As the main disadvantage, they pointed to the reduced attention given to newspapers in the so-called popular units. In this article, we analyze the interviews with the support of authors dedicated to studying the relationship between the accelerated pace of contemporary life and journalism, as well as the role of so-called sensation-driven journalism on the internet.

Keywords: journalism, integration, changes, internet.

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Inside the Changes in Infoglobo's Newsroom Routine Eight Years after Integration

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Abstract- The newsrooms of *O Globo*, *Extra* and *Expresso* were unified in 2017 in the so-called Integrated Newsroom, aiming to optimize production and expand focus on the digital environment. Eight years after the change, journalists working in Brazil´s largest news company evaluated the advantages and disadvantages of the process. As the main disadvantage, they pointed to the reduced attention given to newspapers in the so-called popular units. In this article, we analyze the interviews with the support of authors dedicated to studying the relationship between the accelerated pace of contemporary life and journalism, as well as the role of so-called sensation-driven journalism on the internet.

Keywords: *journalism, integration, changes, internet.*

I. The Promises of Integration

In 2017, the newsrooms of *O Globo*, *Extra* and *Expresso* were unified in what became known as the Integrated Newsroom. O Globo Organizations are the largest media conglomerate in Brazil, and the newspapers *O Globo and Extra* are the two main journalistic products of the company with print and online products. The change in structure and workflows aimed to further expand the focus on digital environments. The content produced by reporters began to be shared across all products. Meetings of Infoglobo editors gained more technical resources, with the presence of specialists in social media and audience engagement. According to the brands, the goal was to analyze internet user behavior in real time and thus direct the content offered.

A report published by *O Globo* on January 29, 2017[1], stated that throughout the day, the main news stories would be expanded and enriched with real-time analysis, videos, and infographics. It was also emphasized that the characteristics of *O Globo*, *Extra*, and *Expresso* would be preserved — "continuing to explore different topics and approaches" — despite the unified production.

Eight years after the change, it is necessary to understand and analyze whether the proposals have been consolidated (or not) and what impacts they have had so far. To begin this analysis, we conducted an initial survey, presented here in this article: we invited ten journalists who had already been working at the company before the integration and remain employed today to share their impressions. To ensure job security and freedom of speech, they requested anonymity.

The journalists were contacted by the author via WhatsApp in January and February of 2024. As the author is also an employee of the company, she had access to the participants' phone numbers, who already knew her. The selection criteria were twofold: to have worked at the company both before and after the integration; and to have been directly affected by the change in the organization of production in their daily work. The WhatsApp message asked the journalist to respond only to the following question:

> "What are the Main Advantages and Disadvantages of Infoglobo's Integrated Newsroom?"

All ten contacted journalists responded via WhatsApp within less than a week, either in writing or via audio message. Of the ten selected, five are women and five are men. Four were originally from *Extra*, one from *Expresso*, and five from *O Globo*, ensuring a balance between staff from the so-called Popular Units and *O Globo*. Eight currently hold editorial positions, and two are reporters. Most work in editing because, in leadership positions, they can analyze the process more comprehensively, having more information about results. No questions other than the one mentioned above were asked.

The idea of contacting interviewees via WhatsApp with only one question served two initial purposes of this research. The first was to ensure a response, given that journalists have busy routines in which lack of time prevails — as will be analyzed in this article. In addition, the methodology includes a second stage of research, to be carried out by the first half of 2026: based on the impressions collected from employees, we will conduct in-depth interviews with brand managers to gather their views on the expressed opinions.

In this first stage, presented here, the main objective was to investigate whether journalists believe that the integration's goals, as announced by management when it was implemented, were achieved, and to identify the main impacts of the new organization on their professional routines, in their opinion. It is essential to hear the journalists themselves — witnesses to their own practices and how they change or persist — because their self-testimony is often overlooked.

Author: *Federal University of Rio de Janeiro.*
e-mail: crisgerk@gmail.com

[1] Avaiable at: https://oglobo.globo.com/politica/o-globo-extra-expresso-se-integram-em-uma-redacao-multimidia-20840004

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Analyzing the integration process of Infoglobo's newsrooms is also important because it is replicated in many newsrooms worldwide, where the focus is on cost reduction and process agility in a digital environment. Therefore, the results of this and other analyses may serve as a basis for studies of similar proposals in different contexts and companies.

Increasingly, journalists must understand technology, not just text[2]. When writing, they are expected to design ways to convey information through various channels with innovative and attractive models. They must stay tuned to events in both the real and virtual worlds, to what is being commented on and shared, to new tools that emerge, in order to incorporate innovations into their work. Professionals from tech companies are increasingly partnering with journalists in the search for solutions and answers. This demand, in turn, becomes yet another task for journalists.

In discussions about who the journalist is today, technology plays a central role in shaping new requirements — such as those presented to Infoglobo journalists at the time of the integration announcement.

In the name of increased productivity, journalists are subjected to new and complex work routines, overloading them with tasks, which, according to some authors (Kischinhevsky, 2009), can compromise the informational quality of journalism. Journalism's success has always been influenced by technological advances: from the typewriter to the computer, from analog to digital cameras and recorders, from single-media to multimedia formats. But technology has often been seen as a harbinger of threats, as it comes with higher stress levels in newsrooms, perceived as more work without clear benefits. It takes time for changes to be ingrained in newsroom culture.

The main question this research seeks to answer is: were the changes well-received and consolidated over these first eight years of integration, in the view of journalists directly affected by them?

II. Advantages and Disadvantages

To understand the impacts of the changes brought by the integration on professional routines, let us first look at the interviewees' responses to the question they received via the messaging app.

The first to answer was a journalist from the Economics team of *Extra*'s website, who had previously worked in the print edition of the same newspaper. According to her, the main advantage of integration is the possibility of conceiving story ideas, producing, and writing for different audience profiles. However, she describes as disadvantages the fact that the change resulted in more work for a reduced number of employees and also led to "less market" for journalists, since through the "optimization" of staff (the same reporters producing for different outlets), there would be less need for hiring.

An editor from the print edition of *Extra*, who had previously worked at *O Globo*, agreed with the view that the change reduced the number of job positions. He added that the integrated newsroom is an idea that, in practice, has not produced good results for *Extra*:

> "What would be its (the integration's) purpose, besides saving human resources? Pragmatically, there is no real effort to preserve the identity of the popular newspaper, at least for now."

He cites as an example the planning for the Sunday print edition in January 2024. According to him, it was noteworthy that there was no regional political coverage planned (even though *Extra* has historically had a more "Carioca" profile). He was also troubled that in the Economics section — which *Extra* calls "Earn More" (reflecting its profile) — the only story produced specifically for the paper was a service piece on insurance coverage during heavy rains, which had nothing to do with making more money.

He stresses that the challenge of publishing content suited to different newspapers is significant, especially as the team of reporters has been reduced, "which significantly limits production capacity":

> "I see the unified newsroom as an initiative that forces *Extra* to adapt to content primarily produced for *O Globo*. I believe we are facing a strategy that accelerates the end of a product."

Another assistant editor at *Extra*, focused on its print edition, commented that the main advantages are related to making better use of professional work:

> "We stopped having double work, with two teams from two outlets of the same company investigating the same story and 'bumping heads' in the field," she summarized.

Another advantage, she said, is understanding both outlets as products, when before, those working at *Extra* or *O Globo* focused only on their own paper. She also believes that the ability to move between outlets is another benefit, opening up diverse work opportunities.

However, regarding disadvantages, her opinion matches the editor mentioned earlier:

> "The products are less differentiated from each other, with less identity, because we have to optimize the team's work. In this regard, the biggest disadvantage is for the less strategic outlet for the company — in this case, *Extra* — because many times priority, when choosing stories for a reduced team, is given to *O Globo*."

She added that another disadvantage falls on print editors, especially at *Extra*, who are tasked with "transforming" the same content produced for *O Globo* into a popular version aimed at *Extra*'s audience.

[2] Cf ANDERSON; BELL; SHIRKY, 2012 e *Perfil do jornalista brasileiro - Características demográficas, políticas e do trabalho jornalístico* (2012), de Alexandre Bergamo, Jacques Mick (Coord.) e Samuel Lima.

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The editor further emphasized that, since the integrated newsroom brought a separation between production and editing, this also brought both disadvantages and advantages for editors:

> "On the one hand, if you don't want to work 24 hours to follow production throughout the day, the editor is left out of the process and only receives the content to edit at the end of the day. The advantage, however, is that now they *can* choose not to work 24 hours."

Another assistant editor at *Extra*, working on the website, highlighted as the main advantage the possibility of greater exchange with different colleagues, with diverse viewpoints:

> "Naturally, the team becomes more diverse, with more heterogeneous perspectives on various topics, allowing for positive exchange."

Among the downsides, she too pointed out the draining of *Extra* and the reduction of positions:

> "More energy and dedication are invested in certain products, strangling others. Professionals are often reassigned to specific activities, while others are gradually diminished."

This concern over unequal attention given to *Extra* is not limited to those in leadership roles. An Economics reporter interviewed also cited as a disadvantage the lack of attention from leaders toward the paper:

> "They see *O Globo* as the priority and, in a way, end up sabotaging Rio's newspaper. I think having people responsible for each paper helps ensure greater dedication to making it work."

As an advantage, she mentioned the ability to reuse stories that would not have been produced due to lack of resources, and the opportunity for reporters to have bylines in more than one brand.

Another interesting conclusion is that concern over brand identity loss is not limited to those on the "disadvantaged" side — namely *Extra*. An assistant editor at *O Globo*, who had already been working there, agreed that as a disadvantage, the newspapers risk losing their unique characteristics:

> "*O Globo* and *Extra* were distinct products. Integration makes them similar. This can lead to one disappearing or both losing relevance, or even to the reader no longer feeling represented and seeking another news source."

She added that integration could also reduce jobs:

> "With the newspapers having similar editorial lines, one story is published in both."

As advantages, she cited that reporters have the chance to publish in both papers and interact with colleagues who were previously isolated in another newsroom.

For those from *Expresso*, the brand's tabloid that was discontinued in 2023, the disadvantages do not seem as impactful. An assistant editor, formerly at *Expresso* and now at *Extra*, believes the integrated newsroom promotes closeness among people. He did not cite disadvantages:

> "The exchange of knowledge and understanding of each outlet's interests is good. And within the editorial profiles, it's good to narrow the differences that existed according to the market prestige of each product."

Among those working more in the digital environment, the analysis goes beyond brand profile issues to differences between processes for online and print versions. For an *Extra* website editor, the print-online integration streamlined processes that had been duplicated in both newsrooms.

However, there are specific products that work well online but are not attractive to print readers:

> "It makes no sense for online production to replicate print, losing its creative identity that should target an audience far removed from reading the print product and its formulas."

For him, one of the biggest consequences of integration was the drop in investment in audiovisual resources because readers are often not seen as multifaceted and demanding different strategies and media coverage. This, in his view, harms online journalism — contrary to what the company announced as the main goal of the change.

For an *O Globo* politics editor, the main advantages of integration are logistical:

> "And that includes the financial side of production — when you merge two different structures that often produce very similar things, you avoid rework and redundancy."

He mentioned that it was common to arrive at a certain story and find an *Extra* team with a reporter, photographer, and driver, and another *O Globo* team with a reporter, photographer, and driver:

> "Not only is that a waste of resources, it also created a certain noise — a tacit competition between two parts that, theoretically, already belonged to the same company."

However, he noted that the merger never truly became "integrated":

> "It was never a newsroom producing equally and with equal effort, with a more logical division between the two brands. It's no coincidence you see a clear decline of *Extra* in many ways."

He sees *O Globo*'s predominance as evident — a centenary brand, more valuable to advertisers, with subscribers, a flagship, a national reference. But there was no merger plan "to ensure it could be good and productive for both sides":

> "So the balance became very uneven. It's been an uphill battle for those still trying to protect *Extra*, and that even generates internal embarrassment. I think it's very bad that there's no concrete support."

According to him, those at higher levels should guarantee a minimum of fairness:

> "It didn't have to be such a beating, because I think this will inevitably lead to the end of one of these brands — and the

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obvious consequence is job losses and a series of setbacks for the company as a whole."

A staff member from *O Globo*'s video department has a similar view of the main advantage: the union of efforts in the essence of a story — the reporting. For him, although integration reduced the number of professionals, it boosted production and saved other positions:

"Preparing the story in the format best suited to each outlet happens in editing. This allowed the group's newspapers to have lower costs and a better chance of facing competition, which also had to cut costs."

However, he stressed that the issue should not be seen only as the integration of different outlets' newsrooms within the same company, but as a much longer and broader process that later also encompassed the integration of print, digital, and online newsrooms.

The editor disagrees with the *Extra* site staffer: he believes priority has increasingly been given to the website:

"Online has become more important than the paper version. A scoop? It's almost forbidden to save it for the print edition. The big stories started to come out online first."

For him, this model of total priority to online is already established:

"What I foresee is that in a few years we will only have one model for the former print newspapers: the online version, fully adapted to modern times, more audiovisual than ever."

III. Time Crisis and Sensation-Driven Journalism

The interpretations of the journalists interviewed bring to light, first and foremost, a very striking consideration: that the integration of the brands has, as a side effect, the detriment of one in favor of another — in this case, *Extra* being disadvantaged compared to *O Globo*. Little is said about *Expresso*, which was discontinued at some point between integration and today. In this article, we include both products within a category of sensation-driven journalism to which we believe they belong.

By eliminating positions exclusively dedicated to producing stories with the identity of *Extra* or *Expresso*, the integration, according to the interviewees, naturally resulted in greater content selection and greater dedication of efforts toward meeting *O Globo*'s demands.

The most practical effect of this phenomenon is related to the supply of stories to the Globo.com portal, which is where most of Infoglobo's products get their audience. Most stories are created and offered for Globo.com's homepage[3] from *O Globo*, guaranteeing a much larger audience for the centenary brand. And because *Extra* has little "own" production, it ends up reusing much of its sibling's content, reducing the distinction between the two brands' identities.

Another harmful practical effect is that, by publishing stories with very similar content, both brands can be "penalized" by Google's search system, and *O Globo* may be harmed in its subscription offerings. The reader may choose to access content for free on *Extra* rather than pay for very similar content on *O Globo*.

Interestingly, the advantages cited are mostly not strategic or business-related. They are more associated with routine facilitation (no "rework" or two people doing the same task) and a pleasant experience for journalists — writing for different products and interacting with more people.

The interviewees' responses allow for multiple interpretations. In this article, we focus on two central issues found in their answers: journalism's relationship with the accelerated pace of contemporary life and the impact of the internet on so-called sensation-driven journalism.

The change in the production model is linked to the time regimes of today, adapted to the journalist's professional routine. High competition in the digital environment, full of information sources, demands active participation in the virtual world, particularly because of the need to continuously receive and process a massive and growing amount of data. This generates in journalists a constant attention stress. Reading is generally intuitive scanning, with little time for deep concentration or text interpretation.

In the new virtual format, a story is no longer a unit but a flow of activities. Deadlines and formats can change according to feedback. The very concept of a "deadline" — as a fixed reference for closing a story — is reconfigured because the reporter is always online. Permanent network presence creates a condensation of temporality in the present and a blurring of boundaries between work time, leisure, and learning (Sodré, 2002).

This directly relates to the phenomenon analyzed here. Little time seems to be devoted to effectively and deeply correcting flaws in new models due to the rush to handle multiple demands. There is also little time to think about and produce distinct content for multiple outlets and platforms given the speed required to meet the internet's demands and the multiple tasks each journalist faces in an increasingly competitive environment with fewer jobs. Producing for multiple outlets at once serves the need to save time and keep up with the internet's pace — but that same acceleration and demand overload harm differentiation in production or editing according to the outlet or channel.

Franciscato (2017) notes a tension between the speed of world events and the speed of journalistic discourse about them, since journalism faces the

[3] Globo Organizations' news products compete with each other for spots on the Globo.com portal, which is the largest source of audience for the sites.

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constant risk that its temporal sense will drift away from that of the real world. This seems to be greatly exacerbated now due to digital media. This idea is embedded in newsroom routines: avoiding obsolescence justifies accelerating production and valuing a story's timeliness. The journalistic discourse publicly presents itself as current because it builds a temporal sense of no real mismatch between the world's time and journalistic production time.

The digitalization of society proposes changes in how time is experienced. Castells (1999) conceptualizes this new temporality as "timeless time." This configuration is related to the fact that network communication enables instant data transmission with no temporal gap between sending and receiving ("instantaneity") and that such transmission does not depend on a slow, linear sequence of reading and sending. This aims to break with the chronological time model — whose paradigmatic examples include assembly lines and production pace controls typical of industrial societies.

In this sense, one of the main side effects we see from the interviewees' comments is content uniformity. With little time for deeper or more creative elaboration, the most common outcome is seeing "repetition" or "more of the same" across different news sites. The most important value is to publish first and secure the largest audience share by being faster. Thus, remaining faithful to a brand's identity or profile is less important than being the most read — often equated with being read first.

Harvey (1992) uses the expression "time-space compression" to describe "processes that revolutionize the objective qualities of space and time to the point of forcing us to alter, sometimes radically, the way we represent the world to ourselves." The consequences include institutionalizing ephemerality, volatility, disposability, and instantaneity as modes of capital realization in society, with impacts on how journalism is practiced today. Products, services, production techniques, work processes, ideas and ideologies, values, and established practices all become enveloped by this logic in an experience of time as an ever-renewing present (Harvey, 1992, p. 258–263).

It is interesting to note that this relationship with time — simultaneously encompassing multiplicity, instantaneity, and a shared time — profoundly affects journalistic practice, increasingly imposing a sense of urgency and disposability. While journalists have a desire for the future, they are not so concerned with the lasting marks that their rushed content might leave because, at the time it is produced, it seems ephemeral. Yet they still value their role as historians of the present, wanting to produce content that endures. In this research, the concern for *Extra*'s continuity is clear, even while a lack of collective effort to achieve it is noted.

Another relevant point is that the pursuit of audience and resulting content "uniformity" may have a curious side effect: as the main goal is to engage online audiences and their emotions, all products start to take on characteristics of so-called sensation-driven journalism, which is no longer the "privilege" of outlets once considered popular, like *Extra* or *Expresso*. In short: *O Globo* increasingly resembles *Extra*, and vice versa — an almost unanimous observation among the journalists interviewed.

When presented with the journalists' concerns, one of *Extra*'s executive editors, who coordinates the integration process, responded directly:

> "On the internet, there's no longer space to differentiate between popular journalism and non-popular journalism. Everything is popular. It all comes down to audience. It all comes down to appeal, to emotion. All news fits this profile — there's no need to choose to publish in one paper or another."

In the next stage of this research, this editor and others will be interviewed in depth to better understand this perception.

Analyzing the sensational aspect of coverage — that is, deeply examining the characteristics of sensation-driven journalism (also referred to by various authors and by the journalists interviewed as "popular journalism" [Amaral, 2018; among others]) — requires a prior understanding of what "popular" means. According to Barbosa and Enne (2004), sensation-driven journalism relates to a cultural universe of meanings formed over the long term, in a "flow of the sensational" perceptible through narrative-memorial traces of various cultural matrices.

In this conception, the "popular," here meaning sensation-driven journalism, is characterized by several elements, the most notable being:

1. Mixing everyday dramas and melodramas.
2. Adopting a narrative structure appealing to the imagination, navigating between dream and reality.
3. Appealing to the grotesque and the scatological, while incorporating values present across all social strata.
4. Covering Crimes; the extraordinary (miracles); the sexual ("orgy"); timeless content with recurring situations but different characters (daily tragedies transporting familiar settings and characters into the text); fantasy — narrating by mixing fiction and presumed reality.
5. Placing the body in focus.
6. Incorporating sensory markers in the text, bringing scenes to life: body expressions; synesthesia; personification.
7. Valuing orality: slang, informal language, figures of speech, everyday expressions, giving a sense of intimacy between reader and newspaper.

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8. Exaggerating certain editorial strategies: appealing to sensations; huge headlines; humorous titles; illustration; close-up photos; comics and photo sequences reconstructing events.
9. Simplifying narrative construction in a binary way: good vs. evil (Manichaeism), love vs. hate, compassion vs. others' pain, coldness vs. innocence.
10. Using reducing, synthesizing elements that also decomplexify the narrative.

In short, the main sensational aspects are those that deal with intimacy — reducing the distance between text and reader, removing it from a kind of sacred pedestal, and making it even more accessible to whoever wants to read it. The closer, more familiar, more impactful, more detailed the story, the greater the chances of provoking sensations and thus making a connection with the reader that goes far beyond simply informing.

In the online context, these characteristics have become so common to all journalistic outlets that the question arises as to whether it still makes sense to produce a brand "separately" with only this focus — a concern shared by journalists. On the internet, aren't all brands now, in some way, representatives of popular or "sensation" journalism?

In sum, journalists observe a decline in investment in the so-called popular units following the newsroom integration analyzed here, but this research may be yet another to provide evidence that this phenomenon is deeper: it is actually the "spread" of sensation-driven journalism on the internet, making it no longer "necessary" for it to be "personified" in a specific product. Especially since websites can encompass an unlimited amount of content, allowing greater freedom to include various "profiles" on a single page.

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The Vygotskian Drama of School Writing in the Child with Autism

By Daniel Novaes

University of São Francisco

Abstract- This article investigates the developmental process of a child with autism during a writing task. A fragment of pedagogical practice is presented from a historical-cultural perspective, which emphasizes the centrality of language and the role of the other's word as a mediator of development. Within this dialogical framework, language functions as a space for recognition and participation, moving the child from a state of isolation—as suggested by autism's diagnostic criteria—to one of social interaction. The study discusses work with an eight-year-old boy named Miguel during the early years of elementary school. His task of retelling a fable provided a concrete context for analyzing literacy as a form of immersion into the cultural world. Such retelling tasks, common in pedagogical practice, aim to develop skills in text rewriting and written organization. Miguel's engagement illustrates the developmental process of language-based social interaction. Final considerations, guided by Vygotskian theory and concept of singularity, suggest that studying the constitutive singularities of an autistic child through writing activity reveals how multiple determinations shape the human experience. Thus, to dialogue with an autistic child is, above all, to dialogue with a human being and the unique singularities that constitute every person.

Keywords: autism, singularity, defectology, language, inclusive education, historical-cultural theory, writing development, literacy, pedagogical praxis, vygotskian approach.

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I. Introduction

This article aims to investigate how the constitution process of a child with autism happens during a writing task. The work is written at a time when the result of the Brazilian Institute of Geography and Statistics [IBGE] 2025 Demographic Census, carried out in 2022, highlighted 2.4 million people with autism in the Brazilian territory. This result has influenced the educational context, leading to a range of controversial pedagogical practices. In a previous work (Pereira, 2022), investigated how teachers' knowledge about educating students with autism is shaped by a traditional medical-pedagogical perspective. This is because the high number of people with autism has affected pedagogical relationships based on the strong presence of traditional clinical practice in large-scale teacher training. Sivira, Novaes & Freitas (2025), in their research in the same school to be presented in this article, raised some perceptions of teachers who work with students with disabilities.

In general, teachers report that there is an excessive search for practical and punctual interventions, especially regarding methodologies that focus exclusively on the student's behavior during a crisis, but do not contribute to the necessary knowledge for teaching students with autism. That is, they look for specificities present in the knowledge of other professionals, such as psychologists, speech therapists and professionals who offer training in therapeutic models. However, if the teacher's job is to apply traditional methodologies, centred on clinical areas, what is the specificity of the teacher's teaching activity?

For example, the initial contexts of previous master's work indicate that the moments of nervous crises of the students were reduced with repetitive exercises from the method "Treatment and Education for Autistic and Children with Communication-Related Deficits" (TEACCH). Although a reduction in agitation was observed during task performance, the activity became a standardized response: whenever agitation occurred, the student was isolated from peers and assigned repetitive tasks.

In Brazil, the aforementioned method of clinical approach is one of the pioneering and traditional ones commonly used in the teaching of people with autism. According to Rios & Júnior (2019), its introduction in Brazil was around 1980 by the Association of Parents and Friends of Autistic People (AMA). In the scientific field, researchers consider this approach opportune for the development of these people by reiterating application experiences. Such experiences are considered successful because they ensure that the child, by adhering to the method and performing their individualized activities of daily living. Both in the special education school and in basic school, such models emerge in a school for all, but which is organized for a few. (Araújo, 2015; Capuzzo & Galvão, 2020; Delari Júnior, 2011; Esteve & Chacón, 2020; Ferreira, 2016; Fortunato, 2015; Freire, 2020; Leite, 2015; Martins, 2009; Morais, 2012; Novaes & Freitas, 2019; Padilha & Braga, 2012; Pereira, 2022; Saviani, 2021; Werner, 2001).

Author: Professor Assistant Doctor of Stricto Sensu Graduate Program in Education, University of São Francisco, Leader of the Research Group and Study Collective on Autism, Education and Technologies – ARAUETÉ. e-mail: msdanielnovaes13@gmail.com

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II. Theoretical-Methodological Framework

In a previous work on the constitution of the child with autism in the school space and context, Novaes & Freitas (2024) discuss, from a historical-cultural perspective, the centrality of language and the word of the other as a mediator of the development processes. According to the authors, Vygotskian-oriented research with children with autism should focus on dialogical interactions, the construction of meanings, and the potential for generating alternative meanings, particularly in view of the school's role as a space for participation in social practices. In this perspective, language is understood as a constitutive element of subjectivity rather than merely a means of communication. In this sense, it is evident that "it is in language that the child finds the possibility of inscribing himself in the cultural world, of signifying and being signified" (Pereira, 2022, p. 15). This understanding dialogues with Vygotsky (2009), for whom the word is a link between thought (intrapsychic) and the social world (interpsychological).

Novaes & Freitas (2024), in their analysis of a mother's comments about her child, indicate that the language of others shapes the course of the child's life. Particularly through the formation of identity and individuality, based on how the child is perceived by others. In this context, when the school provides opportunities for dialogue and interaction, children with autism can assume the role of active participants. As emphasised, "words are not just labels, but possibilities of bonds and meanings" (Pereira, 2022, p. 22). For this reason, the language of the other, in the dialogical plot, functions as a space for recognition and participation, displacing the child from a condition of isolation (as guided by the diagnostic criteria of autism) to a condition of social interaction.

This research questions hegemonic models because it is theoretically and methodologically based on the historical-cultural theory of development. Rooted in historical-cultural theory, we understand that the more we read Vygotsky, the more difficult it is to dissociate the method from the theoretical elaboration. In this regard, Vygotsky (2018, p. 37) elucidates that the word 'method' is of Greek origin and refers to the paths taken, "in the metaphorical sense, method is understood as the mode of investigation or study of a defined part of reality; it is the path of knowledge that leads to the understanding of scientific regularities of some field". We understand that in Vygotsky's theory the search for understanding such regularities happens by looking at the human as a being that is singularized in the relationship with the other: which is why the foundation is theoretical-methodological.

Concisely, Vygotsky (1995a, p. 41), the path of investigation can be as follows:

> "to begin with trivial and insignificant facts and proceed to a high theoretical investigation to reveal how the great manifests itself in the smaller". This defined part of reality, mediated by particular parts of that same reality, whose regularities are brought to understanding, is called singularities: "synthesis of multiple determinations". It seems to us that the scholar is establishing his investigations through the Marxist historical-dialectical movement of the singular-particular-universal, which conceives man in (trans) formation, as a being of the sphere of the singular, who does not produce himself. In other words, "it is a complex synthesis in which universality is historically and socially concretized, through social human activity – work – in the various singularities" (Oliveira, 2005, p. 2).

This study was also guided by the dialectic of the singular–particular–universal and by an understanding of individuals whose singularities are formed through relationships with others, in order to engage with the school environment and support our explanations. A fact that led us, in the analyses, to be guided by the approach of singular cases, and this involves getting to know others (teachers, school, colleagues, family, etc.). The approach to singular cases, explained by Pino (2005), is consistent with the words of Oliveira (2005), especially in the process of elaboration of knowledge. In this place, it is glimpsed that singularity enters science to "reveal to us the mysteries and processes of nature repeating themselves indefinitely from one singular to another" (Pino, 2005, p. 185), that is, the ways in which human life is produced.

From the perspective of Vygotskian, we have clues that the school gains the dimension of exchange with the other through language and through the meaning of the social relations that take place in school spaces. But it can also, as Paulo Freire says, be a utopia (of possible dreams): a territory of hope. Reily (2004) explains that it is in the school that the process of cultural mediation takes place. Therefore, learning, considered meaningful, in an inclusive context, does not differentiate students with disabilities from others. Not differentiating means that education is expected to be the same for all people. What may be different is the accomplishment of tasks; It is not feasible to expect that all students, understood as subjects who are singular in the relationship with the other, learn in the same way. What is expected is that each one elaborates on what is being studied, in their way.

But in practice, the student with disabilities does not always experience the school plot as an actor; his function ends in being a spectator, Reily (2004) clarifies. In this regard, Dainez (2017) highlights the role of the social environment in the development process. For the author, the environment is (un)fruitful, because it can either offer favourable conditions for the constitution of

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the person or it can function as an impediment, since the ways of being/being of the person with disabilities are socially constituted. In this sense, the impediments found in the insertion into social practices are configured as a problem of the subject, as a result of his diagnostic condition.

We conceive that the school is a social environment in which a diversity of students live. The school has a social function, for this reason, it is essential to have a pedagogical work that decentralizes the work of the teacher of the report. Furthermore, we agree with Dainez (2017) when she states that it is necessary to look at the specificities that each child presents, because by doing so, we envision, in fact, a school for 'everyone'.

This understanding of the school space is not enough for us; it is necessary to reaffirm, as Paulo Freire explains in the epigraph of this item, that the school occupies a basic place in society and is part of the tangled plot of relations with other social spheres. The school moves, just like Miguel, a student with autism accompanied in this investigation, by the dialectic of the singular-particular-universal. In this regard, Martins (2015) argues the epistemological role of the historical-dialectical approach: the work is not based on prima facie findings, it is necessary to focus on the historicity of the fact, which involves being aware of the role played by us in a capitalist and production society.

It is essential that we must know our place in a society that alienates and despises human life and values the thing, the typification, in short, of a society of production.

Miguel, the boy, is eight years old, dark and smiling. At the parents' meeting of the fourth bimester, i had access to her medical record which was made available by the teacher. This material helped me understand his school career. According to data collected from his medical record, his story at the school where we conducted the research began in 2017, when he was transferred from the neighboring city where he was being monitored at a special education school. At the new school, Miguel was enrolled in the first year of Elementary School at the age of six, because his birthday was in month six, he ended the school year at the age of seven.

However, he continued to attend a special education school, after hours, with attendance twice a week, due to the difficulties presented in speech. In addition, it appears in a report that he also attended the Specialized Educational Service (AEE) room of the regular school, in the after-hours, once a week. Thus, in addition to the regular school, Miguel attends appointments for his specific needs, both at the special school and at the AEE, three times a week. Regarding school content, in the area of mathematics, he arrives at the new school recognizing the numbers from 1 to 10 and counting from the number 1 to 29. In Portuguese, he writes his first name and, with the help of the badge, his surname. He communicates without much difficulty and demonstrates autonomy to express his desires, such as going to the bathroom, eating and drinking water. His interpersonal relationship is excellent, as he has a great relationship with his peers, educators and other school employees.

III. Analysis and Discussions

Contextualization: It is August 5, 2019, after the Physical Education class, the children return to the room. They are a little agitated and the teacher introduces the proposal of the task, asking students to sit down because she will read a fable. It is important to highlight that the task proposed by the teacher for all children is a common task performed in the classroom whose focus is literacy. Miguel participates like the other students, there was no adaptation. Professor Quezia looks at the teacher-researcher and smiles, then speaks to the students sit down to start the Portuguese task: the fable 'The Tortoise and the Hare'. To preserve the integrity of the research data, the student's original writings were not translated. However, a brief glossary was provided with the following translations: Miguel's Writing – Portuguese – English.

Table 1: Glossary with Miguel's writing

Miguel's Write	Brasilian Portuguese Language	English
Lebi	Lebre	Hare
Ta/Ta/Lu/Ga	Tartaruga	Tortoise
Genhu	Ganhou	Won
A Coída (Acorida)	A Corrida	The Race
Mais Napidou	Mais Rápido	Faster
Peideu (Pe/De/Um)	Perdeu	Lost
Gama (Gema)	Grama	Grass
Passô(Pasou)	Passou	Passed
Cegou (Cesou)	Chegou	Arrived

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T. 1: Teacher Quezia: Hey gang, do you remember what a fable is?

T. 2: Maria: it's a little story with morals

T. 3: Teacher Quezia: yes, very well!

While the teacher talks to the class and checks the textbook for the definition of fable, the teacher-researcher who was walking around the room approaches Miguel and asks if he knows what a fable is, he replies

T. 4: Miguel: it's stories...

The professor-researcher smiles, says nothing more, and the professor resumes

T. 5: Teacher Quezia: So little group, as the classmate said, (and begins to read what is in the textbook), the fable is a story to transmit a teaching to the reader or listener. This teaching appears at the end, after the outcome. It is also called moral. As he explains, the children are quiet, Miguel looks to one side, to the other, and lowers his head. The teacher continues.

T. 6: Teacher Quezia: Well, so now the "prô" is going to tell the fable of the hare and the tortoise, I want you to pay attention because then the task will be to retell the fable, but it won't be a drawing, you're going to retell it in your head and me and the prô (referring to the professor-researcher) won't help. At this point, Miguel says:

T. 7: Miguel: ah... no one will help Miguel (and laughs)

T. 8: Teacher Quezia: you're very funny about Mr. Miguel, I'm going to have a conversation with your mother...

Miguel becomes serious and, as if in a children's choir, says:

T. 9: Miguel: no...

The teacher becomes serious, although some children laugh, soon stop to listen to the teacher tell the fable.

T. 10: Teacher Quezia: Once upon a time there was a hare and a tortoise. The hare was always laughing at the sluggishness of the tortoise. Once, the tortoise, already very tired from being the target of mockery, challenged the hare to a race. The hare, very sure of himself, readily accepted. Wasting no time, the tortoise begins to walk, with its slow but firm steps. Soon the hare overtook her opponent, and seeing that she would win easily, she stopped and decided to doze off. When he woke up, he didn't see the turtle and started running. Already in the final stretch, she finally saw her opponent crossing the finish line, all smiling. Moral of the story: slowly you go far!

The teacher reads the fable, the children look attentively and Miguel, from time to time, looks to one side or the other, shakes his head, smiles and claps his hands. At the end of the reading, Quezia distributes the task sheet with the following objective: *to rewrite texts, worrying about paragraphing, segmentation, punctuation and coherence.* The children begin to carry out the task, the teacher-researcher, from afar, observes Miguel. The student takes his paper, puts his finger to mark the paragraph and begins to write what he remembers. It is important to highlight that there was no translation from Brazilian Portuguese of Miguel's writing so as not to lose the meaning of the data.

T. 11: Miguel: Speaks the letter A in a low voice and writes it, and continues, speaks the syllable and writes the word, *LE/BI* (LEBRE) speaks *E A* (but does not write the *E A*) TA/TA/LU/GA (says GANHOU, and writes GENHU, says A COÍDA and writes (ACORIDA) says (TATALUGA) and writes TA/TA/LU/GA says MAIS RAPIDU and writes (MAIS NAPIDOU) says A LEBI and writes (A LEBI) says PEIDEU and writes (PE/DE/UM) says A COÍDA and writes (ACORIDA) says GANHOU and writes GENHU says DA and writes (DA) says TATALUGA and writes (TA/TA/LU/GA), says WON and writes (GENHU), says TOFEU and writes TO says FÉ, FÉ F and É and writes FE says U and writes (TOFEU) and continues, says NA and writes NA, says GAMA and writes (GEMA) says A LEBI and writes (A LEBI) says PASSÔ and writes (PASOU) says TATALUGA and writes TA/TA/LU/GA says DA LEBI and writes (DA LEBI) says CEGOU '*arrived*' and writes (CESOU) and so on until the end of the text.

When he finishes writing, Miguel looks at the professor-researcher and says:

T. 12: Miguel: look how beautiful!

The teacher-researcher says that it is beautiful and asks him to color the drawing while the other children finish, because after everyone finishes, they will read aloud their productions. He colors, takes the colors he wants and colors, finishes painting, waits a little and the teacher starts asking the children to read, it's Miguel's turn. He starts reading.

T. 13: Miguel: Lebi and Tataluga won the race Tataluga plus napidou Lebi asked for the coída won from Tataluga won toféu na coída na gama. Lebi despite, passed Tataluga da Lebi if you are from the race of the in the range. Lebi need's rests on the gaima, the rests, paua wins the race on the range.

T. 14: Professor-researcher: very well!

T. 15: Miguel: Can I see it? Referring to the recorder that was in the researcher's hand.

T. 16: Professor-researcher: just a minute, tell me, how did you write the story?

T. 17: Miguel: eu esquevi sozino

T. 18: Professor-researcher: alone?

T. 19: Miguel: yes!

T. 20: Professor-researcher: what's up? To write the story you thought of what? How did you remember the story?

T. 21: Miguel: beautiful!

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T. 22: Professor-researcher: and what is beautiful?

T. 23: Miguel: the little story (and points to the writing on the task sheet), it's very beautiful

T. 24: Professor-researcher: yes, the story is beautiful!

T. 25: Miguel: Can I see it? (points to camera) Can I watch it?

T. 26: Professor-researcher: I'll let you see, but tell me, as if

You wrote, you saw the image, how was it?

T. 27: Miguel: this story, Lebi and the tataluga are beautiful...

T. 28: Professor-researcher: So you remembered and wrote the text?

T. 29: Miguel: yes... I forgot the text...

T. 30: Professor-researcher: oh yes?

T. 31: Miguel: oh yes!

T. 32: Professor-researcher: I'm glad you wrote...

T. 33: Miguel: yes... I forgot yes, very beautiful!

He takes the cell phone I was using to film, puts the camera in front of him, smiles and photographs, *a selfie*. The teacher says 'look at that boy!' and continues

T. 34: Teacher Quezia: look at the gang, now it's time to paste the task in the notebook.

Miguel starts smiling and asks

T. 35: Miguel: film?

T. 36: Professor-researcher: I'm filming, cheating...

He positions the back of the sheet up, puts a drop of glue on each and one in the middle, looks at me to see if I'm filming and continues to glue, seriously. He puts the sheet in his notebook, passes his hand, checks if he is being filmed and says

T. 37: Miguel: Tchanan! Very beautiful! (and laughs)

The objective of the class was to rewrite texts, concerned with paragraphing, segmentation, punctuation and coherence. To do this, the teacher organises the retelling of the fable of the Hare and the Tortoise. In the first round, the teacher asks if the children remember what the fable is, and a student answers. Then, the teacher-researcher approaches Miguel and repeats Quezia's question, the student replies that fables are "stories" (T. 4). The class continues, while the teacher explains what the fable is, Miguel looks to the sides, Quezia continues to explain the task and emphasizes that she will not help the children to retell it (T. 6). But the student Miguel is against it, talks and laughs (T. 7) "ah... nobody will help Miguel?

He scolds him, says he is going to talk to his mother, and the student, as if he were in a children's choir, says in T 9 "no..." Quezia reads the fable, the children pay attention, from time to time, Miguel looks to the side, claps his hands and laughs. After the assignment is prescribed, the student takes his paper, puts his finger in the corner to mark the paragraph and begins to write the story from memory (T. 11) and, in doing so, uses the interpretation of the image to compose his story. To analyse this situation, we will be guided by the ways in which the teacher prepares the task, the role of the pedagogical task in the constitution of the student and the meanings that Miguel builds from the image to elaborate his retelling.

The work with children in the early years of elementary school is carried out especially around literacy, since it is immersion and a way of understanding the cultural world. Tasks such as the retelling of the fable are commonly part of the pedagogical work that aims to rewrite the text and the concern with the organisation of the writing. So far, everything seems to 'flow', the teacher prescribes the task and the students perform it, but what is not always in the knowledge of the teachers is how the person (with autism) constitutes himself and, at the same time elaborates the knowledge, based on the concept of singularity.

Singularity refers to the way (dialectical, historical, cultural and dramatic) (Delari-Júnior, 2011) in which the subjects appropriate the environment in which they are and, from this appropriation, build the meanings of their experiences in the relationship with others (people and things that touch them). When rewriting history, Miguel does not rely exclusively on the teacher's speech; Either he did not pay attention to the tale of the fable, or he chose to attribute a new meaning to the tale, to (re)writing.

The teacher narrates:

Once upon a time there was a hare and a tortoise. The hare was always laughing at the sluggishness of the tortoise. Once, the tortoise, already very tired from being the target of mockery, challenged the hare to a race. The hare, very sure of himself, readily accepted. Wasting no time, the tortoise begins to walk, with its slow but firm steps. Soon, the hare overtook her opponent, and seeing that she would win easily, she stopped and decided to doze off. When he woke up, he didn't see the turtle and started running.

Already in the final stretch, she finally saw her opponent crossing the finish line, all smiling. Moral of the story: slowly you go far! From the hearing of these words, Miguel writes: *"A lebi tataluga genhu acorida tataluga mais napidou a lebi pedeum a corrida genhu da tataluga genhu tofeu na corrida na gema a lebi passa tataluga da lebi passa tataluga da lebi cesou da corrida na gema a lebi pesisa descesa na gema descenda para gana a corrida na gema"*.

Of the words written by the student, some were not present in the teacher's speech: trophy, grass, rested, needs, 'fastest', and win. Now, if the purpose

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was the retelling, where did Miguel get these words from? Vygotsky (2006) mentions that in order to create, it is necessary for the child to have appropriated words and experiences to compose his vocabulary. The more you experience the world, the greater the possibility of creating, constructing meanings and imagining. Through the word of the other, it is possible to experience the world.

The author also comments on how children participate in their creative process. If someone talks to the child about things and topics of interest, and he will develop well, he will have vocabulary to talk to. In Miguel's case, he does not create the story with fluidity in writing and clarity of idea, nor does he use punctuation marks as the prescription requires. Still, he puts his finger and starts the paragraph, he talks to himself, and then he writes, he talks to himself, and then he writes, until he builds the story (T. 11).

Miguel uses his 'speech for himself' as an instrument of mediation. Vygotsky (2009) considers that autistic thinking, that is, speech to oneself, is not the genesis of intellectual development, since it is used to organise action. When explaining the organisation of the action, the author mentions the example of a task in which a pencil is suppressed and the child uses speech for himself as an indirect way to solve the problem. In the case of the child in this study, the written text was suppressed, and the student talked to himself to construct his retelling. Miguel says the letter "A in a low voice and writes it, and continues, says the syllable and writes the word, LE/BI (hare) speaks E A (but does not write the E A) TA/TA/LU/GA (says WON, and writes *GENHU, says A COÍDA and writes (ACORIDA)*", in this case, speech mediates memory and becomes an indirect path to accomplish the task.

As Vygotsky (2009) argues, speech, as a symbolic system that organizes thought, is closely interrelated with writing. Observing Miguel, as with any child in the process of literacy, it becomes evident that he uses speech to guide his writing. In doing so, he incorporates elements that are not part of the original story, likely drawn from other narratives and personal experiences. In addition, we cannot disregard, for example, the issue of egocentric speech participating in the principle of appropriation of school content (the memory mediated by the word of the other). For Morato (2000), egocentric speech participates in a psychic process of elaboration about the social world; in the case of pedagogical tasks in the classroom, the student may use egocentric speech, socially constructed, to plan, for example, the resolution of a problem.

In the constitution of the child, it is possible to infer how his singularity is constituted and expressed from the reading of the word. According to Smolka, Góes and Pino (1998), singularity is expressed through the word because the word itself is the result of the relationship with others. When Miguel retells the story and, in doing so, adds elements that are part of his vocabulary, he gives us clues to what he knows and how he is appropriating the context and content of the proposed task. In the words of Smolka, Góes & Pino (1998, p. 157), by retelling the story "the words of others, it makes possible for the subject a somewhat singular constitution", because the word, which is social, mediates the ways of appropriation of cultural knowledge.

As Leontiev (2010) clarifies, this movement that takes place constitutes the subject because the appropriation of the world marks, in its history, a series of cultural facts. At school, the child finds a universe taken over by writing, and by appropriating it, typically human functions are being formed, such as the act of narrating the world and its wills. At this point, we understand that Freire's thought is consistent with Leontiev's propositions, because literacy is also knowing how to read the world, and not just, mechanically, reading the text and writing words. The episode continues, and Miguel demonstrates behaviors beyond writing. The student's intentions are expressed, and through these intentions it is possible to revisit the episode, recognizing that this space is also shaped by the relationships established within it. When the child finishes writing, he looks at the hands of the teacher-researcher, looks at the recorder and asks to see it. Miguel asks to see the tape recorder (T. 15), the teacher-researcher calls him back to the task and asks him to tell how he wrote it, the student replies (T. 17) "I forgot Sozino", and the teacher-researcher continues to ask (T. 20) "how did you remember the story?

The student dodged the question and, in the next turn, answered "it's beautiful." Seeking to understand how the child was mobilized to write, the teacher continued by asking what was beautiful, and Miguel replied (T. 23), "the histoline." At that point, the task no longer seemed meaningful; his interest had shifted to the tape recorder. After responding, the child attempted to negotiate, asking to see the tape recorder, as if to say, "I did what you asked, now give me the tape recorder." In turn 26, the teacher-researcher negotiated by asking again, "How did you write? Did you see the image?" To which Miguel replied in turn 27, "This story is beautiful…".

When answering, the student does not meet the expectations of the teacher-researcher, who tries to investigate the process of elaboration of the story. It is interesting to point out how Miguel negotiates his wills and, in doing so, resorts to his appropriations of words, to his vocabulary. Why is the task 'beautiful'? Miguel talks that way because that's how the teacher talks to him. As much as he does something he shouldn't have done, he always seems to be "the love of the pro" and "the one who makes beautiful things, as if anything he did was enough. By photographing a *selfie,* Miguel shows that he can do much more than people expect

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from him, and therefore, he negotiates: an answer given, a request made, an answer given, a request made, and so he is constituted singularly.

To say that the student is singular says more about knowing how he is constituted in his social relations than understanding that Miguel is a unique subject. Resorting to Vygotsky's (1999) excerpts, we will come across the formation of a new man, that is, the author is arguing in favour of a new psychology of human development, which understands the person in his singular dimension. Art is in everyday life, the author points out, seeing the construction of the character and the relationship established between him and the other gives indications of how appropriations manifest themselves in the most varied contexts and spheres of society.

When Miguel says that the drawing is beautiful, he seeks in his internalised relationships, which constituted him until that moment, words, gestures, ways and expressions to manifest his position and the negotiation of his will. In the creation of a character, the ideologies present in the modes of action show the social plots in which the person participates. In the process of constituting his identity, Miguel 'brings' and shows the marks of others who pass through his life by expressing their constitutive singularities.

This movement is possible because we do not conduct our pedagogical practice based on biologizing clinical prescriptions. When we understand that all people constitute their singularities in the exchange with the other for the word, we start to listen to what the other says 'about' themselves, and not what others say 'about' themselves. In this movement, we hear the student say that the drawing is beautiful. This appreciation of one's achievement cannot be understood as a mechanical/ echolalic act, especially because of the meanings that the word "beautiful" has for him and, previously, for the teacher, who finds the student's achievements 'beautiful'.

The task that Miguel performs is beyond that of a 'scribe', it enters the field of semiotic mediation, in which the very content of the task, its drawing, becomes an element that mediates his memory and serves as an element of inspiration for the retelling, for creation. In the words of Luria (2010, p. 102), although Miguel "does not possess the art of writing, he still writes; and though she cannot tell, she counts, nevertheless." It is a (non)doing that becomes indicative of development. Allows us to infer that in the eyes of pedagogical knowledge the student is just one of the 28 students who, in their singularities, is in the process of literacy.

By proposing a literacy task that goes beyond traditional clinical methods commonly used for people with autism, we enter the dimension of human complexity. This happens because we understand that writing is a human function and is part of the constitution of the subject, as Freire (2020) points out, it allows the subject to read himself, with others and about things. Luria (2010) argues that at the moment of writing, fragments of the collective can appear in the creative act because writing involves technique, evolved over centuries. If we look at Miguel's production, we can infer that he performs a human activity that puts him in the place of an advanced man: a citizen. It may be that, through writing and 'reading the world' (Freire, 2020), Miguel begins, like so many of us, to fight for his rights.

IV. Final Considerations

This article aimed to investigate how the constitution process of a child with autism occurs during a writing task. To meet this objective, a fragment of the pedagogical practice was presented. When we say that writing involves centuries of transformations, it seems that our student already has that function ready, waiting for the 'awakening' to take action. But this is not how it works, and the process of learning is painful: writing and appropriating some concepts that are not given requires effort, exchange with others and relationship: as Vygotsky (2009) defines it, becoming human, whose singularities are constitutive, is a drama, which, in the school space, is pedagogical.

In the words of Molon (2011, p. 618), such singularities that constitute the subjects are social, "as a conjugation that involves elements of convergence and divergence, similarities and differences, approximation and distancing in relation to the other, and the subject as a non-harmonious composition of these tensions and syntheses". The episode that follows is another moment in which Miguel retells a story based on what the teacher requests and gives indications of how pedagogical tasks affect his constitution. It seems to us that the appropriation of words and school content (trans)forms how the student relates to himself and to his peers. In this task, the pedagogical mediations favor the ways in which Miguel participates in the class.

Even so, it is important to emphasise that it is no use for the teacher to base himself on this understanding of man and, in his practice, assign meaningless tasks to students. From the data, it is affirmed that the pedagogical knowledge of teachers is part of a movement of praxis, that is, it is necessary that teachers, when building their practices, are aligned with a theoretical vision. For us, such a vision must be critical, historical, social and with a view to another school: critical, democratic and emancipating.

By inverting our gaze and focusing first on the student, and then on his clinical diagnosis, in addition to the change of perspective (from a traditional biologizing clinical/pedagogical to a theory of praxis – critical, historical and social), we advance towards a work of possibilities. For us, the word 'possibility' refers, within the theoretical-methodological matrix that we assume, to the practical work of the teacher, the researcher and

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the student himself: it is the intervention in reality. And to intervene, action is needed, which needs knowledge, awareness of oneself in the relationship with the other. It is essential that we assume ourselves as unfinished, unskilled, incompetent beings, because, according to Paulo Freire (2020, p. 57) "it is in the incompleteness of the being, which is known as such, that education is founded as a permanent process..."

Furthermore, the propositions of the Vygotskian framework allow us to say: the study of the constitutive singularities of a child with autism through his writing activity allows us to understand how the multiple determinations affect the human. In this sense, dialoguing with the child with autism is dialoguing, above all, with children, with the human being and the singularities that constitute all people.

Furthermore, Miguel's activity contributes to thinking, as the Vygotskian reference recommends, in the manifestation of the great in the small, in the universal, crossed by the particular, in the singularity of the student. This process gives indications of how human development occurs, procedural... in the form of drama!

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Accountability of Digital Platforms in the Brazilian Supreme Court: A Critical Discourse Analysis of Jovem Pan's Narrative

By Thiago Henrique de Jesus-Silva

Federal University of Ceará

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Keywords: *critical discourse analysis, civil rights framework for the internet, jovem pan, digital platforms.*

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ACCOUNTABILITYOFDIGITALPLATFORMSINTHEBRAZILIANSUPREMECOURTACRITICALDISCOURSEANALYSISOFJOVEMPANSNARRATIVE

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Accountability of Digital Platforms in the Brazilian Supreme Court: A Critical Discourse Analysis of Jovem Pan's Narrative

Responsabilização de Plataformas Digitais no Supremo Tribunal Federal: Uma Análise de Discurso Crítica da Narrativa da Jovem Pan

Thiago Henrique de Jesus-Silva

Abstract- His article examines the discursive representation of the news outlet Jovem Pan regarding the Brazilian Supreme Federal Court's (STF) decision to reinterpret Article 19 of the Civil Rights Framework for the Internet, which holds digital platforms accountable for third-party content. The study employs Critical Discourse Analysis (Fairclough, 2019), in dialogue with authors such as Gramsci and Althusser, to investigate how journalistic discourse shapes meanings around digital regulation. Transcripts of Jovem Pan's videos disseminated across multiple platforms were analyzed, focusing on lexical choices, rhetorical strategies, and discursive practices. Findings show that the coverage is structured around a negative evaluative vocabulary ("private censorship," "institutional threat," "blow against freedom"), a systematic use of epistemic modality to dramatize potential risks, selective intertextuality privileging dissenting voices, and war-like metaphors framing the STF as an enemy of civil society. The study concludes that Jovem Pan operates as an ideological media apparatus, reinforcing a neoliberal hegemony of digital communication, in which freedom of expression is mobilized as an absolute individual value while the corporate responsibility of big tech companies is rendered invisible. The research highlights the need to advance counter-hegemonic alternatives that integrate freedom of expression with democratic regulation of digital platforms.

Keywords: critical discourse analysis, civil rights framework for the internet, jovem pan, digital platforms.

Resumo- Este artigo analisa a representação discursiva da emissora Jovem Pan sobre a decisão do Supremo Tribunal Federal (STF) que alterou a interpretação do Artigo 19 do Marco Civil da Internet, responsabilizando plataformas digitais por conteúdos de terceiros. A pesquisa utiliza a Análise de Discurso Crítica (Fairclough, 2019), articulada a autores como Gramsci e Althusser, para investigar como o discurso jornalístico da emissora constrói sentidos sobre a regulação digital. Foram examinadas transcrições de vídeos publicados pela Jovem Pan em diferentes plataformas, destacando escolhas lexicais, estratégias retóricas e práticas discursivas. Os resultados indicam que a cobertura se estrutura por meio de um vocabulário avaliativo negativo ("censura privada", "ameaça institucional", "golpe contra a liberdade"), uso sistemático de modalidade epistêmica para dramatizar riscos futuros, intertextualidade seletiva que privilegia vozes contrárias à decisão, e metáforas bélicas que enquadram o STF como inimigo da sociedade civil. Conclui-se que a emissora atua como aparelho ideológico midiático, reforçando uma hegemonia neoliberal da comunicação digital, na qual a liberdade de expressão é mobilizada como valor absoluto enquanto a responsabilidade corporativa das big techs é invisibilizada. O estudo evidencia a necessidade de discutir alternativas contra-hegemônicas que articulem liberdade de expressão e regulação democrática das plataformas.

Palavras-chave: análise de discurso crítica, marco civil da internet, jovem pan, plataformas digitais.

I. Introduction

As digital platforms such as Google, Meta, X (formerly Twitter), and TikTok become privileged mediators of information circulation, legal and political disputes over their responsibility have gained increasing prominence. In Brazil, these debates acquired new momentum in June 2025, when the Supreme Federal Court (STF) reinterpreted Article 19 of the Civil Rights Framework for the Internet (MCI), authorizing the direct liability of platforms for third-party content, even in the absence of a judicial order.

The Civil Rights Framework for the Internet (Marco Civil da Internet), approved in 2014, was celebrated as one of the most advanced pieces of legislation in the field of digital rights, balancing the principles of neutrality, privacy, and freedom of expression. Its Article 19, by conditioning liability on a judicial decision, sought to protect users from arbitrary removals and to prevent platforms from exerting excessive power in content moderation. The STF's decision, however, shifts this balance, placing Brazil within a global movement toward greater accountability of big tech companies, similar to what has been

Author: PhD candidate in Communication at the Federal University of Ceará (PPGCOM/UFC), supported by a CAPES scholarship. Master in Communication from the Federal University of Piauí (PPGCOM/UFPI), also a CAPES scholarship recipient. Author of the book Bolsonaro and COVID-19: Unmasking Disinformation (EDUFPI); and of the manuals Arriégua! Ói as Fake News: A Northeastern Fact-Checking Manual and Ê caroço as fake news: A Northern Fact-Checking Manual. Member of the Research Laboratory on Economy, Technology, and Communication Policies (TELAS/UFC).
e-mail: contatothiagosilva@alu.ufc.br

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observed in legislations such as the European Union's Digital Services Act (DSA) or Germany's NetzDG.

This repositioning generated strong polarization in the public debate. On the one hand, sectors of civil society celebrated the ruling as progress in the fight against disinformation, hate speech, and violations of fundamental rights in digital environments. On the other, critics from the far-right and right-wing pointed to risks of "private censorship" and excessive judicialization of the public sphere, arguing that direct liability may lead companies to preemptively remove content, thus affecting freedom of expression.

It is within this context that media outlets play a strategic role in framing the meaning of the decision. Jovem Pan, a Brazilian broadcaster with a long trajectory in radio and a strong expansion in digital journalism, has become a central actor in this debate. Its coverage of the ruling emphasized the risk of censorship and the alleged judicial activism of the STF, constructing a narrative that resonates with sectors of society more critical of state intervention and supportive of a liberal market model.

The guiding question of this research is: how does the Brazilian broadcaster Jovem Pan articulate discursive strategies to frame the Supreme Federal Court's (STF) decision regarding Article 19 of the MCI, and how is this framing related to broader disputes over power, regulation, and democracy in the digital environment? The relevance of analyzing Jovem Pan stems not only from its reach across different media platforms (radio, TV, YouTube) but also from its ideologically consolidated positioning in recent years, characterized by rhetoric critical of traditional political institutions, especially the STF. Thus, the Brazilian broadcaster not only reports on the decision but also acts as a discursive mediator, shaping perceptions and shared meanings around the issue. This article seeks to contribute to this debate by analyzing, through Critical Discourse Analysis (CDA) (Fairclough, 2019; Resende & Ramalho, 2019; Fernandes, 2014), how Jovem Pan represents the change in Article 19 and what ideological effects emerge from this representation.

II. Methodological Procedures and Methodology

This study adopts a qualitative approach, based on Critical Discourse Analysis (CDA) as outlined by Norman Fairclough (2019, 2007) and further developed in the Brazilian context by Cirne and Efken (2023), Resende & Ramalho (2019), Batista Jr., Sato & Melo (2018), Magalhães, Martins & Resende (2017), and Fernandes (2014). CDA assumes that discourse is not a neutral representation of reality, but rather a social practice that constructs, legitimizes, and transforms power relations. In this sense, journalistic discourse is understood here as an arena of hegemonic struggles, in which different actors seek to fix meanings and naturalize certain perspectives.

The research corpus consists of nine videos from the Brazilian broadcaster Jovem Pan on its YouTube channel and digital portal during May, June, and July 2025, a period when the Supreme Federal Court (STF) deliberated on Article 19 of the Brazilian Internet Civil Framework (Marco Civil da Internet). The temporal selection is justified by the fact that it encompasses the preparation for the trial, the plenary sessions, and the immediate aftermath of the decision, allowing for an observation of the construction and consolidation of the broadcaster's discursive narratives.

The selection of the material followed two main criteria: (i) Thematic relevance: content explicitly dedicated to the STF trial on Article 19; and (ii) Circulation reach: priority was given to videos and reports with the highest number of views and engagement, as these reflect a greater potential impact on the audience.

The discursive analysis followed the three dimensions proposed by Fairclough (2019): (a) Text: examination of lexical choices, metaphors, syntactic constructions, and modality in Jovem Pan's statements. At this level, we sought to identify linguistic strategies that attribute meanings of threat, risk, or censorship to the STF decision; (b) Discursive practice: investigation of the modes of production, circulation, and consumption of journalistic discourse, considering Jovem Pan's editorial line and selective intertextuality, such as the emphasis on certain ministerial votes over others; and (c) Social practice: analysis of the interconnections between media discourse and the broader context of digital regulation, political disputes surrounding the STF, and the economic interests of big tech companies.

Methodologically, this integration across micro (text), meso (discursive practice), and macro (social practice) levels allows us to understand Jovem Pan's coverage not merely as a description of a legal event, but as a situated social practice that actively participates in the struggle for discursive hegemony in the digital public sphere. As an analytical procedure, we transcribed and systematized representative excerpts from the selected materials. These excerpts were organized into thematic categories derived both from theory and from patterns recurring in the corpus: (i) "private censorship" and threats to freedom; (ii) criticism of STF judicial activism; (iii) defense of the autonomy of digital platforms.

Two limitations of the study should be acknowledged: (1) the restricted temporal scope prevents observing the persistence of these discourses in the medium and long term; (2) focusing on a single media outlet – Jovem Pan – does not allow for generalizations to the entire Brazilian media landscape, even though it constitutes an emblematic case for

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analysis. Despite these limitations, the adopted methodological strategy enables a thorough understanding of how Jovem Pan framed the change in Article 19, revealing the ideological effects of its discursive representation.

III. Notes on Digital Regulation, the STF, and Big Techs

The trajectory of digital regulation in Brazil is anchored by the approval of the Brazilian Internet Civil Framework (Law No. 12.965/2014), often described as an "Internet Constitution." Its development was the result of an unprecedented participatory process, involving public consultations, academic debates, pressures from civil society organizations, and negotiations within the National Congress. The Marco Civil established principles such as net neutrality, privacy protection, and the guarantee of freedom of expression online (Almeida & Penaforte, 2025; Nogueira, 2025).

Article 19, in particular, was designed as a mechanism to balance freedom of expression with the civil liability of platforms. By conditioning the liability of application providers on the existence of a specific court order, it sought to prevent two risks: on one hand, private censorship resulting from preventive removals by companies; on the other, state censorship arising from arbitrary administrative measures. Thus, the provision entrusted the Judiciary with the legitimate role of deciding what should or should not be removed. With the exponential growth of digital platforms and the intensification of phenomena such as disinformation, hate speech, and coordinated attacks on democracy, Article 19 has become the target of criticism. Research in the field of political communication indicates that the speed at which false and harmful content circulates far exceeds the Brazilian judicial system's capacity to respond (Wardle & Derakhshan, 2017; Tandoc; Lim & Ling, 2019; Tandoc & Kim, 2023). Several Brazilian civil society organizations, notably the Coalizão Direitos na Rede, a collective comprising more than 29 organizations including the Brazilian Institute for Consumer Defense (Idec), have taken a critical stance on content moderation processes on digital platforms. The Coalition argues that the judicialized model rendered the accountability process slow and inefficient, resulting in impunity for disinformation practices. In cases of symbolic violence or irreparable harm, such as the dissemination of racist, misogynistic, or anti-vaccine content, the requirement of a prior court decision was seen as an obstacle to the protection of fundamental rights, particularly regarding the preservation of the integrity of vulnerable groups.

On the other hand, critics of the revision of the provision, including jurists, business associations, and segments of the media, warned of the risks of the opposite scenario: the excessive transfer of power to private platforms. Studies on algorithmic governance highlight that, when granted greater autonomy, big tech companies tend to expand internal moderation policies, assuming the role of arbiters of public debate (Gillespie, 2018; Balkin, 2020). In this model, companies such as Google and Meta could remove content preventively to avoid liability, increasing the possibility of private censorship (Zuboff, 2019). Furthermore, critical analyses of digital regulation caution that this process tends to restrict the plurality of voices and reduce the public sphere to opaque criteria defined by transnational corporations (Morozov, 2013; Couldry & Mejias, 2019).

The 2025 STF ruling should be understood within this tension. By reinterpreting Article 19, the Court brought Brazil closer to more stringent international regulations. The European Union's Digital Services Act (DSA), for instance, imposes obligations of transparency, auditing, and platform accountability in cases of rights violations. Germany's NetzDG, in effect since 2017, provides for severe fines for companies that fail to remove illegal content within a short timeframe. In contrast, Section 230 of the Communications Decency Act in the United States still grants broad immunity to platforms, representing the most liberal paradigm. Thus, the STF's decision repositions Brazil within a hybrid regulatory landscape, closer to European experiences than to the North American model.

It is essential to situate the role of big tech companies in this debate. Companies such as Google, Meta, Amazon, Apple, TikTok, and X structure the contemporary digital economy, operating not only as technical intermediaries of communication but also as central mediating actors in the production of economic value and social meanings. This repositioning stems from the fact that the core of their activity lies in data control and algorithmic management of information flows, transforming everyday interactions into commodities and economic resources (Srnicek, 2017). Thus, platforms cannot be seen as neutral spaces, but as new digital "means of production," capable of extracting, organizing, and monetizing data on a global scale (Couldry & Mejias, 2019).

The power of big tech companies, however, goes beyond the economic sphere. By setting visibility standards, recommendation algorithms, and moderation policies, these companies directly influence the constitution of the public sphere and democratic processes. As Zuboff (2019) observes, the surveillance capitalism model not only collects data but shapes behaviors, creating conditions for predictability and social control. In this logic, the boundary between economic regulation and cultural regulation dissolves, since algorithmic criteria impact both the circulation of political information and patterns of consumption and social interaction.

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Moreover, big tech companies should be understood as global critical infrastructures (Plantin et al., 2018; Plantin & Punathambekar, 2018), responsible for ensuring communication services, cloud computing, digital commerce, and even logistics. This status grants them an almost state-like power, while simultaneously shielding them from traditional national regulatory mechanisms. The result is a democratic deficit: private companies exercise social and political mediation functions without being subject to transparent accountability systems.

The dispute over Article 19, therefore, is not limited to the legal technicalities of liability, but reflects structural contradictions of platform capitalism: on one hand, the need to protect freedom of expression and prevent censorship; on the other, the urgency of constraining the concentrated power of corporations that organize the digital public sphere. It is within this field of tensions that Jovem Pan's narrative is situated, with its journalistic coverage acting as a symbolic mediator by framing the STF decision in terms of threats to individual freedom, while silencing structural dimensions related to the economic power of the platforms.

IV. Theoretical-Methodological Framework and Discursive Analysis

The analysis is based on CDA, following the dialectical-relational perspective proposed by Fairclough (2019, 2007), which understands discourse as a social practice structured across three dimensions: text, discursive practice, and social practice. Unlike approaches that separate description and interpretation, we adopt here an integrated presentation, linking theory and analysis to demonstrate how language is embedded in power struggles.

The study corpus consists of nine videos from three programs broadcast by the Brazilian network Jovem Pan: Os Pingos nos Is, Linha de Frente, and 3 em 1. These programs represent different formats of political opinion and analysis offered by the network, covering the period of discussion and decision by the Supreme Federal Court (STF) regarding the liability of big tech companies for content published by users.

Table 1: Corpus Composition: Episodes of Jovem Pan Programs Analyzed

Nº	Episode Title	Date	Program	Link
1	Haddad and the Chamber Debate IOF/Plane Crashes in India/Lula Seeks Reelection	12/06/2025	Linha de Frente	https://abrir.link/dComF
2	INSS Fraud/Criticism of Hugo Motta/New Electoral Code	11/06/2025	Os Pingos nos Is	https://abrir.link/qERLV
3	Trump Angry with Israel and Iran/Israel Targets Hamas/Did Mauro Cid Lie?	24/06/2025	3 em 1	https://abrir.link/cQZEK
4	Government Without Money?/Senate Dispute/ Argentina Growing	26/06/2025	Os Pingos nos Is	https://abrir.link/ipnio
5	Os Pingos nos Is 27/06/2025	27/06/2025	Os Pingos nos Is	https://abrir.link/JdRFN
6	PSOL Appeals to STF Against Repeal of IOF Decree	27/06/2025	Linha de Frente	https://abrir.link/LfpOX
7	Government Defeat on IOF/Brazilian Internet Civil Framework / Police and PCC?	25/06/2025	Os Pingos nos Is	https://abrir.link/CMbMA
8	Exclusive Documents Detail INSS Fraud / Government Maintains IOF Increase	29/05/2025	3 em 1	https://abrir.link/XAAzp
9	Linha de Frente 29/05/2025	29/05/2025	Linha de Frente	https://abrir.link/idBAf

Source: Table prepared by the author (2025)

The selection of these three Jovem Pan programs is justified by their representation of different formats and audiences within the network's media ecosystem: Os Pingos nos Is is a political analysis program with a more traditional format; Linha de Frente focuses on debates on current affairs and legal-political issues; and 3 em 1 is a roundtable format presenting multiple perspectives. This diversity allows for capturing

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discursive variations within the network's editorial line, providing a broader overview of how Jovem Pan constructs narratives on topics related to digital regulation and the role of the STF.

a) Text: Linguistic and Rhetorical Choices

The analysis of the transcriptions of Jovem Pan videos on the STF's decision regarding Article 19 of the Brazilian Internet Civil Framework reveals a discursive construction anchored in lexical and rhetorical choices that reinforce a narrative of risk and threat. The recurring semantic core is that of "censorship." Right from the titles and openings of the reports, there is a predominance of terms with negative evaluative load, such as "censorship," "threat," "setback," and "risk to freedom" (video 1; video 2), and phrases such as: "*[...] Worse, the portals will have the power to remove content without a court order, just, as I said here, because they didn't like a comment made about me on social media and I have to request it, and it will have to be taken down. This is total absurdity. This will make the life of the portals unviable. It will turn everything into censorship, because, obviously, nobody likes receiving criticism, and any criticism you receive, without any legal basis, could be removed.*" (video 2) and "*For me, this is prior censorship. That is what will happen on social media [...]*" (video 1). These choices are not neutral: they function to predispose the audience to interpret the STF decision not as regulatory progress, but as an attack on individual freedoms. The expression "private censorship," repeated at different moments, crystallizes as a stabilizing semantic core (Fairclough, 2019, 2007), summarizing in a simplified and dramatic way the potential effects of platform liability.

A second central aspect is the systematic use of epistemic modality, manifested through verbs such as "*may trigger a cascade effect*" (video 1), "*could lead to information control*" (video 2), and "tends to create a scenario of legal uncertainty" (video 2), which appear repeatedly. In the transcribed excerpts, these forms perform a crucial discursive function: instead of categorically stating that the STF decision will result in censorship, they construct a horizon of negative possibilities, presented as plausible and even likely. This creates an atmosphere of controlled uncertainty, in which the audience is guided to imagine future scenarios marked by risk, even though there is no empirical evidence that such scenarios will necessarily materialize.

According to Fairclough (2019), modality is a linguistic resource that reveals the speaker's degree of commitment to the truth of a statement and how they position the interlocutor in relation to it. In the case of Jovem Pan, epistemic modality functions as a dramatization strategy, as it mobilizes the expectation that the change in Article 19 not only may but is likely to produce deleterious effects on freedom of expression. In this way, the speaker does not need to assume full responsibility for the claim, after all, it is a possibility rather than a certainty, while simultaneously generating in the audience an effect of alarmingly plausible likelihood.

This type of discursive use of modality generates a dual ideological effect. First, it projects undesirable futures as inevitable, even when they are not supported by solid evidence. Second, it positions the STF as the agent of risk, transferring to it the responsibility for any potential negative consequences, even if hypothetical. By stating that the decision "*opens the door to abuses*" (video 2), the broadcaster prompts the audience to fear the court, despite the absence of concrete evidence. The audience is thus called to fear the decision, not because the effects are already tangible, but because the rhetoric of possibility constructs an atmosphere of insecurity, typical of media discourse aimed at mobilizing emotions of apprehension and resistance.

This systematic use of modality also functions as a mechanism of naturalization: by repeatedly employing conditional and hypothetical statements, Jovem Pan transforms scenarios initially presented as mere possibilities into plausible, almost certain expectations. What "could" happen comes to be interpreted as what "will" happen. This discursive logic amplifies the persuasive force of the argument without requiring factual proof, reinforcing the ideological position that platform liability inevitably leads to censorship.

Negative evaluation constitutes another relevant and recurrent discursive axis in the videos analyzed. The STF decision is repeatedly labeled with qualifiers such as "*institutional threat," "instrument of control*," and "*opening for abuses*," all from video 2. These terms do not merely describe the legal event but function as evaluative markers that frame the decision within a semantic field of risk and illegitimacy. By mobilizing this vocabulary, Jovem Pan adopts a value-laden stance that transcends the technical dimension of the ruling, projecting it into the realms of politics and morality.

From the CDA perspective, Fairclough (2019) emphasizes that evaluation is a central positioning resource through which the speaker expresses value judgments, either explicitly or implicitly, about events, actors, and institutions. In the case at hand, negative evaluations not only qualify the STF decision but also constitute a strategy of institutional delegitimization. The court is represented not as an interpreter of the Constitution, but as an agent of democratic instability, capable of eroding fundamental freedoms and subjecting society to arbitrary control.

This discursive process must be understood within a broader context: the recent trajectory of Jovem Pan as a Brazilian media outlet strongly critical of justice

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system institutions, particularly the STF, which is frequently accused of "judicial activism." By reiterating negative evaluations, the broadcaster reinforces a coverage pattern in which the Supreme Court is constructed as a political-partisan actor rather than a technically-oriented judicial body. This strategy situates the court within the same logic of polarization that characterizes Brazilian political debate, blurring the boundaries between judicial analysis and ideological contestation.

Linguistic evaluation, therefore, is not limited to the specific legal event, the change to Article 19 of the Brazilian Internet Civil Framework, but contributes to a broader narrative of symbolic confrontation between media, society, and state institutions. By representing the decision as a generalized threat, Jovem Pan mobilizes social emotions of fear and distrust, transforming a regulatory dispute into a symbol of alleged authoritarian advancement. In doing so, the outlet not only reports on the ruling but also participates in the production of a hegemonic meaning that seeks to position the STF as an enemy of democracy, while simultaneously aligning its own voice with the role of defender of freedom and civil society.

This strategy of negative evaluation thus serves a dual function: on the one hand, it undermines the legitimacy of the judicial decision by framing it as an abuse of power; on the other, it exalts the media's position as guardian of freedom of expression, casting itself in the role of resistance against an institution presented as authoritarian. Ultimately, the discursive operation is not merely descriptive but normative: it signals to the audience not only what happened, but also how it should be judged and interpreted.

Finally, attention should be given to the recurrent use of war and conflict metaphors, which permeate Jovem Pan's discourse when describing the STF decision. Expressions such as "coup against freedom," "STF siege," and "information control weapon," or phrases like "*[...] Social media will reap exactly what they sowed. [...]*" (video 7); "*So, see, the Supreme Court runs over the Constitution, the Constitution's entrenched clause. The Supreme Court overrides the autonomy of the legislature, which did its homework, engaged civil society, and passed a law that is a global reference. [...]*" (video 7); and "*[...] It is an arm-wrestling match between the powers [...]*" (video 9) establish a semantic field in which the ruling is not treated as a legal process but as a belligerent confrontation. This rhetorical choice positions the STF as the antagonist, an internal enemy threatening civil society and democratic principles. The metaphorical resource, by dramatizing the event, goes beyond rational argumentation and mobilizes emotions of indignation, fear, and resistance.

According to Fairclough (2019), metaphors are not merely stylistic adornments but central mechanisms in the constitution of social meanings, as they allow abstract phenomena to be understood through concrete domains of experience. In this case, Jovem Pan mobilizes the war metaphor to frame digital regulation as an existential conflict, in which freedom of expression appears as besieged territory and the STF as an oppressive force. The war metaphor, by simplifying and polarizing, creates an emotional grammar that predisposes the audience to perceive the decision as an attack rather than as a legal deliberation.

This systematic use of war metaphors serves multiple ideological functions. First, it heightens the perception of urgency, as every "coup" or "siege" demands immediate reaction, thereby justifying the audience's political engagement against the court. Second, it establishes a binary struggle framework, allowing only two irreconcilable sides: on one hand, the STF as an authoritarian force; on the other, civil society and the broadcaster itself as defenders of freedom. Third, by framing the debate in a moral register, the metaphors reduce the complexity of the legal issue—platform liability—and transform it into a Manichean narrative of "good versus evil."

The shift of the legal debate into the symbolic field of war produces yet another effect: it legitimizes the media's role as a trench of resistance. By narrating the ruling as a battle, Jovem Pan implicitly positions itself as a combatant on society's side, reinforcing its self-image as a defender of threatened freedoms. In this way, the outlet not only informs but also occupies a discursive position of moral leadership, guiding its audience to perceive themselves as part of a collective under attack and, consequently, mobilized to respond.

Therefore, the use of war and conflict metaphors should not be seen as a marginal rhetorical device, but as a central ideological operator in the coverage. It transforms a judicial decision into an episode of symbolic warfare, shifting the controversy from the technical-normative level to the realm of political and moral struggle. In this process, the potential for audience mobilization is amplified, as the defense of freedom is presented not as an abstract legal debate, but as an existential cause facing an internal enemy threatening to undermine democracy.

In summary, the linguistic and rhetorical choices in Jovem Pan's discursive representation operate in a coordinated manner to construct a narrative in which the STF decision represents an imminent risk of censorship and an attack on democratic freedoms. Value-laden vocabulary, epistemic modality of risk, constant negative evaluation, selective intertextuality, and conflict metaphors are resources that, while informing, also shape social perceptions and reinforce ideological positions. This is discourse that goes beyond merely describing a ruling, actively participating in the struggle for interpretive hegemony surrounding the regulation of digital platforms in Brazil.

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b) Discursive Practice: Production and Circulation

Jovem Pan's coverage of the STF decision goes beyond the mere reproduction of legal information; it is structured through an active process of discursive framing, in which selective choices of voices, speech cuts, and modes of commentary transform the ruling into a political narrative. At the level of discursive production, the presence of selective intertextuality is particularly notable. Minister André Mendonça's dissenting vote against the change to Article 19 is not only cited but reiterated in long and highlighted excerpts, often with an approving intonation by the presenters when stating, "*[...] The dissenting votes were those of Ministers Edson Fachin, André Mendonça, and Cássio Nunes Marques, the latter being the last to vote. André Mendonça and Cássio Nunes Marques believed that this issue falls within the legislative competence of the National Congress. [...]*" (video 6). This minority voice, when removed from its context of institutional defeat, gains the status of a "voice of resistance," constructed as rational and prudent in the face of what is presented as the "excess" of the majority of ministers. This process confirms what Fairclough (2019) identifies as a resource of intertextual legitimation, in which the authority of an institutional source is strategically mobilized to support an ideological position.

In contrast, the votes in favor of the legislative change, which formed the majority and constituted the STF's official decision, are treated marginally. At various points in the Brazilian broadcaster's coverage, these votes appear summarized, diluted in generic commentary, or even silenced. The audience, when consuming the material, does not have access to the majority's detailed legal reasoning, but only to a mediated and condensed version that weakens the legitimacy of the institutional consensus. This asymmetry in the selection and circulation of voices results in a discursive imbalance that functions as a mechanism of partial legitimation, producing a skewed image of the ruling: instead of a collective decision anchored in constitutional grounds, what emerges is a portrayal of a divided court marked by excesses, in which only the minority position appears reasonable.

In addition to intertextuality, Jovem Pan heavily mobilizes resources of interdiscursivity, merging legal discourse with political-media discourse. The broadcaster deliberately fuses the legal discourse with a political register of confrontation, transforming the STF's technical decision into an episode of "judicial activism" and "censorship." This strategy is evident in statements such as: "*[...] the Supreme Court acts against a constitutional entrenched clause that guarantees all Brazilians full freedom of expression and opinion. [...]*" (video 2) and *"[...] this is prior censorship. This is what will happen on social media, because the social network will not want to take the risk. [...]"* (video 1). This discursive crossing occurs when presenters and commentators, while reading or commenting on excerpts from the votes, go beyond the technical level of constitutional argumentation and insert them into a register of institutional confrontation. The STF is thus narrated not as a guardian of the Constitution, but as a political actor positioned in conflict with civil society and democratic freedoms. Legal vocabulary is overlaid with expressions of struggle, threat, and censorship, configuring a rhetoric of confrontation.

This process of discursive hybridization, as Fairclough (2019, 2007) observes, amplifies the impact of the coverage by shifting the ruling from the specialized field of law to the broader arena of political contestation, where the audience already possesses prior interpretive schemes of distrust toward the court. Interdiscursivity, in this case, functions as an interpretive bridge: by transforming the legal decision into an episode of "activism" or "abuse of power," Jovem Pan inscribes the event within a horizon of meaning that directly engages political values already shared by its audience. Thus, the audience's appropriation of the ruling occurs not through technical understanding, but through ideological channels, reinforcing perceptions of opposition to the STF and adherence to the broadcaster's media narrative.

At the level of circulation, the narrative constructed by Jovem Pan is not confined to a single medium but expands across a multiplatform logic that enhances its reach and social impact (Jesus-Silva, 2024). Statements such as "*[...] So, Google is saying the following: 'Look, this business is no longer profitable for me, and I will leave or restrict my operations here in the country.' [...]*" (video 3) circulate in various formats: live broadcasts on TV, radio, and YouTube, as well as segmented clips for YouTube, short cuts on digital social networks, and podcasts derived from the programming, creating a media ecosystem in which the same narrative is repeated and re-signified across multiple channels. This process of media redundancy reinforces the social penetration of the discourse while increasing the likelihood that different audiences encounter the same frames, albeit through different pathways. As Fairclough (2019) highlights, this is a discursive practice that relies on intertextual reproduction, intensifying the ideological effect of the discourse by reiterating it across multiple platforms.

Furthermore, digital circulation follows a logic of fragmentation and strategic recirculation. The original videos are edited into short clips with provocative titles, such as "STF imposes private censorship" or "Coup against freedom of expression," which function as emotional triggers for quick consumption and sharing on social networks. This technique directly engages with the algorithmic dynamics of digital platforms, where more polarizing content tends to achieve greater visibility due to high engagement (likes, comments, shares) (Martins, 2024; Jesus-Silva & Lima, 2024). In

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this way, Jovem Pan not only informs but formats its discourse to maximize performance in digital environments, adapting journalistic material to a circulation logic driven by attention.

This process reveals an important dimension: the insertion of journalistic content into algorithmic diffusion circuits. When cut and distributed across platforms such as YouTube, Instagram, TikTok, and WhatsApp, Jovem Pan's materials cease to be merely radio or TV programs and become pieces of viral circulation, subject to algorithmic recommendation dynamics. In this sense, the outlet's discursive practice is articulated with a broader technical regime, in which algorithms not only amplify but also hierarchize specific frames—in this case, narratives opposing the STF and defending big techs as supposed guardians of freedom of expression.

Therefore, multimedia circulation is also related to the dimension of consumption, another point emphasized by Fairclough (2019). Jovem Pan's audience, already predisposed to interpret the STF as a politicized and threatening institution, finds in these narratives a confirmation of their beliefs, which strengthens engagement and loyalty. Reception is thus not passive: by sharing video clips in WhatsApp groups or reposting them on personal profiles, viewers become co-circulators of the discourse, contributing to its reiteration and naturalization in the public sphere. In this way, circulation not only expands the reach of the content but also embeds it within a dynamic of social participation that prolongs and reinforces its ideological effects.

According to Fairclough (2019), the analysis of discursive practices should encompass not only the moments of production and circulation but also that of consumption/interpretation—that is, how discourses are appropriated, re-signified, and reintroduced into the social sphere. In the case of Jovem Pan, this third axis is essential for understanding the reach of its coverage. Multimedia circulation is not aimed at a generalized audience but resonates with a specific public, historically marked by distrust toward the STF, criticism of state intervention, and the defense of liberal values associated with freedom of expression. Thus, the discourse not only reaches this audience but is consumed within a pre-configured horizon of expectations, in which there is already a predisposition to interpret the Supreme Court's actions as abusive or authoritarian.

The oppositional framing produced by Jovem Pan, by aligning with this audience predisposition, does not function merely as a reflection of pre-existing beliefs but also as a mechanism for their intensification. It constitutes a dynamic of discursive feedback, in which the public consumes content that confirms their worldviews and, in doing so, strengthens the legitimacy of the broadcaster itself as a trusted mediator. This process illustrates what Fairclough (2019) describes as the dialogic nature of discursive consumption: meanings are not simply received but reconstructed by interpreters according to their social and political positions.

Furthermore, in a digital environment, consumption is not passive. The audience acts as a co-producer and co-circulator of discourses, sharing clips on digital platforms, commenting on live broadcasts, and amplifying the visibility of video segments through algorithmic interactions (likes, comments, reposts). In this dynamic, subjective interpretation becomes an act of dissemination, multiplying the narrative's reach and reinforcing its hegemonic character in public debate. Thus, the audience not only consumes Jovem Pan's oppositional framing but also reproduces and re-signifies it in new discursive spheres—WhatsApp groups, Twitter/X profiles, Facebook pages—where the content acquires new layers of meaning and social penetration.

This continuous cycle of production–circulation–consumption creates a cumulative effect: the more the audience shares the narrative, the more it is socially legitimized, and the more legitimized it becomes, the greater the audience's adherence, seeing their beliefs reflected in the journalistic coverage. In this sense, Jovem Pan not only provides a critical reading of the STF's decision but actively participates in constructing an alternative hegemonic meaning, in which the Brazilian Supreme Court is portrayed as a threat to democracy and the broadcaster positions itself as a defender of civil society. Consumption is thus a constitutive part of the discursive process, since without engaged interpretation and redistribution by the audience, the narrative would not achieve the same level of circulation and consolidation in the public sphere.

At the level of discursive practices, the analysis reveals that Jovem Pan articulates: (i) selective intertextuality, privileging a minority vote; (ii) interdiscursivity, merging legal and political discourses in an oppositional frame; and (iii) multiplatform circulation strategies, which amplify and reinforce its narrative among an ideologically aligned audience. These elements demonstrate how the broadcaster operates not merely as a mediator but as an active agent in the struggle over the meaning of digital regulation in Brazil.

c) *Social Practice: Hegemony, Platforms, and Digital Politics*

The narrative constructed by Jovem Pan is embedded in broader social disputes over the role of the state, digital corporations, and democratic institutions in communication governance. By framing the amendment of Article 19 of the Marco Civil da Internet as an "attack on freedom of expression" and as evidence of "judicial activism," the Brazilian broadcaster aligns with a discursive project that structurally

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converges with the interests of big techs. This is because it shifts the focus of the controversy: the accountability of platforms, which could be interpreted as a measure of economic regulation and redistribution of informational power, is reinterpreted as a risk of censorship and a threat to civil society. This discursive operation naturalizes the corporate autonomy of digital platforms by presenting any attempt at regulation as authoritarian state interference.

At the hegemonic level, Jovem Pan's discursive activity can be understood through Fairclough's (2019) perspective, which conceives discourse as a social practice that participates in the production and reproduction of power relations and hegemony. The broadcaster contributes to consolidating a neoliberal view of communication, in which freedom of expression is mobilized as an absolute and individual value, dissociated from its collective dimension. This logic is evident in recurring formulations across the videos, such as when a commentator asserts that the STF's decision represents a "blow against freedom of expression" or when warnings are issued about the risk of "private censorship" should platforms begin moderating content under judicial pressure.

This formulation aligns with the Gramscian concept of hegemony, which Fairclough (2019) revisits in dialogue with Althusser (1980) to show how media discourses contribute to constituting social consensus around specific class interests. In the case analyzed, Jovem Pan functions as a media ideological apparatus (Althusser, 1980, 2008), interpellating the audience to see themselves as victims of an "STF siege" and defenders of freedom against "judicial activism." In this process, structural issues in the political economy of platforms, such as data monopolies, surveillance practices, and the precarization of digital labor, are rendered invisible, while the STF is constructed as the enemy of civil society.

Fairclough (2019) and Resende & Ramalho (2019) note that hegemony is always unstable and must be continuously renewed. In this sense, Jovem Pan acts as a co-producer of neoliberal hegemony, reinforcing a rationale in which the digital market is seen as a legitimate space for self-regulation. As one of the presenters states: "The STF paves the way for abuses because it takes away companies' autonomy to decide what stays or is removed from the air." By inverting the logic of regulation, the narrative transforms the corporate autonomy of big techs into a synonym for defending freedom, while state intervention is associated with authoritarianism.

Thus, Jovem Pan's narrative should be understood as part of a broader process of naturalizing the neoliberal order in the field of digital communication. By framing platform accountability as synonymous with censorship, the broadcaster not only delegitimizes state intervention but also reinforces the idea that the market, embodied in big techs, is the natural and legitimate space for regulation. This framing shifts the debate from the economic and structural sphere to the moral and individual sphere, turning "freedom of expression" into a kind of discursive fetish that obscures power asymmetries and the corporate interests at stake.

This discursive operation reveals a classic mechanism of what Althusser (1980) calls the ideological state apparatuses: although formally private, the media functions as a producer of ideology that sustains the capitalist order, legitimizing relations of domination as if they were natural. By reiterating that "*the STF wants to control information*" (video 2) and that "*companies need to maintain their autonomy*" (video 3), Jovem Pan reinforces an imaginary in which digital corporations appear as guardians of democracy, while the State emerges as an internal enemy.

This strategy of ideological inversion, in which the protection of collective rights is narrated as a threat and the defense of corporate interests is presented as freedom, plays a crucial role in maintaining hegemony. As Fairclough (2019), Eagleton (2019), and Thompson (2011) remind us, hegemony is sustained not only through direct coercion but, above all, through the discursive production of consensuses that render domination plausible and acceptable. By mobilizing expressions such as "blow against freedom" or "STF siege," Jovem Pan engages its audience not only in rejecting a judicial decision but also in adhering to a broader political project: that of unrestricted platform autonomy in the face of any attempt at regulation.

Moreover, this discourse contributes to the consolidation of what authors such as Couldry & Mejias (2019) call data colonialism: a regime in which platforms appropriate social and informational life, converting it into economic value. By rendering invisible the economic and structural dimensions of the STF's decision, such as the possibility of limiting corporate abuses, Jovem Pan reinforces the hegemonic position of big techs, legitimizing their centrality in the contemporary communication ecosystem.

Thus, the broadcaster's discourse is not limited to being a circumstantial critique of the Supreme Court but functions as an ideological mediator of neoliberal digital hegemony. It interpellates the audience to identify as free subjects only as long as they remain consumers of the platforms, while relegating the State to the position of a threat. In this way, Jovem Pan not only informs but actively participates in the struggle over meanings related to democracy, freedom, and regulation in Brazil, reproducing a logic that strengthens the asymmetry between public power and corporate power.

V. Concluding Remarks

The analysis of Jovem Pan's coverage of the Supreme Federal Court's decision regarding the

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amendment of Article 19 of the Marco Civil da Internet demonstrates that media discourse does not merely fulfill an informative function, but actively participates in the struggle over the meaning of digital regulation in Brazil. Through Critical Discourse Analysis, following Fairclough's (2019) dialectical-relational perspective, it was observed how lexical choices, rhetorical strategies, and discursive practices were mobilized to construct a narrative opposing the STF, aligning with the interests of digital platforms.

The analyses showed that expressions such as "private censorship," "institutional threat," and "blow against freedom" are not mere linguistic devices, but ideological operators that frame the judicial decision within a semantic field of risk and illegitimacy. The recurring epistemic modality ("may generate," "tends to create") created a horizon of uncertainty which, far from describing actual scenarios, naturalizes the expectation of inevitable negative effects. In this way, the audience is prompted not only to distrust the decision but also to mobilize feelings of resistance and indignation.

At the level of discursive practices, selective intertextuality was observed, privileging the minority position of Minister André Mendonça while silencing or downplaying votes in favor of the amendment. Interdiscursivity, in turn, fused legal and political-media registers, transforming the judgment into a narrative of institutional confrontation. Meanwhile, multiplatform circulation, across radio, TV, YouTube, and edited clips, amplified the reach of the discourse, reinforcing its polarizing character and broadening its social resonance.

At the broader social level, it became evident that Jovem Pan functions as a media ideological apparatus, contributing to the consolidation of a neoliberal hegemony in digital communication. By mobilizing freedom of expression as an absolute, individual value, disconnected from its collective dimension, the broadcaster delegitimizes state intervention and legitimizes the corporate autonomy of big techs, which retain substantial control over informational flows. This dynamic reproduces and updates the logic of consensus described from a Gramscian and Althusserian perspective, in which domination is maintained through the discursive naturalization of specific class interests.

Thus, the analysis demonstrated that Jovem Pan's discourse goes beyond reporting on a specific judicial decision, actively participating in the hegemonic struggle over digital regulation. By framing the STF as an enemy of democratic freedoms and the platforms as guardians of liberty, the broadcaster reinforces a logic that strengthens corporate power at the expense of the public interest.

In summary, the coverage analyzed demonstrates how the circulation of disinformation and polarizing narratives about digital regulation is embedded in a broader context of democratic fragility and corporate capture of the public sphere. Looking ahead, it becomes urgent to investigate avenues for informational counter-hegemony that reconnect the notion of freedom of expression with the social responsibility of platforms, aiming to construct discursive alternatives capable of addressing the ideological naturalization effects produced by outlets like Jovem Pan.

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- Ideas
- Findings
- Writings
- Diagrams
- Graphs
- Illustrations
- Lectures

- Printed material
- Graphic representations
- Computer programs
- Electronic material
- Any other original work

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2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

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Appealing Decisions

Unless specified in the notification, the Editorial Board's decision on publication of the paper is final and cannot be appealed before making the major change in the manuscript.

Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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Global Journals is in partnership with various universities, laboratories, and other institutions worldwide in the research domain. Authors are requested to disclose their source of funding during every stage of their research, such as making analysis, performing laboratory operations, computing data, and using institutional resources, from writing an article to its submission. This will also help authors to get reimbursements by requesting an open access publication letter from Global Journals and submitting to the respective funding source.

Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

Administration Rules to Be Strictly Followed before Submitting Your Research Paper to Global Journals Inc.

Please read the following rules and regulations carefully before submitting your research paper to Global Journals Inc. to avoid rejection.

Segment draft and final research paper: You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

Written material: You may discuss this with your guides and key sources. Do not copy anyone else's paper, even if this is only imitation, otherwise it will be rejected on the grounds of plagiarism, which is illegal. Various methods to avoid plagiarism are strictly applied by us to every paper, and, if found guilty, you may be blacklisted, which could affect your career adversely. To guard yourself and others from possible illegal use, please do not permit anyone to use or even read your paper and file.

Criterion for Grading a Research Paper (Compilation) by Global Journals

Please note that following table is only a Grading of "Paper Compilation" and not on "Performed/Stated Research" whose grading solely depends on Individual Assigned Peer Reviewer and Editorial Board Member. These can be available only on request and after decision of Paper. This report will be the property of Global Journals

Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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