

# Expressiveness in Journalism: interfaces between Communication, Speech-Language Pathology and Audiology and Education

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## Abstract

This paper approaches expressiveness in the education of journalists in the interfaces of Communication, Speech-Language Pathology and Audiology and Education. Its purpose is to highlight expressiveness in Journalism as a dimension of education and of training in Communication in contemporary times. The methodological approach involves discussing expressiveness in three instances: in the history of Speech-Language Pathology and Audiology practices with journalists; in the characterization of actions in the educational processes of journalists; and in questioning the conceptions and practices regarding its contributions when education is concerned. The study subsidizes a broader understanding of expressiveness in Journalism training: one that is interactive, dialogic and creative, able to deactivate standardization and spectacularization, as well as promoting processes of singularity, subjectivation and professionalization.

**Keywords:** Communication. Education. Expressiveness. Journalism. Speech-Language Pathology and Audiology.

## Introduction

With the environment of the media culture, journalistic work requires the expansion/diversification of communicational and expressive abilities, given the context of new technologies, mobile equipment, network connections, multiplatform, media convergence, which have characteristics of multimedia, transmedia and polyvalence. In addition to cultural education and mastery of language production techniques, journalists must perform several functions to deal with new formats of the programs, scenarios, narratives, presentation dynamics and other factors of the construction/production/presentation of news and products/programs (REIMBERG, 2013; OLIVEIRA; FONSECA; FIGARO, 2016).

In television journalism, the traditional models of programs, with their corresponding expressive forms, no longer cover the totality of the demands and expressive needs of reporters and anchors (in a single scenario, with a fixed anchor desk, maintaining torso,

head and eyes aligned at the front and hands holding sheets of paper and/or a pen; and reporter positioned standing, facing the camera, holding a microphone in one hand and gesturing with the other). New news presentation dynamics place the reporter's or anchor's entire body on expressive demand and engage in direct, mediated and/or virtual interactive processes that lead to different forms of accommodation, postures, positions, movements and displacements, along with the use of verbal, vocal and non-verbal resources; so that the expressiveness starts to integrate the educational and formative needs of the journalist (SILVA; PENTEADO, 2014).

Expressiveness becomes important in the training of the journalist. We emphasize that such understanding is not restricted to the performance in television journalism; that it applies to the journalistic work of coverings in other media: printed journalism, radiojournalism, webjournalism, press services and others.

Therefore, this article aims to give visibility to expressiveness in Journalism as a dimension of education and training in Communication in contemporaneity.

The methodological procedures involve, first, the presentation of how expressiveness is understood by Speech-Language Pathology and Audiology and which are the resources that composes it. Following, the expressiveness is discussed in three instances: in the historicity of the Speech-Language Pathology and Audiology practice with journalists; in the characterization of actions in educational processes in the training of journalists; questioning the conceptions and practices regarding its contributions when education is concerned and indicatives for the amplification of the use of Speech-Language Pathology and Audiology procedures with journalists.

The study represents an unusual action, since the dialogues between Journalism, Education and Speech-Language Pathology and Audiology lead to different points of view and new contexts that imply discomforts, provocations and tensions. However, we understand that this path (with mishaps) is necessary to establish a look at the issue of expressiveness and the discussion of their status in Journalism and in the training processes of communication professionals.

## **Expressiveness and its resources**

In the perspective of Speech-Language Pathology and Audiology, expressiveness integrates verbal, vocal and non-verbal aspects and resources, and also pauses. Verbal resources are words, the selection of words, the phrasal construction, the text. Vocal features include vocal quality, types of voice and vocal parameters and resources, such as pitch (frequency sensation); loudness (intensity sensation); velocity; articulation; resonance; modulation; pneumophonoarticulatory<sup>1</sup> coordination. Non-verbal resources encompass

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<sup>1</sup> It concerns the relationship and coordination between breathing, phonation (voice production) and speech (articulation/diction).

the body: they relate to postures, positions, movements, displacements, dances, gestures, looks, facial and articulatory expressions; head wiggles, physical appearance and clothing. The silent pauses contribute to the delimitation of speech shifts and meaning production (KYRILLOS, 2005; COTES; KYRILLOS, 2011; KYRILLOS; TEIXEIRA, 2014).

The verbal, vocal and non-verbal resources of expressiveness must be presented in harmony, in a coherent, concordant and complementary way. The vocal and non-verbal resources contribute to value the verbal text; moreover, it is up to expressiveness to occur in a condition of interaction and synchronism between the vocal and non-verbal resources, which must express the same things – present semantic coherence between meaning and body/vocal gestures – and happen at the same time. Other aspects to be observed and developed in journalists: the body posture with a stable base and erect spine; the performance of gestures in the waist line; to hold the microphone at chest height; to modify facial expression according to text or content; articulatory clarity (COTES; KYRILLOS, 2011).

It is desirable to adapt the vocal resources, in order to find the voice preferred for television journalists: deep voice, medium intensity, diffuse resonance, precise articulation, minimized regionalisms, medium speed, use of expressive pauses and variable modulation according to semantic content and the program and station profiles. Furthermore, expressiveness in television journalism is often combined with the need of agility, improvisation, resourcefulness and interpretation to communicate distinctness, naturalness, authenticity, originality, spontaneity and credibility in the process of building news (COTES; KYRILLOS, 2011, KRYLLOS, TEIXEIRA, 2014).

## **Elements of the historicity of speech-language pathology and audiology practices with journalists in Brazil**

It is interesting to note that we prioritize the experiences of Speech-Language Pathology and Audiology as a result of this area presenting literature about the subject, while in the field of Journalism, studies show a shortage of works that address expressiveness (RITA, 2011).

In Brazil, speech-language therapist Glorinha Beuttenmüller was the pioneer in working with journalists at Rede Globo (Rio de Janeiro) in the 1970s and 1980s – first attending anchors with voice problems and then working on the TV station’s project to “minimize” the “distortions” and accents to “standardize” the speech of reporters and broadcasters of regional affiliates (BEUTTENMÜLLER, 2009).

At the end of the 1980s, and in the 1990s, there was an expansion of research in the area of professional voice in clinical contexts or of advisory services involving journalists from Rede Globo and affiliates, with the purpose of “replacing” the standard of a serious deep voice by a more natural way of communication.

Speech-Language Pathology and Audiology expanded its advisory services to journalists in TV stations throughout the country, and in the 2000s, these experiences

were compiled in the “*Fonoaudiologia e Jornalismo*” series (KYRILLOS, 2003; FEIJÓ; KYRILLOS, 2004; GAMA; KYRILLOS; FEIJÓ, 2005). In the same period, another work talked about expressiveness based on simulated situations of presentation and reports in a traditional model (KYRILLOS; COTES; FEIJÓ, 2003). In 2005, a work focused on expressiveness included different categories of voice professionals (KYRILLOS, 2005), having two chapters with journalists: a report about a reading and narration workshop (STIER; COSTA NETO, 2005) and the effects of stress on live speech (COELHO, 2005).

Years later, some books in the Speech-Language Pathology and Audiology area have chapters dedicated exclusively to the work with journalists (COTES; KYRILLOS, 2011; KYRILLOS; TEIXEIRA, 2014).

All these publications end up referring to the training and the performance of the Speech-Language Pathology and Audiology in the interfaces with Journalism. Thus, what is understood by expressiveness in the national speech therapy literature was constituted from experiences originating in a field, in an environment, of certain conditions and work relations, of demands and needs, of a “specific” and “restricted” experience of research and advisory work of some professionals to a major company.

In this way, the very historicity of the work with the expressiveness of journalists in the country contributed to the affirmation of traditional models of television newscast according to the styles and standards prioritized by Rede Globo. We understand that the “proposed” expressiveness in the literature should be viewed with caution, as “one” of possibilities; and “adequate” to “one” of the “possible” contexts and a “certain” model.

It is pertinent to raise some questions, even if the answers go beyond the limits of this article: to what extent the historicity of Speech-Language Pathology and Audiology and Journalism in Brazil does not ultimately determine the primacy of positions, postures, movements, voice and body gestures configured and standardized by traditional models of television newscast and the presentation of the news that correspond to those used on the station in which the original experiences have taken place? What if the route and the story were others? And if the initial studies of speech-language pathologists in Journalism had as background and context other communication companies than Rede Globo; and/or if the subjects involved in the actions responded to other forms of doing journalism and/or performed in different formats of newscast than the traditional one? Would the considered referential of expressiveness be different from the one proposed in the literature, as a “preferred” expressiveness? Were there other forms/perspectives or potentials/possibilities of conceiving the journalist’s expressiveness? These questions may instigate future studies.

We understand that knowing the origin of Speech-Language Pathology and Audiology practices with journalists in the country, in a way, helps to understand the conception of expressiveness that is guiding actions, as well as the understanding of the repercussions

on Speech-Language Pathology and Audiology educational practices in the training of journalists. We continue to problematize the expressiveness with the potential to integrate content and the curriculum in various bachelor programs in Journalism.

### **Journalistic training: characterization of the actions of expressiveness**

Penteado and Guirardi (2017) present a review of the literature regarding the work of Speech-Language Pathology and Audiology with expressiveness in educational practices and training processes for journalists. The study shows that this literature is scarce and incipient, with only seven publications dating from 2008; and also identifies that the experiences are set in Universities and are related to research projects or extension projects, tied to the limits of the selection of participants, deadlines and resources – a single situation was identified of a course in a bachelor program in Journalism. It should be noted that the period of publications identified by the authors coincides with the breaking of the mandatory degree in journalism, by the Supreme Federal Court, so that it accompanies the path of the journalist's professional identity, marked by the tension between technical competence and humanistic intellectual activity (PEREIRA; MAIA, 2016).

Access to the publications selected by Penteado and Guirardi (2017) allows us to realize that there is a uniformity of the work with expressiveness: they are based on the same literature (KYRILLOS, 2003; KYRILLOS; COTES; FEIJÓ, 2003; FEIJÓ; KYRILLOS, 2004; GAMA; KYRILLOS; FEIJÓ, 2005; KYRILLOS, 2005). Authors such as Neiva, Gama and Teixeira (2016) make explicit that this literature is not only a signpost for the analyses and evaluations of expressiveness carried out, but also that it configures a “preferred” communicative profile for television journalism, to which one “must adapt” and/or “improve”. The actions end up affirming, maintaining and reproducing, indiscriminately, the same models and standards of the same company. But with this, do not they end up collaborating to adjust a specific situation in the condition to make it hegemonic? After all, considering the historicity described, can we understand that when one speaks of “preferred” expressiveness, this would be for journalism, for the journalist, or for certain models of programs and communication companies?

The study by Penteado and Guirardi (2017) also makes it possible to visualize that expressiveness has been considered with differences in its resources: the focus is on vocal resources in the seven publications; and less attention is given to the non-verbal resources, contemplated in only four of them (AZEVEDO; FERREIRA; KYRILLOS, 2009; PENTEADO; TREVISAN; GONÇALVES, 2010; PENTEADO; SANTOS, 2015; NEIVA; GAMA; TEIXEIRA, 2016).

In this sense, it should be noted that non-verbal communication can influence more than 90% of the expressiveness in the dialogic relationship and is, therefore, a relevant aspect in the communicational process – although a review (SANTOS; ANDRADA

E SILVA, 2016) shows few speech therapy publications about the non-verbal aspect in voice professionals, with only three works focused on journalists. We are far from the use of the discourse that advocates expressiveness as a speech to be contemplated with a comprehensive and integrative reading of its resources (FERREIRA, 2005).

Expressiveness has been considered for the purpose of vocal and communicational improvement, without implications in the formative and educational sense, let alone, for the professional aspect.

The record of few work experiences with the expressiveness in the journalist's initial training shows that Journalism bachelor programs have not yet addressed the expressiveness and its formative importance for the journalist. There is a clear mismatch in the new demands and changes in journalistic work – which involve communicational and expressive professional skills.

The contextualization made shows the need for curricular reformulations to insert subjects and contents related to expressiveness. The historical moment is timely, since the programs are mobilized in curricular reformulation processes marked out by the National Curricular Guidelines of Journalism Programs (CNE/CES, 2013).

### **Paradoxes of expressiveness in the news building process**

What can we say about a “preferred” expressiveness for the journalist, when it comes to thinking the forces and tensions of the news production process? Journalism is a heteronomous field and it is exposed to political, social, economic and commercial pressures. At the same time, it makes pressure and action on other fields, interfering and modifying relations of force and power and affecting what is done and produced (BOURDIEU, 1997).

For Charaudeau (2013), the news production process considers a complexity that demands its comprehension as a media instance, whose construction interjects imaginary effects and arises from organizational choices, the actors involved and their forms of engagement in the zone of instantiation of media discourse, as well as the possibilities of inventiveness in dealing with the news. There are several forms of authoritarian communication and intentions of domination in media contents: the predominance of the notion of news that expresses the truth of the facts (when what can be found would be at most indication of versions); the argument of neutrality, which denies and contradicts the human dimension of journalistic activity in what can be passionate, partial, emotional and bear interests; the “listening” of specialists who, in the name of plurality, contribute for the journalist to move out of the scene while others speak for him (SOUSA, 2007).

The journalist is exposed to forms of control, regulation and discipline that have repercussions on his work and life. An speech analysis of texts and manuals for journalists, published in Brazil between 1940 and 1990, points to the configuration of the professional as a disciplined worker, standardized, controlled and framed by devices that involve:

valorisation of the technique and of exemption ideas; impartiality and objectivity; strategies of time and experience arrangements; control of perceptions; discipline of bodies, views and writing; information-opinion delimitation and reduction of autonomy, in the name of productivity, standardization and consistency of production (BIROLI, 2007).

Authors such as Markham (2012) point out that dynamism, fluidity and expressiveness in journalistic practice are related to the creativity and ambivalence exercised in the relations of power and professionalization of journalism. To do so, we must take into account the complexity of the news construction process, the many social actors involved in it and the possibility of voices that it allows to represent.

We have the perception that, when one considers the process of producing news, the idea of “preferred” expressiveness is gradually distancing itself from the reality of journalistic work. It is indispensable to question that: a) the fact/news is based on the text/message presented by elements of images and texts to be read, narrated, spoken; b) the content of the word, text or message (verbal resource) is what determine the adequacy and adjustment of the other resources (vocal, non-verbal) of the journalist’s expressiveness; c) the journalist’s expressiveness must always respond to the desirable condition of expressing the same things or interaction, synchronism, harmony, coherence, concordance and complementarity between verbal, vocal and non-verbal resources. As an element of language, expressiveness interferes with the construction/reconstruction/deconstruction of the news.

Therefore, expressiveness does not put itself only in the service of the “affirmation” or “confirmation” of the text/message (as it presupposes the logic of co-expressivity and the instrumental/functional/communicational approach that even detracts from the journalist’s work when it reduces the participation of the journalist to the role of speaker). This understanding minimizes the possibilities of reporters, anchors, interviewers singularise and subjectivise their own news production process, also contributing to the precariousness of work and devaluation of the journalist as a professional.

In contrast, and unlike what was observed in the literature, expressiveness could have potential of action in the construction/reconstruction/deconstruction of the news in its textuality and narrative (considering that the text is not only written words, but also sonorous/vocal resources and visual/images of non-verbal resources – which values and potentiates the possible effects of vocal and non-verbal resources of expressiveness). Faced with such elements, Speech-Language Pathology and Audiology contributes to the formation of a culture related to expressiveness with a paradoxical propensity, being able to:

a) Improve the preparation, training and qualification of journalists in terms of their communicative skills and possibilities, using an instrumental/functional/communicational approach;

b) Act as one of the control, disciplinary and imprisonment mechanisms of the way of the journalist being singular and subjective, acting by the language and valorisation

of technique and processes of normalization, neutralization, homogenization, indifference, equalization, framing and standardization in order to bring about the precariousness of work, such as the speeches investigated by Biroli (2007). Performing as one of these devices, expressiveness could: I – limit its potentialities in becoming subject, through language, in the process of producing news (REIMBERG, 2013); II – to restrict the creative possibilities and the reflexive, critical and responsible exercise of the journalist, in interpreting the news in a way that produces a speech permeated by many voices and arguments from different points of view (FIGARO, 2013); III – to hinder the particularisms, singularities and necessary differences in favour of civilization and humanization processes (BIROLI, 2007), thus going against a training/educational process.

### **For a broader understanding of expressiveness in the training of journalists**

There is, therefore, an educative and formative dimension related to the culture of expressiveness still unexplored. The limits of working with expressiveness are not in instrumentalising communication. They can be extended beyond this assertive. It is a question of thinking of an expressiveness that contributes to a communication that enables education, that allows the insertion of man in the context of history and his integration in culture, in configuring active processes of the subject, with and in his reality (CITELLI, 2010).

Through the vocal and non-verbal features of expressiveness, some elements and contents of the verbal message are highlighted/valued/affirmed and others underestimated/devalued/denied; attentions are attracted or scattered; perceptions, affections, sensibilities and effects of different senses are provoked; imaginary ambits are accessed, expressed, affirmed, reinforced; tracks or paths of readings are favoured/indicated or scattered/blocked. Expressiveness, therefore, has the potential to be worked in production of meanings and subjetivations of journalistic narrative beyond the “clarity”, “naturalness” and “spontaneity” that, even being important, may be insufficient for the complexity of production and dissemination of the news work.

The literature on speech therapy experiences in journalists’ training needs to be revisited and the studies on the conception of expressiveness need to be extended. For further investigation, we suggest: that the expressive resources allow journalists opposition and resistance to conformism and submission of the system; that expressiveness configure a way to allow man-world, text/context and language/reality relations; or that favours the articulation of processes of perception and dialogue of the subject with life, society, culture, historicity, readings and world unveiling. That the potentialities shall be educative and formative with acts of attachment, creation, perception, construction of meanings, significance, dialogue, reflection, discussion, criticism, decision, dynamism, questioning, change, transformation, autonomy, emancipation and humanization (FREIRE, 2003). That the experiences of expressiveness assume creative potential with the ability to disarm homogenisation and spectacularization devices to deal with processes of singularisation and subjetivation.



When journalists use verbal and non-verbal expressive resources in “disharmony” with verbal resources, would it always be an “inadequacy” to be banned? In expressive practice, this would be highlighted when, for example, vocal and non-verbal resources were triggered to break with the expected condition of “co-expressivity”, interaction, synchronism, harmony, coherence, agreement, complementarity.

We must consider, for instance, the possibility that a journalist presenting a television journalism or radio journalism program will use his expressive vocal resources (vocal quality, pause, silence, inspiratory noise, rhythm changes, modulation, articulation, resonance) and/or their non-verbal resources (posture changes, manual gestures, head wiggles, eyes, eyebrows and lips movements, laughter and others) so that they do not present themselves in “co-expressivity” with the editorial text. This implies the production of provocative tensions to ironize, distrust, disagree, deny, confront, criticise, question, belie, contradict, insert other voices and points of view, produce effects such as strangeness, surprise, draw attention to some fact or topic, besides raising other forms of perceptions about the news/message/text. In this case, the option to break with “co-expressivity” can be precisely that which enables real expressiveness, when expressiveness itself is transforming established truths and conventional meanings of things, revealing other truths and unveiling the world.

Expressiveness can be another place of involvement and engagement of the journalist with the news. This would result, for example, in the valorisation of the figure of the anchor, commonly reduced to the condition of announcer, that is, in the direction of his potential explored in the roles of the journalist (descriptor-commentator, mediator, revealer, narrator, animator, interpreter of events and/or educator of public opinion), which, of course, imply choices, risks, conflicts, responsibility and professionalism (CHARAUDEAU, 2013).

The expressiveness could represent another informative way (or escape line?) to contribute to singularise, subjectivise and professionalise the Journalism process, since we consider that the profession has a constitutive function in the subjectivity of the individual and that the language actions construct the status of journalists and translate the conflicts that the category faces in the professional organisation and that involve questions of ethics and professional autonomy, weighing issues such as the truth and the courage of the truth – especially in the most challenging journalistic practices (CHARAUDEAU, 2013; MAGALHÃES, 2008).

The expressiveness practices in the educational processes of Communication students can set up aesthetic experiences: an invitation to work on analysis, criticism, reflection and interpretation that overcomes the meanings already put in place and allows to discuss other points of view and a form of involvement that sets up a process of fruition that favours the construction of new looks, meanings and forms of perception; opening spaces for autonomy, the repositioning of the subject and his ways of thinking, of meaning and of saying about the world (ANJOS; LUCIANO, 2016).

Expressiveness, by integrating body gestures, could come to be considered a performative dimension in the journalistic practice, allowing, in the media instance of the news production process, that the journalist becomes aware of the potentialities of the body as an aesthetic act that triggers significant experiences. Here is the perspective: to act in the formation of subjects and to promote the capture of meanings and the realisation/ updating of the possible, resonating other ways and other configurations of being in the social fabric.

Contents related to oral language and expressiveness could be discussed in Journalism bachelor programs, with a specific course of theoretical/practical characteristics given by a speech therapist, with the purpose of: providing reflections, critical analysis and expressive practices in formative contexts involving communicative and interactive processes linked to the functions, demands and work situations of the journalist with different resources, technologies and supports. In addition to encouraging the expressive performance of students in the other disciplines, potential for approximation, articulation and contribution, the specific course would fulfil the objectives of Resolution CNE/CES 2013, particularly in what is stated in Art. 2<sup>nd</sup>. I and Art. 5<sup>th</sup>. I f: “to dominate oral expression and meet the needs of information and dialogic expression of individuals and society”.

## Final considerations

The study demonstrates the need for broader studies that focus on work experiences with expressiveness in the training of journalists and indicates that a broader understanding of expressiveness as a language and implicated in the communication professional’s being-doing can potentiate advances in Speech-Language Pathology and Audiology performance with journalists and in the intensification of educational practices in this field – which are still scarce. There are many challenges to be faced in order for expressiveness to be valued in the educational, training and professional context of journalists.

The theme of expressiveness, in the context of the work and formation of the social communicator, includes other sides still unexplored and that converge to processes of professionalization. In this sense, an important step will already be taken if expressiveness can be worked with an interactive, dialogical and creative conception that has the capacity to disarm homogenization and spectacularization devices, as well as to handle processes of singularisation, subjectivation and professionalization.

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