

## Editorial

In its sixth edition, once again MATRIZes presents in **Dossiê** the "Authorial perspectives in Communication studies", continuing the theoretical and methodological propositions that delineate this theoretical field. In this issue, the articles reveal concerns that, once again, go from the theories to the objects and then to backtrack to the first ones, establishing dialogues and interfaces between the various approaches.

David Morley discusses the representation of working class life in *reality TV* in the UK. These issues are contextualized by reference to a set and of wider-ranging historical debates, concluding with a consideration about the contemporary British TV drama *Shameless*. Also in audiovisual area, the article by Mayra Rodrigues Gomes examines Avatar film based on the concepts of utopia and heterotopia (as proposed by Michel Foucault), from the notion of place and non-place. In these places other, the article attempts to show the inflection points of contestation and compensation in relation to the processes that do not correspond to our ideals.

Concerning the literature about research on alternative media as well as social movement media, John Downing explores this significant realm of public communication pointing out that this same literature also tends at the present time to be very heavily analytical. The paper focuses on the potential on colleges and universities in the development of constructive interactions in relation to the medias. José Luiz Aidar Prado examines journalistic texts in segmented magazines as productions of meanings that circulate around a communication contract in which project a totalizing enunciator and a needy enunciatee. The contract would be a simulacrum of a dialogic situation that can be better understood starting from the concept of *device* set forth by Michel Foucault and Giorgio Agamben.

To Charo Lacalle, the question of the constant feedback between television and the new technologies expands the limits of interpretation and configures new narrative models and new modalities of textual cooperation which are radically modifying the textual and interpretative paradigms. In her paper, the main landmarks of this relationship in light of the concept of *transmedia storytelling*. In the last article of **Dossiê**, Ivana Bentes discusses how the body, the subjectivity, the disease and the crime are converted into medical information, statistics and ballistics, maps and images they appear as new actors and dramatic elements in contemporary fiction, especially in series like *House M.D.* and *CSI*. In these vital games we see a gradual change of status from the *patient* or the victim, turned into *participant*, *inter-actor* and co-director of his disease, his suffering or his crime.

In this issue, the section **Entrevista** brings a debate with Guillermo Orozco Gómez, conducted by Adilson Citelli and Roseli figaro, on the relations between media education and the potential for dialogic expression of technologies.

Opening the section **Media Literacy**, Waldomiro Vergueiro & Roberto Elísio dos Santos rescue the history of comics in Brazil in the 1970s, considered of special relevance to the advancement of sequential graphic art in Brazil.

Following, the article by Jerusa Pires Ferreira & Magaly Prado starts from a collaboration of ideas, an interchange and interaction of ideas to discuss Twitter and its practices and processes, comparing them with the procedures of the peripatetic school of Aristotle's philosophy, and referring to contemporary thinkers and creators.

In **Em Pauta**, space that MATRIZes dedicate to free themes, four texts contribute to the clarification of different approaches related to the spheres of media discourses. Maria Cristina Castilho Costa provides an ethnography of archives - between past and present - from researches developed by Miroel Silveira Archive Edilson Cazeloto in his paper set about exploring the social and political implications of the *Informatics Monoculture* concept, using the example of *permaculture* as an illustration of a counter-hegemony movement.

# MATRIZes

Discussing the relations between literature and cinema in theoretical levels, whereas both arts have links and differences, is the objective of the paper by Linda Catarina Gualda. Just as the literature was the art expression that has repercussions in nineteenth and twentieth centuries, the cinema nowadays is considered as the universal art, the one that aggregates the largest number of stakeholders. In the paper by Marta Rizo García there are reflections on the relationship between sociology and communication sciences, identifying relationships, distances, points of agreement and opportunities between these two fields.

In **Reviews**, there are readings of books from Vilém Flusser and James Carey, by Fernando Resende and Marco Toledo Bastos. Closes the edition the production of students from PPGCOM-USP with Theses and Dissertations defended on the second half of 2009.

Once again, MATRIZes reaffirms its objective to contribute to the quality of the debates in Communication área through a special selection of authors and topics that can be checked below.

*The Editors*