The Arts in the School's Curriculum Creation:
knowledge, practices and (un)methodologies

**Victor Junger and
Sandro Aragão (org.)**

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Summary

Introduction

One of the main challenges for training teachers in Visual Arts has been to ensure the consolidation of practical knowledge which, within educational institutions, in the exercise of the teaching, is developed from everyday classroom activities. As a result, training in visual arts in both basic and higher education has established itself as a fertile field for pedagogical experimentation which, over the last few decades, has sought to articulate thinking about art and education with the development of teaching experiences, based on different epistemological approaches.

This book, which brings together reflections from various educators and researchers, stems from a commitment to sensitive training capable of embracing the multiplicity of voices, bodies, and experiences that arise in everyday school life, seeking to bring together practices and reflections committed to the teaching of art as a field of creation, ethics, and politics for human development. Far from proposing a single methodological perspective, the articles gathered here form a mosaic of approaches that challenges traditional models of teaching and research, and arise from discussions that took place at the event "The Arts in School's Curriculum Creation: a practical seminar," held throughout November 2024 at the University of the State of Rio de Janeiro (UERJ), at the Institute of Arts.

Linked to the extension project "The Arts in School's Curriculum Creation," art teachers from different school systems were invited to conduct artistic practice workshops and then write about their work in order to share, in another format, the thoughts on art and education that motivate them in their commitment to human development. Alongside these works, which are accompanied here by the plans for the workshops held at the event, researchers in the field of art education were also invited to reflect on the issue of practical knowledge and the limits of methodological approaches in the teaching of visual arts.

In this sense, each chapter in this book presents itself as an unfolding of practice in motion, of the thinking

that arises between academic knowledge and the school environment, combined with critical thinking and teaching practice. The thinking of teachers in the teaching of visual arts is presented in its plurality: from monochromatic painting workshops to the use of artificial intelligence in audiovisual media; from paper sculptures to inclusive sensory games; from facial expressions with Greek masks and emojis to performances presented in the school environment. Alongside these reflections, the researchers' methodological approaches also depart from traditional thinking: from the proposal of post-qualitative paths to demethodological approaches; from affective investment in the memories of the craft to the problematisation of the linearity of the curriculum; where questioning school "failure" can be reinterpreted as a creative force.

The contributions gathered here not only denounce the colonial legacies and normative structures that still limit the teaching of visual arts, but also the difficulties that teachers face with the lack of resources, space, structure, and pedagogical support for broader and deeper work within the discipline. They also point to paths towards a decolonial, emancipatory education committed to cultural diversity, based on fundamental principles: the centrality of the body, the value of play, the recognition of difference and otherness, and the search for a pedagogy that respects subjectivities and enhances students' knowledge.

This book is, therefore, more than a collection of experiences: it is an invitation to listen attentively, to look sensitively and to use pedagogical imagination, based on the exchange of knowledge and the sharing of ideas and practices among arts teachers. May it inspire teachers, artists, researchers, and students to weave their own stories in the vast field of visual arts education — where every class can be a performance, every gesture can be poetic, and every image can be political.

Victor Junger and Sandro Aragão

The Editors

PART 1: PRACTICAL KNOWLEDGE FROM SCHOOL

Chapter 1 - To (un)methodologize the processes in art education

Isabel Almeida Carneiro

Rodolfo Rodrigues Pontes

> "I realise that, as life goes on and we learn about our own processes, we can purposely create these sources as incubators of becoming."
> (Barbieri, 2018, p. 246)

Contemporary life, touched by complex and multifaceted transformations, requires education to constantly (re)construct knowledge. Art, as a human and cultural expression, emerges as a fertile field for the meaning of the educational process, driving the creation of new narratives and the discovery of dormant knowledge.

The classroom, understood here as a studio, reveals the richness of the artistic processes inherent in teaching practice. Cartographic clues, together with non-control techniques, converge into (un)methodologies, essential tools for teaching art in contemporary times.

In this chapter, we will embark on an exploratory journey through the universes of art, contemporaneity, and education, seeking to intertwine threads that lead us to the construction of knowledge. By breaking with the linearity of time and challenging disciplinary boundaries, art invites us to (re)think about the world in a multifaceted and complex way.

In contemporary times, art has moved away from its traditional position as an object of contemplation to become a dynamic process of creation and interaction. In turn, by stimulating creativity, experimentation and critical reflection, art redefines the role of the educator, who becomes a mediator in the process of knowledge construction in a disobedient manner. The relationship between educator and learner becomes horizontal, fostering the exchange of knowledge and the joint construction of new knowledge.

Education, in turn, faces the challenge of (re)inventing itself in the face of the speed of contemporary transformations. Art, in this context, emerges as a cross-cutting axis that permeates different areas of knowledge, fostering critical thinking and the (re)construction of knowledge.

Disobedient pedagogy: to (un)methodologise processes

> "The nature and strength of artistic practice [being] what I call disobedient: disobedient to established parameters of practice, practices of thinking, seeing, doing and feeling."
> (Atkinson, 2018, p. 1)

We want to propose a kind of pedagogical inversion (un)methodologising in relation to traditional frameworks that operate in a normative way. Instead of understanding art teaching and the learning process through prescriptive lenses, which 'pedagogise' based on their epistemological structures, we want to soften these lenses and focus on the immanence of experience.

The idea is to adopt a pedagogical approach that values what is important to the student, considering how the contents of this process are vital to their development. What we seek is not simply to see learning and teaching limited by fixed parameters (although it is difficult to escape this), but to work with the immanence of learning events — a task that can broaden our conceptions of what learning, teaching, and artistic practice can become.

According to Atkinson (2018), the artistic and disobedient practice linked to this research is based on causing friction and, at the same time, provoking small ruptures in the official curriculum. Therefore, disobedience should not be viewed pejoratively, but as resistance to the forces at work in the school context that normalise a teaching and learning process guided by mechanical practices. On the contrary, disobedient practice does not foresee or typify a model student or teacher on a daily

basis. As Hernández and Anguita (2023) state, in agreement with Atkinson's concept,

> Disobedience represents the ontological and epistemological invalidation of practices that do not comply with the prescription. A disobedient ethos is not guided by transcendent principles or values, but seeks to remain open to the immanence of the — that does not fit into established structures of thought and pedagogical work. Like Atkinson, we think of the praxis of disobedience not in the sense of being uncomfortable or rebellious simply for the sake of it, but to provoke an event that, by breaking with the pre-established, opens up new ways of thinking and acting (Hernández; Anguita, 2023, p. 13).

Blanco and Cidrás (2019) invite us to think of art and education as fractures, because it is from this perspective that epistemic missteps arise, causing changes in the blurred horizons of teachers, in the rigid tools used in the classroom, and in the traditional appropriation of art in education. Thus, the authors point out the following:

Understanding art and education as fractures — in a way, as cognitive dissonance — can be a painful task, as it involves confronting our ideas and models of life; it involves questioning socially established conventions, it involves constructing new ways of conceiving our environment, and it invites us to rely on education and art as forms of resistance, so that personal and social change is possible (Blanco; Cidrás, 2019, p. 12).

Such disobedient artistic-pedagogical practice gives rise to questions about institutions, spaces, and working models, both in art and education. Thus, the two thinkers believe that artistic-pedagogical practice is one that establishes criticality and active presence in the quest to creatively insert ourselves into our space and promote the materialisation of this reality through an aesthetic repertoire that truly represents us.

The uniform organisation of knowledge and curriculum content often contrasts with the diversity of students' experiences and realities. We tend to think of the classroom as something homogeneous, where the artistic practices of children or students happen simultaneously. However, the teaching-learning context is, in fact, marked by heterogeneity, a fragmented synthesis of different

moments in life and their multiple trajectories, each in its own way.

In this quest, we can aim for an art classroom in the style of a studio, which is a dynamic and fluid space where teaching and practice intertwine in a constant exchange of experimentation and reflection. Instead of a rigid and structured environment, it is configured as a creative laboratory, where students are free to explore materials, techniques, and ideas without the limitations of a traditional approach. As Barbieri (2018, p. 247) suggests,

> In the studio state, there is a question that persists in each person. A movement that transforms, that draws a territory – the experiences that it proposes to do. The studio environment has to do with a certain attention to questions, creating, in everyday life, different meanings to be faced. Perhaps this movement draws a unique territory for that person, which spreads or intertwines into a common territory that people build together. Individual movements radiate outwards. The summoning of experience happens in dealing with materials, in celebration and in confrontations with the subject matter, in the investigation of the unknown. Immersion in distraction is the very state of the studio. In it, we build viewpoints [...]

Pedagogical work is understood as a journey that adapts and responds to various effects and possibilities of becoming. The processes and results of each student's practice often challenge us to compensate and expand our pedagogical approach. In moments of (un)construction, it seems that educational work requires a certain "disobedience" in relation to the limits proposed by practice and convenient thinking that normally restrict us.

Art education provides valuable opportunities to strengthen critical thinking, imagination, and a sense of community, especially in times of eco-social crisis. It can challenge dominant unsustainable practices and offer tools for building a more sustainable future. Art benefits not only students but also teachers by providing resources to support their professional development. Through art, teachers have the chance to review their values and attitudes, explore new pedagogical approaches, and improve their ability to deal with uncertainty and incompleteness (Foster; Sutela, 2024).

According to Atkinson (2018), the pedagogical task in relation to such disobedience is to negotiate how

important a learning encounter is to the student, how it is felt, conceived, and incorporated without imposing ready-made conceptions, so that this importance provokes meaningful resonances and experiences in the student. The adventure of pedagogy, therefore, is to expand our understanding of what art, teaching, and learning can become in a (un)methodological horizon. Since knowledge and practice fixed from a methodological structure can be encapsulated, we sometimes encounter a student's peculiar form of expression that does not fit into such a perspective.

From Atkinson's (2018) artistic-pedagogical perspective, we are called upon to encourage our students to question, to construct their own ways of learning, and to materialise their understanding of the world in the world — to become disobedient students — in the sense of being encouraged to go beyond expectations. This is a process that involves ethical, epistemological, ontological, and political dimensions, but it goes beyond that: the creation of new worlds by students is, above all, an aesthetic process of creativity and invention. As teachers, as we accompany and witness these new materialisations, our own understanding of learning and practice expands.

The (un)methodologies and specific processes of the arts initiate new connections between fields of knowledge, promoting self-expression and seeking diverse results in the classroom, in contrast to what traditional, neoliberal and standardised curricula envisage. Thus, art stands out in the educational context as an emancipatory aesthetic process capable of generating new forms of becoming and coexistence (Atkinson, 2018).

Reflections on the (mis)education of the teacher-artist

One of the recurring criticisms of university studios is that many classes have ceased to prioritise procedural issues, technique and the act of making, as if artistic processes could dispense with a defined form. And we are not necessarily referring to a final elaboration as an art object or a fixed form, but to the form necessary for the act of creating, to the requirement of art to construct thoughts. This raises a reflection on how art schools, essential in the

training of both artists and art teachers, end up reducing the importance of technique and making to secondary or minor aspects, a common trend in contemporary art thinking.

With this, the focus is restricted solely to the conceptual constructions of the work, attempting to separate two fundamental spheres in the artistic process: doing and thinking. Restricting oneself solely to the conceptual constructions of the work and attempting to separate two spheres that are essential to the construction of an artistic process — doing and thinking. First one does, and then one understands; thinking is, at the same time, practical and procedural. Thierry de Duve (2012, p. 64) addresses this issue by saying: "I have seen many students fall back on the use of ready-made techniques because they have not mastered the more traditional media... since it is in confronting the demands of the medium that we learn which technique and which skill the medium requires."

This same skill for constructing ready-mades cannot supplant the will and desire to confront the medium, the pencil, the paper, the ink and the oil paint.

There has been constant criticism of universities for not placing more emphasis on workshops and procedures in their courses, to the detriment of the discursive construction of works. We know that discursive constructions form the nerve centre of the work, since 'doing without thought', without conceptual dimensions, becomes 'empty' and 'formalistic' operations.

But the question arises: did these premises ever really exist, such as the existence of "empty form" or an artistic practice that would be "doing for the sake of doing"?

This brings us to the recent history of arts education in Brazil. A common presentation in art education is the valorisation of free doing, as if the reduction of technical processes generated an imprisonment of creative dimensions. If, on the one hand, this view suggests that art education processes and artistic creation methodologies are not sufficient to stimulate spontaneity and creation, on the other hand, rigid methodologies are a form of

disrespecting freedom in its various manifestations and paths. The lack of training and study on the part of art teachers results in the idea that artistic creation arises from a natural spontaneity, without the need for in-depth study of techniques and procedures, which are, in fact, essential for the development and freedom of both the student and the teacher.

However, the question arises with the emergence of conceptual art. Art is not restricted to a technique or a medium, but is primarily a construction of intellectual and sensitive relationships. Joseph Kosuth (2006), in his legendary text Art after Philosophy, invites us to consider that formal aspects don't make painting an artistic work; it is not because it is painted on canvas that it is a canvas art.

In his text, Kosuth (2006) says that if an artist accepts to paint (or sculpt), they are accepting the tradition that accompanies it. If an artist paints, it is because they already accept the nature of art (painting) without questioning it. Therefore, for such a thinker, painting could no longer be art, as it would not question its nature and

would remain stuck only to the morphological or formalistic aspects of traditional art.

Regarding art schools, Duve (2012, p. 69) continues:

> Two pedagogies prevail [...]. The first encourages experimentation with the medium and draws on creativity: we transform the workshop into a laboratory, encouraging students to test their materials, to mistreat the medium, to subject their instruments to different uses just to see what happens. The second supports the first: we build teaching around problem-solving exercises that often contain a solution. This is an effective and sometimes very useful pedagogy. However, based on the myth of creativity, it is misleading: it reassures the teacher about their ability to 'produce' artists while deceiving the student about their ability to invent.

Non-control exercises

One of the solutions to the "problem-solving" reported by De Duve (artistic problems that often contain a solution without novelty or creativity) would be non-control techniques, such as monotype exercises, an engraving technique that aids the thought process of doing, where the problems posed and the solution arise from confrontations

with the medium. The organisation understands the method as a path that changes according to the path itself. What is not repeated, and repeats itself only through the sign of difference. In the notions of chance and randomness, of what was not under control, of what will be repeated and what escapes the field of imagined possibilities. We base ourselves on cartographic clues for possible demythologies:

> [...] it is not a directionless action, since cartography reverses the traditional meaning of method without giving up the orientation of the research path. The challenge is to reverse the traditional meaning of method – no longer a journey to achieve pre-set goals (meta-hodos), but the primacy of the journey that traces its goals along the way (Passos; Barros, 2009, p. 17).

The effects of the researcher's process on the object of research, the researcher and their results, the inseparability between knowing and doing. Cartography as a research method is the tracing of this plane of experience, accompanying the effects (on the object, the researcher, the production of knowledge). Experience understood as know-how.

The demethodology present in games of irreconcilable temporalities: artistic practice, monitoring experiences in the classroom. To this end, we propose a game: 1 word, 1 image, 1 object per class. From words, we construct radial maps that are formed by these words and their conceptual and bibliographic relationships. Artistic practices and their reverberations in arts education form a complex system that enables us to think about actions beyond the classroom. "Think of methodology as a creative, aesthetic game, imbued with our stories, projects and life experiences" (Tourinho, 2013, p. 64). How does the classroom change the artist's relationship within the studio?

> One can appreciate a first relationship that could be called tautological, which assumes that in every artistic activity there is an investigative purpose. At the same time as a pedagogical purpose, in the sense that they construct and project representations of parts of reality, ways of looking and seeing oneself are fixed (Hernández, 1998, p. 44).

We seek to collectively build and broaden the understanding that artistic practice is necessarily pedagogical practice, and to ensure that this combination can contribute to other epistemologies of artistic creation.

These are artistic processes that use repetitive action as the driving force behind the work and that work with the construction of archives and memories based on fragmentary forms. Art research that forms inventories that function through the system of daily practice. Artistic processes that are based on series, on daily practice, as relationships become the system. What other images relate to the proposed object or word? How do we construct anarchic approaches based on the idea of method? Why do we avoid method?

> The method is a historical construct, and to ignore it is to take it out of context and de-virtualise it. For this reason, when the word method is used, it is usually done so in a limited way, to prefix and predetermine what 'will happen' in the classroom. This establishes a linear path derived from a specialist's particular interpretation of the scientific knowledge that can be taught. This linearity allows some teachers to say that the term method is not used, "of course we ask them about the topic we are going to study and organise the index together, but then I adjust the students' decisions to teach them what is established that they should learn in the course programme. Although this activity may be, for some teachers, the beginning of a process of change that will lead them to question their framework of action with hindsight, it may be worth remaining cautious and not perpetuating it, with the idea that, as the steps to carry out the projects are already being followed, the educational concept that guides them has already been understood (Hernández, 1998, p. 77).

For research in the arts, the concept of method becomes antagonistic to the idea of experience, practice or process. The construction of a practice is based on the idea of an experience, something that happens, which requires more than just being exposed to an action. Experience in its broadest and most radical sense, intimate experience.

According to Atkinson (2018), poietic materiality[1] defines an event of becoming, a learning process that reveals itself in every moment of experience. The emphasis is not on a predetermined path, but on singularities that enable the invention of existence. In a paradoxical sense,

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[1] The event of art as emergence... as poiesis... is neither subjective nor objective, but intra-active, involving human and non-human participants, such as feelings, thoughts, memories, materials such as paint, paper, metal, wood, digital technologies, performances, and others. The pedagogical imperative of poietic materialism is to broaden our understanding and potential of what it means to be human or, in Spinoza's words, to broaden our compass of what a body can do (Atkinson, 2018, p. 167).

the individual becomes a student without being a student, an apprentice who transcends the definitions and representations of what it means to be a student. The same applies to teaching. Poiesis, dynamic and creative, has the power to break with crystallised understandings of learning, inscribed in bodies and pedagogical practices.

Complementing this, Atkinson (2018) states that artistic practice, through the power of art, is a way of composing the virtual into new perceptions and affections that precipitate new materialisations of the world, or new sensibilities in relation to a world. We can think of such materialisations as something that goes beyond the human, that is, beyond established ways of thinking, doing, seeing, and feeling, to the non-human, where new modes of existence can be developed. The power of art expresses an ethical-aesthetic potential to explode the control of this transcendent capture.

Final considerations

This chapter was structured in two parts. The first was devoted to analysing the didactic-pedagogical context of arts education and its intersections, which permeate teaching activity, with the aim of glimpsing, in the environment of classroom, (un)methodological practices. In this context, Atkinson's (2018) approach to disobedience — in its conceptual, artistic, and pedagogical dimensions — proved relevant in proposing epistemic (un)paths against a standardised and decontextualised neoliberal curriculum, which, as Torres Santomé (2012) points out, has prioritised profit over cultural content relevant to students' daily lives. Torres Santomé (2014, p. 28) also emphasises the importance of seeking educational strategies to destabilise this curricular situation, reminding us "that pedagogy is a political and ethical practice that calls on us to implement strategies and teaching resources aimed at imagining and designing paths to better futures."

Currently, neoliberal curricula have treated arts education as a superficial, childish or entertainment-oriented practice, remaining on the margins

of an approach that prioritises technical and/or instrumental aspects. This marginalisation of the arts is reflected in the lack of a creative, methodological and procedural culture, which results in insufficient teacher training. As a consequence, we see many of these teachers resorting to passive and commercial methodologies, far removed from the real interests of their students, creating proposals that distance them from their everyday experiences (Blanco; Cidrás, 2023).

In dialogue with all these provocations, the second part of the chapter brought the training of the contemporary teacher-artist to the centre of the debate. In this sense, we highlight that universities need to rethink training possibilities that dialogue with the idea of processes, that is, discovering open artistic forms and practices with an emphasis on procedures. Offering teacher-artists the opportunity to experiment with different techniques and artistic languages using different materials, favouring the creation of an imaginary and openness to a personal style, in addition to provoking aesthetic experiences on a daily basis.

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Chapter 2 - (Un)Methodologies of Art Teaching: everything can be turned into a song

Ana Valéria de Figueiredo

Starting the conversation

In Arts Degree programmes, a recurring issue that has been discussed and debated is the place – or *lack there of* – of methodologies in the field of arts education. Etymologically, the term method comes from the Greek *methodos* – "path to reach an end" or "search, investigation". The word is formed by the prefix meta, which indicates "beyond, through," and hodos, which means "path, way." Thus, *methodos* can be understood as "the path to achieving a goal."

Methodology derives from *method* and the Greek suffix *-logia*, 'study, discourse, science'. Thus, *methodology* can mean 'study of methods' or 'science of methods'.

Given the etymological definitions presented, it is worth asking at the outset of this conversation: how (ir)relevant is it to talk about the methodology of arts education? Should we use methodologies in the plural or not even use this word to organise the processes of teaching and learning in the arts? What are these paths and what goals are we trying to achieve, with whom, when, where? In short, these are questions we sometimes ask ourselves in the classroom as teachers facing students of different levels and types of education.

In this text, I engage more directly with a class of Methodology of Teaching Arts III in the Bachelor's Degree in Visual Arts, bringing the lived experience of this

discipline, which is part of the compulsory curriculum of Teacher Training in Arts at UERJ.

I am not sure if, given the definitions of the terms, I can claim to be presenting a "methodology"... But, in any case, I bring here experiences that have become experiences – both individual and collective – built on playful and aesthetic practices invented and *played out* on the classroom floor.

What is a class?

Without pretending to answer this question, what is a class: a physical or virtual place that is transmitted in action? A performance? Content development processes? All of the above? None of the above? In short, complex questions will require equally complex answers. In this sense, rather than seeking the "right" answer, I present here some elements for us to think about the class.

History records that in Ancient Greece, *aula* referred to a physical space, almost always a courtyard, a hall, a large enclosure, in short, an indoor place where meetings were held, including philosophical and educational gatherings. Over time, the term came to be used to designate a space intended for teaching, especially in European universities and schools in the Middle Ages (Greive, 2003). This socio-historical journey allows us to see that the semantic evolution of the word reflects the transition of *the classroom* from a large physical space to a more restricted environment for educational practices, consolidating its current meaning as a "room where teaching activities take place".

However, even with its socio-historical and semantic background, a lesson cannot be confined in just one physical classroom…

Cordeiro and Furtado (2019, p. 11) present testimonials from teachers at various public universities in São Paulo, describing how they "think, construct, reflect and consider the place of the class and teaching in learning", pointing out the nuances of what a class can be/is. The authors emphasise that in the common voice of the teachers interviewed, the class

is (or should always be) an act of liberation for those who attend it – therefore, it is an ethical gesture, offering subsidies, knowledge, mastery of techniques, values, principles and spaces for reflection, ballast without which it is not possible to discern and, therefore, choose with some margin of freedom and responsibility (Cordeiro and Furtado, 2019, p. 11).

The authors emphasise in the words of teachers that the lesson is an ethical and knowledge-based gesture, without neglecting the technical dimension. However, what seems to constitute a lesson is above all its dimension of freedom and liberation.

As an event, a class takes place in a territory of texts and emotions, not always explicitly visible and sometimes not even recognised. The ground on which thought, understanding, and the expression of multiple ideas transit is constituted as a whole of ink, paper, joy, enthusiasm for study, and knowledge (Cordeiro and Furtado, 2019).

Thus, thinking of the class as an event, the possibility of understanding this moment as a performance makes sense. Performance can be understood as an action-reaction that goes beyond theatre and the arts, encompassing cultural expressions, social interactions, and rituals[2]. Schechner's words (2003, p. 25) help to endorse what makes us understand the class as if it were a performance:

The concept of performance refers to defined and delimited events, marked by context, convention, usage and tradition. However, any event, action or behaviour can be examined "as if it were" performance. Treating the object, work or product as performance means investigating what this thing does, how it interacts with other objects and beings, and how it relates to other objects and beings (quotation marks in the original; emphasis added).

The author combines scenarios that take place in a context, a keyword for understanding the classroom as the constant creation of different experiences, with a view to the collective body: teacher-students in constant interaction. The space, often the classroom in its most common materiality, allows us to understand educational practices as performative practices, the classroom as a "scenic space, materialities expressed in a gestural, bodily and vocal repertoire that lead us to the notion of

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[2] Cf. *Rituals in Schools* (Peter McLaren, 1992).

performance, or rather of performative space" (Capel, 2011, n.p.).

In this sense, the material context of the classroom is the performative space in which actions, thoughts, developments, strategies, objects and, above all, beings – people and their own 'beings' in the world – succeed and amalgamate. And the lesson, a unique event that repeats itself in the calendar, but never in action, because in Heraclitean terms, each dip in the river is not the same as the previous one, because neither the river nor the person diving are the same.

Cordeiro and Furtado (2019, p. 12) emphasise this aspect of the lesson as an action without fixed rules, as a kind of craft: "each teacher, when preparing and presenting their lessons, does so in a unique way, [...] in an authentic, creative and studied manner". And like any performance script, it can change, transform and transfigure into something indescribable, which one tries to explain through lived experience, but not always through words...

The subject Methodology of Arts Education III

Methodology of Teaching the Arts III is a compulsory subject that forms part of the curriculum of the Bachelor's Degree in Visual Arts and, within the set of four methodologies, this one specifically has the following syllabus:

> The arts in special education - principles and methods. Curriculum diversification and mediation in special conditions. Language and thought matrices. The intelligence of complexity and the complexity of intelligence. Learning and development, art and culture. Giftedness. Auditory impairments. Visual impairments. Motor impairments. Mental impairments. Affective impairments. Meaning, feeling and cognition - blocks and leaps. Potentialities vs. disabilities. Inclusive education vs. special education - different degrees of integration.

Among so many possible points and approaches, the issue of Inclusive Education permeates what is expected to be worked on, debated, and "learned" in the course of the discipline.

Given the unique characteristics of the teachers and students, I initially presented the key points of the syllabus

to the class, and we agreed that the final assignment for the course would be to work in groups to develop a game/toy/activity with explanatory instructions on how to play.

Once again, knowing the origin of words is central to understanding the reason for this methodological choice in constructing the classes with the group. The word "play" has its etymological origin in the Latin *vinculum*, which means "bond" or "handcuff," and derives from the verb *vincire*, "to bind, seduce or enchant." In this sense, thinking of the class as a bond is to seek in this exercise the enchantment of dealing with knowledge that expands and consolidates in daily encounters and, in our case, in the training of visual arts teachers.

In this pluriverse of *play as a bond*, Playful Culture, as Brougère (1998) points out, emphasises the relationships that are established with broader cultural groups: playfulness is not an isolated dimension of life, but rather, it is in constant dialogue with ways of being and existing in the world. For the author, Playful Culture is, above all, a set of procedures that make play possible. In this way, memories, feelings, creative processes, scenarios created by the imagination, and diverse possibilities are activated.

In these diverse possibilities, there is a recreation of reality that articulates with different ways of being and existing in the world, from a perspective of inclusion:

> [...] playful culture can be a pedagogical tool that provides measures aimed at recognising culture and diversity and maintaining relationships that bring groups from other cultures closer together (Almeida; Melo; Medeiros, 2023, p. 23; emphasis added).

Art is an expression of being, of placing oneself and positioning oneself in relation to the world and to oneself. Based on this proposition, and after studying legal and academic texts and reports on experiences with inclusive education, students were asked to create games/toys/play activities, each group with a specific focus[3], intertwining the field of visual arts and its interfaces with the principles of playful culture.

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[3] Texts on Special/Inclusive Education were studied in advance, covering topics such as the arts and blind and/or visually impaired people; people with intellectual disabilities; deaf people; neurodivergent people, among other more specific subjects.

The suggestion, in a didactic-pedagogical way, was as follows: *use your life experience, your childhood memories, and think about how we can make an adapted game/toy/activity*. And from the meetings, conversations, discussions, and planning in the classroom, interesting and viable proposals were created, mobilising us to support play.

Meetings and Games/Toys and Play

The classes for the Arts Teaching Methodology III course were held in the first

semester of 2024, with a class of approximately 25 undergraduates, in the morning with one meeting per week. The meetings were held in the Arts Teaching Laboratory (LEA), a Technological Development Unit at UERJ that brings together projects and research in the visual arts.

Throughout the semester, we reserved time at the end of classes for the groups to organise themselves and plan what they were going to do. The use of the classroom in its collective regularity was central to enhancing the

meeting, a unique, unrepeatable moment in which ideas are constructed, modified, and substantiated: the action materialises.

Luckesi (2005, n.p.) summarises what emerges from this action at that moment: "while we are truly participating in a playful activity, there is no place in our experience for anything other than that activity itself. There is no division. We are whole, complete, flexible, joyful, healthy."

And so I watched the students create their proposals for adapted games/toys and play activities. This is also a key aspect, because when creating an adapted play object, one must take into account the specific characteristics of the audiences for whom these objects are intended: blind people, deaf people, neurodivergent people, in short, the diversity that shapes us and with which we live, and which must be respected.

The initial moment was a *brainstorming* session to suggest types of games, followed by some parameters for their design and development, as shown in the following images:
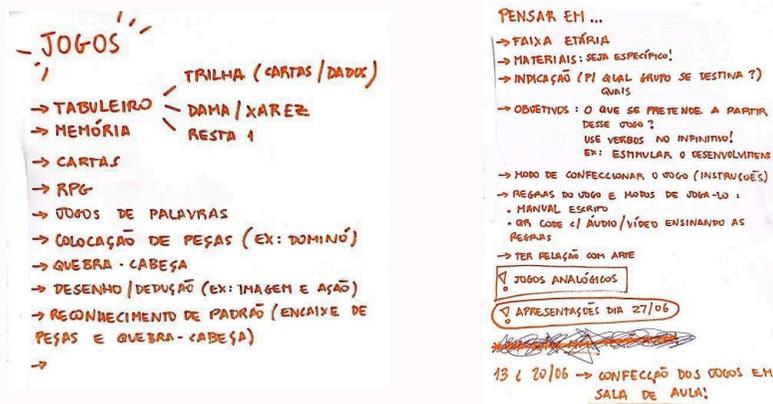
Source: Author's personal collection

These lists, constantly revisited by the class, were also sent by the WhatsApp group as a reminder of what had been agreed upon. What was collectively constructed and agreed upon was not a treaty with set clauses, but an indicative document with notes that could be modified at any time, depending on what the groups were developing. One of the issues we also agreed on was the use of materials that could be easily found for the creation of playful objects, based on the principle that resources are not always available for the acquisition of more sophisticated and expensive materials in our professional and personal contexts.

Thus, as agreed between us, games such as *Singing Fish*.

Images 3 and 4 – Singing Fish Game

Source: Author's personal collection

The *little fish* were made using small rolls of paper, shaped by hand into a stylised "fish" shape and painted

with gouache in matching pairs. Inside each "fish" was a different material so that when shaken, it would make a sound: rice grains, sand, beans. The aim was to develop auditory memory, and participants had to find the sound pair for each *fish*. It was initially designed for blind and/or visually impaired people, and sighted people had to do it with their eyes closed or blindfolded, in order to exercise their hearing.

This game in particular was also 'tested' with the 4-year-old daughter of a student, who told us how much the little girl enjoyed playing and how happy she was to find the matching sound for each *fish*.

Another game that also brought surprises and caught the attention of the students was *Quem sou eu* (Who am I), a board game.

Image 5 – Who Am I game
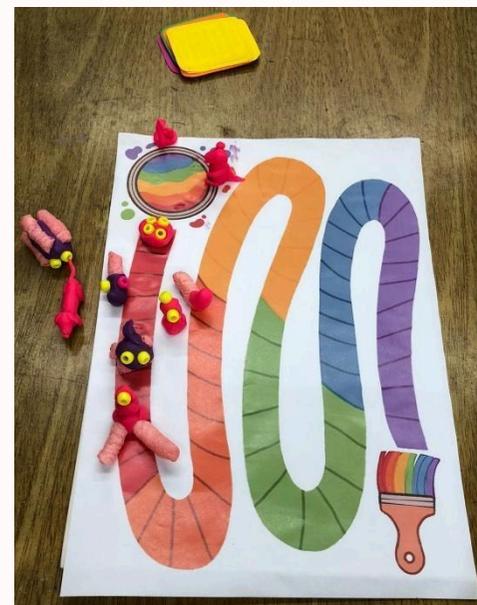
Source: Author's personal collection

This game was more complex than the previous one, as participants had to create an 'avatar' that would follow the trail based on the questions contained in the cards. Depending on their answers, they would move forward, backward or stay in the same place. There was great participation from the class, as the cards contained questions that evoked memories of specific moments in

their lives, such as: *how did you feel when you were 15?* The students exchanged their memories, evoking recollections in a collective remembrance, with some facts experienced by their generations. The questions were intended for teenagers and/or adults aged 12 and over, with the necessary adaptations for the age of the participating audience.

The *Texture Memory Game* presented by another group aimed to enable sighted participants to find pairs of textures with their eyes closed or blindfolded. It was also initially designed for blind and/or visually impaired people.

Image 6 - Texture Memory Game

Source: Author's personal collection

This memory game consists of several small cards with different materials glued to one side, such as cotton wool, pasta, steel wool, ice lolly sticks, among others. On the reverse side, the cards are attached to the board with Velcro so that they do not easily come off, allowing players, with their eyes closed or blindfolded, to create a mental map of where the pairs of the same material are located.

The Textures, Smells and Colours Game-Experience was also well received by the students, who were curious about how it would work. The group made customised blindfolds, and anyone who wanted to participate without using them could enter the game with their eyes closed. Some jars contained edible products such as powdered soft drink mix, gelatin diluted in water without solidifying, macerated fruit, among others.

Images 7 and 8 - Textures, Smells and Colours game-experience

Source: Author's personal collection

Initially, participants had to smell the contents of the cups and say what colour(s) the smell brought to mind. Some substances were quickly associated with their own colours, such as macerated passion fruit. However, others, such as tutti-frutti flavoured gelatine powder, suggested other colours, even though the smell was reminiscent of fruit.

The Textures, Smells and Colours Game-Experience sparked an interesting debate in the class about sensory transposition, opening up possibilities for working with the arts that can enhance sensory boundaries in/of the aesthetic processes of creative imagination.

In general, the students participated with great enthusiasm and joy in all the games/toys and activities presented, supporting each other with compliments, constructive analysis and suggestions for improvement. It was very interesting to note the care and respect they showed when offering criticism, always suggesting possible improvements to the materials presented.

Final considerations

Playfulness is part of human nature. Games and play are fundamental elements for human relationships and interactions in their diversity and have a profound aesthetic character, as they mobilise the senses and action, mobilising us as: playfulness is closely linked to full experience, the interaction between reality and imagination

in order to break with the logic of everyday life, providing possible dialogues and scenarios.

One cannot play without imagining, without thinking about things that are present and/or absent. Thus, developing, implementing, and experiencing aesthetic and playful artistic processes in the training of teachers for the teaching of arts mobilises action-inaction-for-action, inventive, symbolic, and cognitive potential, generating and strengthening the dimension of respect for students' socio-cognitive differences.

Social phenomena can be understood in human interrelationships that materialise in the aesthetic field of language, art, work, education and/or play, manifestations of permanent communication between social actors. Therefore, there is no humanity without considering play as part of this formation, in all fields and cultures, in its potentialities and limitations.

In our experiences of planning, building, and practising with games/toys and play in the Arts Teaching Methodology III course, we found that what often makes the difference between a *regular toy* and an *adapted toy*

are small changes such as a wider handle, a piece that attaches to another with Velcro, larger and more colourful pieces with different textures, in short, changes that are often non-structural but that impact the dynamics of participation, allowing everyone to be together playing, having fun, etc.

The power of play to mobilise the senses, to mobilise action, to mobilise us entirely, converges on what Oliver Wendell Holmes says: "We do not stop playing because we grow old, but we grow old because we stop playing." So, always play, at any age, in any possibility of being and existing in the world, *the vast world*…

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Chapter 3 - Teaching Knowledge in Art Curricula: in constant transactions

Teresinha Vilela

"Aesthetic development of the student-teacher."
(Freire, 1958)

The invitation to write this piece is particularly symbolic, as it marks the fortieth anniversary of the 1985 class of the Art Education Course at the State University of Rio de Janeiro (UERJ), of which I was a student. The theme of teaching knowledge in art curricula is part of the reflections proposed by the Practical Seminar – The Arts in School Curriculum Creation, held at the end of 2024 by the Institute of Arts (UERJ), coordinated by Prof. Victor Junger (IART/UERJ).

For the theme of teaching knowledge in art curricula, I seek to bring some reports to our conversation, because according to Maurice Tardif (2002), the author observes in his research with teachers that, over time, we do not just do something, but something of ourselves is being built, and thus we become teachers.

In my personal archive, I have a copy of the newspaper Diário de Notícias – Mirim, year 1, from 1975. In it, there is a drawing with two houses, mountains, the sea with two boats identified with the numbers 12 and 10, a coconut tree, other trees, the sun, clouds, seagulls and six people, two of whom are near the houses, two are in the sea and the other two are each in a boat. Below the drawing, I wrote my details, the name of the public school I attended – Escola Municipal Prof. Visitação – and the name of my teacher, Therezinha Oliveira. On the same page, four other drawings filled the tabloid; we were between seven and ten years old.

When I look at the drawing I made as a child, I maintain a look of appreciation, I cherish this record, I recognise my own style in it. My perspective as an art

teacher and researcher brings up two previous facts, which have children's drawings as their theme, which I revisit from the memories triggered by the drawings in the Diário de Notícias – Mirim newspaper tabloid.

The first concerns an exhibition of drawings by English children in Rio de Janeiro in 1941, held at the National Museum of Fine Arts. The text introducing the exhibition was written by English educator and art critic Herbert Read, who highlights "the relevance of recognising children's art as an aesthetic experience," as well as "the work in England of educators such as Marion Richardson, dedicated to advocating for the inclusion of art in the school curriculum" (Baggio; Carneiro, 2010, p. 275).

Another fact related to children's drawings was the rejection, in 1948, of drawings by Brazilian children sent to the International Exhibition of Children's Art in Milan. The reason for the rejection was the possible influence of adults on the drawings of Brazilian children. Both events contributed, among other factors, to the founding of the Escolinha de Arte do Brasil (Brazilian Art School)[4] (EAB) in 1948, in Rio de Janeiro.

In view of these facts and with the aim of developing a proposal that sought to respect the creative process of children, a group of teachers, intellectuals and artists, who had already been following the discussion on children's drawing, began activities with children. Among them were Augusto Rodrigues from Pernambuco, American artist Margaret Spencer, and teacher and artist Lúcia Valentim from Rio Grande do Sul. They then founded the first of a series of schools, approximately 140 throughout Brazil and in Argentina, Uruguay, and Portugal.

Soon, activities for children were expanded to courses identified as Regular Courses – Activities for Children, since the founding of Escolinha de Arte do Brasil. In 1950, Artistic Activities for Educators began. The Art School Movement (MEA), a training course, was fundamental in structuring art education, as it was part of the training of several teachers who preceded us. In

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[4] The address of the Escolinha de Arte do Brasil is on Av. Carlos Peixoto, 54 - Botafogo, Rio de Janeiro.

universities, courses in Art Education and a degree in fine arts (Barbosa, 2008) emerged in 1973.

An important fact is that Paulo Freire was part of the founding of the Recife Art School[5] in 1953. He served on the Board of Directors, and one of the positions found in the Recife Art School's Minutes Archive was that of Advisory Councillor. He held other positions until his exile in 1964 (Vilela; Berino, 2023). He collaborated directly to arts education. In the epigraph of our conversation, a suggestion by Paulo Freire for the Escolinhas course is part of his suggestions, found in a letter from 1958, written by Noemia Varela. She was at the Escolinha de Arte do Recife and Augusto Rodrigues was at the Escolinha de Arte do Brasil, in Rio de Janeiro. This public domain document is one of the rare records[6] that confirms Paulo

Freire's participation in the Recife Art School and in the history of art education.

> As for the course subjects, Paulo's opinion was very clear: in addition to the creative aspect and the aesthetic development of the student-teacher, the focus should be on general culture subjects (cultural anthropology, psychology, art history, philosophy of art, fundamental teaching principles for art education) (Brazil, 1980, p. 78).

To further highlight the importance of the Art School Movement, we have a statement from Ana Mae Barbosa:

> My first contact with EAB was in 1964, when I began organising the Art School at the University of Brasília. Before that, my contacts had been with the Art School in Recife, which began with a Teacher Training Course for the Pernambuco Education Secretariat Competition, through Noemia Varela, Paulo Freire and Raquel Crasto. At the Recife Art School, I was an intern (1958), teacher (1959), director (1960) and pedagogical coordinator (1960 to 1964 and 1966). The School awakened the educator's interest in art in education and nurtured this interest by providing opportunities for theoretical and practical development in the field through courses and internships (Brazil, 1980, p. 108).

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[5] The Recife Art School operates in the same location where it was inaugurated, at Rua do Cupim, number 124, Bairro Graças, in the city of Recife, Pernambuco, Brazil. There, we can find a vast collection of the history of art education.

[6] In 2022, with the research "Contributions of Paulo Freire to Art Education: Recife Art School," we obtained records of Paulo Freire's participation, found in the Recife Art School Minutes Archive, data that had not been disclosed until then. The research was conducted by the Postgraduate Programme in Education, Contemporary Contexts and Popular Demands, at the Federal Rural University of Rio de Janeiro, under the supervision of Prof. Dr. Aristóteles Berino.

I did not know about the Escolinha de Arte do Brasil during the period I studied at primary school, but I would have loved to have participated in one of the courses and met the teachers and students of the Escolinha de Arte do Brasil, who have become references in the research I have been conducting in recent years, such as Noemia Varela, Liana Chaves, Laís Aderne, Isa Aderne and Rosza Zoladz.

In addition to the Escolinha de Arte do Brasil, during my childhood and preadolescence, I also did not have the opportunity to visit museums, art galleries, or theatres; among cultural facilities, the exception was the cinemas we had in our neighbourhoods, since it did not depend on transportation costs, like other cultural facilities, which were far from where I lived, in the northern part of the city of Rio de Janeiro.

The lack of access to cultural facilities during my student years influenced my practice as a teacher, leading me to take students on several visits to exhibition spaces. Although exhibition spaces remain concentrated in certain regions and there are difficulties (Vilela, 2012) in organising visits with public school students, I never tire of recognising the importance of taking students to exhibition spaces.

It is common for public school students to visit exhibition spaces for the first time through school. An image that I consider powerful for the theme, as I believe that the answer is that we should all feel like "owners of the museum," was the record of a ninth grade student from the public school where I worked in the municipality of Duque de Caxias, when we visited the Museum of Modern Art (MAM) in Rio de Janeiro. The educational proposal after the visit was for each student to write a sentence on a kite. And the student wrote: "Who owns the museum?"

Image 1

Who owns the museum?
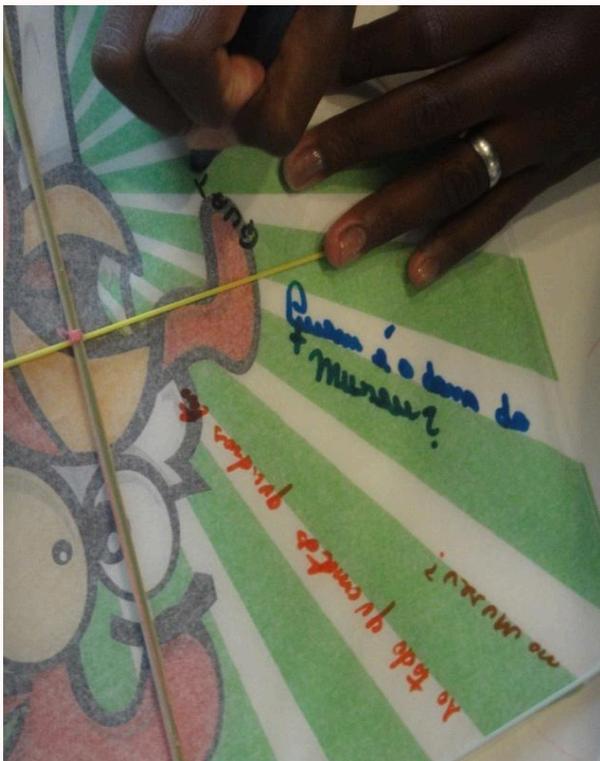
Source: Author's personal archive.

Concepts such as cultural accessibility, cultural mediation, and shared curatorship are part of the studies and research that continue to accompany my field of interest. Generally, for the Teaching Plan, we maintain visits to exhibition spaces with students from the Postgraduate Course in Visual Arts at the Federal University of Paraíba (PPGAV-UFPB/UFPE).

Still on the subject of the degree I mentioned at the beginning of this text, the Full Degree in Art Education, with a specialisation in Art History, was part of the Department of Art Education (DEART) of the Faculty of Education at the State University of Rio de Janeiro. In 1985, I joined the class of 1985. Sixteen students graduated from that class: Claudia Guidi, Claudia Silva, Cristina Pontes, Elazir Menezes, Idalma Carvalho, Jacqueline Lopes, Júlia Souza, Marcia Rosa, Maria Bernardina Costa, Marilene Machado, Mônica Campos, Rosemary Araújo, Sheila Oliveira, Taís Machado, Teresinha Castro, and Zenilza Alves. At least thirteen are teachers who teach or have taught in schools and/or universities.

In my case, my degree in Art Education at UERJ made all the difference, because right after finishing the course, I suffered family losses that completely changed

my life. My degree in Art Education enabled me to teach at private schools and take competitive exams for public schools. And as an art teacher, I followed my path. Secondary school was my first experience as an educator, with teacher training classes. Soon after, I taught for years with the final grades of primary school and Youth and Adult Education, and for a few years also with secondary school.

In addition to teaching art, another enriching experience was participating, during several periods, starting in the late 1990s, in the Curriculum Reorientation of the Final Years of Elementary School, which soon came to encompass the Modalities of Basic Education in Elementary School, identified as Curriculum Restructuring by the Municipal Department of Education of Duque de Caxias, where I worked as an arts implementer.

One of the requirements for participating in the Curriculum Reorientation Team was not to lose the connection with the schools where we taught, which was essential for experiencing both spaces and thus not distancing ourselves from our practice,our peers, and our school. Our team was represented by two teachers per

Area of Knowledge. The pedagogical advisory team was formed after participating in a selection process, which included curriculum evaluation and interviews. For the Area of Knowledge - Arts, we had Prof. Mauro Portugal representing Music and myself representing Visual Arts.

The Curriculum Restructuring of the Municipality of Duque de Caxias in the 1990s and 2010s[7] followed a participatory structure in dialogue with schools. In 1999, the initial structure included General Educational Objectives, Objectives by Curriculum Area (Social Sciences, Physical Sciences, Mathematics, Chemistry and Biology, and Language) and Objectives by Area of Knowledge.

During a period of Curriculum Restructuring, Professor Miguel Arroyo and Professor Elvira Lima served as Consultants to the Municipal Education Secretariat of Duque de Caxias, working directly with the Teams. It was a period of intense study. Both teachers continue to work on other fronts. Miguel Arroyo, as a retired professor from the

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[7] The period indicated corresponds to my participation as a pedagogical advisor in visual arts. After 2015, I worked as an advisor in 2017 and worked in the School Units of the Municipality of Duque de Caxias until 2019.

Federal University of Minas Gerais, continues to follow various educational proposals around the country. According to Miguel Arroyo:

> Many teaching collectives are now investigating curricula from the students'perspective. There are new sensitivities in schools and in teaching in relation to students. There is no way to ignore them. They question us about what we teach, how we teach, and about school and curriculum organisation. Many teachers adopt more participatory teaching methods and recognise students as subjects of educational action (Arroyo, 2007, p. 21).

In an interview on initial and continuing training, teacher Elvira Lima states that:

> Human development is enhanced by aesthetic experiences and contact with the arts. Therefore, the cultural development of teachers is part of their training. Educator trainers can only do this if they themselves have experienced some of these dimensions of human development. Without continuing training for the trainer, without knowledge of the reality of the classroom, of diversity, of the peculiarities of each community and the cultural specificities of the region, teachers are not offered certain basic conditions for pedagogical action, such as differentiated planning and offering all students possible paths to learning (Lima, 2015, p. 10).

As advisory teachers for the Curriculum Areas, we had the participation of some teachers from the Application College of the State University of Rio de Janeiro for the second publication. For Arts, we had the participation of Prof. Roberto Rodriguez Dória in 2004. The partnerships with the State University of Rio de Janeiro (UERJ) and the Faculty of Education of Baixada Fluminense (FEBF/UERJ) will take place during the periods in which I participated in the Curricular Restructuring of the Municipal Education Secretariat of Duque de Caxias.

I would like to highlight another moment, the training sessions with the arts teachers from the Duque de Caxias Municipal Network, from the Final Years. At each meeting, we discussed the curriculum based on classroom experiences and, with their contributions, we drafted a guideline for each language. We had difficulties with Dance, due to the absence of teachers in the Duque de Caxias Municipal Network at the time.

It was a difficult decision to accept the invitation to participate in the Curriculum Restructuring by Area of

Knowledge, as I would not have a direct link with the school. However, what weighed heavily in accepting the proposal was being with the arts teachers from the Network, which was the most relevant factor, so that together we could think about material that would serve as a guideline for our area. And so we began ongoing training, with several meetings. We communicated via email and social media, where we exchanged our experiences, materials, and affection. During this period, I scheduled some training sessions in exhibition spaces, such as the National Museum of Fine Arts and the Imperial Palace in Rio de Janeiro.

However, there were several interruptions during the Curriculum Restructuring, which usually occurred during periods of change in the Duque de Caxias City Hall administration, directly affecting those involved in the process.

The publications are available on the official website of the Municipal Education Secretariat – Duque de Caxias, along with the Municipal Education Network Curriculum

Matrix and a presentation of the publications: The Municipal Education Network of Duque de Caxias opted for a Curriculum Restructuring, which implies some essential actions, namely: (I) updating the relationship between curriculum theories and teaching actions; (II) ratifying the theoretical assumptions indicated in the first documents. In the case of our Network, since 2002, these assumptions have been linked to the historical/cultural approach to human development. (DUQUE DE CAXIAS, 2023, p.3).

And when researching recent actions related to Curriculum Restructuring in Duque de Caxias, I came across the research of João Costa and Flávia Magalhães. In João Costa's research, "Narrative, Experience and Training: meanings, discourses and disputes in curriculum construction," by the Education Programme of the Fluminense Federal University (UFF), 2021. He is a teacher in the Duque de Caxias Municipal Network and rapporteur for Curriculum Restructuring. In his field diary, he raises important issues resulting from a meeting with teachers from the Duque de Caxias Municipal Network about the movement that led to two publications in 2002

and 2004, in which I participated alongside my fellow teachers.

> I gave a presentation on the historical process of Curriculum Restructuring, reviewed the next steps, and presented the group with the structure and layout of the PE school subject in the Curriculum Policy (2002-2004). My colleagues listened attentively to the presentation and shared some impressions about the content of the slides. The first was that, according to most of them, this Curriculum Policy for PE was not discussed in the Network, or that they were not familiar with this document in depth. Thus, like me, my colleagues who joined in 2016 were unaware of the existence of this Curriculum Policy. Another perception was related to the narrative structure of this Curriculum Policy, which was designed based on curriculum areas and structuring axes such as cultural plurality, ethics, and diversity. This leads me to believe that, in addition to the process of constructing the curriculum, it is necessary to implement and live this Curriculum Policy, since if this does not occur, it will remain in drawers and on shelves (Field diary, 12 February 2020) (Costa, 2021, p. 244).

In Flávia Magalhães' dissertation[8], defended in 2023 through the UERJ Education Programme, entitled: "Between Curriculum and Perceptions: the path to curriculum restructuring in Duque de Caxias/RJ". In 2019, Flávia Magalhães participated in a selection process reminiscent of ours at the end of the 1990s, which was announced at the Seminar organised by SME-DC in June 2019:

> The information that there would be a public notice (which provided for CV analysis and interviews) for the hiring of teacher-writers to work on the development and implementation phases of the curriculum proposal. These contracts would be funded by the municipality. Once this public notice was confirmed, I applied for the position of writer to work in Primary Education, whose requirements were: to be a permanent professional in the school network, to have a degree in Education, to have availability, and to have at least three years of experience working in Primary Education. After the internal selection process in August, the 32 teacher-writers were selected as follows: 3 writers for Early Childhood Education, 8 for P

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[8] Link of the dissertation by Flávia Flávia Magalhães:
https://www.bdtd.uerj.br:8443/bitstream/1/19768/2/
Disserta%c3%a7%c3%a3o%20-
%20Flavia%20Silvia%20Costa%20Magalh%c3%a3es%20-%202023
%20-%20Completa.pdf.
Accessed on: 5 Dec. 2024.

r i m a r y Education, 2 for Art, 3 for Science, 2 for Physical Education, 3 for Geography, 3 for History, 3 for Portuguese Language, 2 for English Language, and 3 for Mathematics (Magalhães, 2021, p. 30).

On the official website of the Municipal Department of Education[9] – Duque de Caxias, the Curriculum Matrix of the Municipal Education Network is published in the Introduction to the Language Area e-book. One of the texts refers to the year 1997, when the Primary Education Division Team:

> The Municipal Education Network of Duque de Caxias is intrinsically challenged in this movement to rethink and renew itself, which is not a new movement. Since 1997, the network in question has been providing spaces for discussion, with the aim of promoting debate and critical and collective reflection among educators about curriculum benchmarks. Another milestone, in 2002, was dedicated to the discussion and implementation of ideas, practices, and concepts that are in line with the most contemporary educational perspectives, in order to provide teachers and, above all, students, children, young people, and adults in the different age groups that the network serves, and, consequently, educational technicians, a lively, motivating school that is capable of fulfilling its primary function, which is the development and consolidation of their knowledge in the different years of schooling from Early Childhood Education to the final years of basic education, including Youth and Adult Education (EJA) (Duque de Caxias, 2022, p. 25).

The above reference is important to note, as the Curriculum Restructuring of the Municipal Network of Duque de Caxias is not recent and needs to be contextualised in line with the constant changes proposed for curriculum design. To contextualise, a reference even prior to 1997 is a 1996 publication of the Cadernos Pedagógicos e o Ciclo de Alfabetização (Pedagogical Notebooks and the Literacy Cycle). A team from the early years, called the Primary Education Division Implementation Team, was already doing work on this when our team was formed in 1997. The work done previously resulted in publications in 1996.

When reading the dissertations of both João Costa and Flávia Magalhães, I think about how necessary research is, an important record, because in addition to

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[9] Available at: https://eduque.smeduquedecaxias.rj.gov.br/pagina/matriz-curricular---anos-finais-doensino-fundamental. Accessed on: 9 Feb. 2025.

official publications, we can learn about other narratives. Following this line of thought on Curriculum Restructuring in Duque de Caxias for at least three decades, I dedicated a section to recounting the periods in which I participated with the teams involved in the Reorientation/Curriculum Restructuring in Duque de Caxias (Vilela, 2017).

The publication cited above is part of a happy return to UERJ in 2012, for the Postgraduate Programme in Arts (PPGAV-UERJ), with the project "Visualidades do Aquino" (Visualities of Aquino), which resulted in the thesis (Vilela, 2017), with students from the Youth and Adult Education programme at the Expedicionário Aquino de Araújo Municipal School in Duque de Caxias. As an advisor, I had the support of Prof. Aldo Victorio, with whom I shared the sweetness of public school, and I also counted on Prof. Aldo Victorio's sensitivity so that the thesis defence could take place at the school where I worked, the location of the research.

This research, which sought to understand the interests of students and their visualities, was an essential part of our conversation, because: "with regard to images, the challenges and conflicts in updating curricula have intensified, especially in the field of Visual Arts, in which images are the central content" (Victorio; Nascimento, 2022, p.18).

And with a keen eye for the students' visualities, we came across the skaters, then hip-hop and the Meeting of Favela (MOF). The MOF usually takes place in December, in Vila Operária in Duque de Caxias, an event that mainly involves graffiti, which, with the residents' permission, renovates the Vila Operária scene with art.

From our research, we also learned about the group "Posse 471," which refers to bus line 471, which passed through the area where the graffiti artists lived in Duque de Caxias. The collective includes André KajaMan, Carlos Bobi, Christiano HMP, Herik Noia, Klebert Black, and Wesley Combone. I met Carlos Bobi through Thiago Marques, a student and research collaborator. This contact resulted in an exhibition by the Social Service of Commerce (SESC) of Duque de Caxias - The Origin of Respect: Posse 471, when the collective celebrated its tenth anniversary in 2015. The Expedicionário Aquino de

Araújo Municipal School also hosted, in addition to the exhibition, a workshop with Bunys, Bobi, and HPM, who painted graffiti on the school's interior wall. We have no information on whether the graffiti has been erased, but it remains recorded in the thesis and in the videos we made with research collaborators Anthony Oliveira, Josué Gomes, Mauricio Silva, Maurício Vieira, Raphael Santos, and Thiago Marques, in partnership with the Audiovisual Resources Laboratory (LABORAV) – UERJ/FEBF. We invite you to watch the video – Collective Edition Skate Project:

https://youtu.be/b6E94LzTpxY?si=b-ufPZZ0WiDm36t7.

Finally, I would like to thank the public schools where I studied, the State University of Rio de Janeiro, the Federal University of Paraíba and the Federal University of Pernambuco, the Federal Rural University of Rio de Janeiro, the Recife Art School, the Brazil Art School and the schools where I worked, which are part of what I do. And so, I understand: "teachers' knowledge seems to be based on constant transactions between who they are (including their emotions, cognition, expectations, personal history, etc.) and what they do" (Tardif, 2002, p. 16). And I would add: "in constant transactions" with student knowledge!

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Chapter 4 - On the Performative Pedagogy of Students and Other Riches in/from Everyday School Life

Rodrigo Torres do Nascimento

What is commonly referred to as school failure seems to me to be the failure of the School itself, whose knowledge and practices are observed here under the hypothesis of their own pedagogical significance. In a word, the evident difference between the modes of socialisation provided by the School (maintained by educational agents) and the school form (built by students) will follow an investigation into the pedagogical dignity of the bonds created by those who do not find their place in the context of criteria considered educationally valid.

Given that students are the focus of this article on pedagogical practices in the school environment, particularly those who do not meet school expectations and demonstrate, with their bodies and visualities, true artistic and pedagogical expressions. Therefore, students who do not meet traditional behaviour or performance demands embody my hypotheses about a 'school within the School', so to speak. My pedagogical interest can be described through what important theoretical references point to in the field of education, particularly in the school sphere: it is not possible to reduce its environment to a set of curricular parameters, disciplinary divisions, methodologies, and assessment tools. Based on some aspects of Inês Barbosa de Oliveira's (2007) reflection on studies in the field of curriculum, I affirm the hypothesis that teaching and learning processes cannot be framed by the application of previously established curricular content within an environment previously established for this purpose. Unlike debates related to curriculum proposals, the notion of curriculum that I explore in this article stems from another school dynamic.

> Knowledge is woven into networks that are woven from all the experiences we live, from all the ways we insert ourselves into the world around us, and therefore has no predictability

or mandatory path, nor can it be controlled by formal teaching/learning processes. The idea of weaving knowledge into a network seeks to overcome not only the paradigm of the tree of knowledge, but also the very way in which individual and collective learning processes — cumulative and acquired — are understood according to the dominant paradigm. The idea of constructing knowledge using the image of a tree presupposes linearity, succession and mandatory sequencing, from the simplest to the most complex, of the knowledge to which one must have access. (Oliveira, 2007)

From this perspective, I draw on the notion of 'school everyday life', as indicated by Nilda Alves (2001). Although this notion dialogues with the studies of Michel de Certeau (1994), here it is mobilised to provide the conceptual context on which I rely. This approach allows us to understand the school not as a static and hierarchical space, but as a dynamic field of practices and meanings, where multiple experiences and forms of knowledge intertwine, without necessarily obeying a linear or dichotomous logic. Thus, the school reveals itself as a space of multiple connections and possibilities, in which different rationalities coexist and constantly reconfigure themselves. As it suggests an image of the school that

cannot be presented in its ready-made formality, I believe that this notion helps to clarify in many ways what drives and constitutes the school atmosphere. From the theoretical and methodological background that constituted the use of 'school life' in the exercise of imagination typical of research, I am particularly interested in exploring the premise that the observation of the school experience is all the more productive when associated with the subjects who experience it and recognised as an expression of their particular universe. In this sense, my focus on "school life" follows some of the theoretical assumptions present in Cultural Studies, understood here not as a specific disciplinary field, but as an epistemological orientation that cuts across various areas of social research. This reference allows for a political and social reading of identity processes, while questioning universalising discourses in the field of science. Thus, when observing the school form constituted by students as pedagogical subjects, I recognise that this invention does not occur in a neutral manner, but articulates tensions and power relations within the school. In this way, it becomes essential to reflect on

the subjectivities configured in this space of constant dispute and negotiation.

While observing the school form established by students as pedagogical subjects, I assume that this invention articulates tensions and power relations within the school, in such a way that it is necessary to reflect on the subjectivities configured within this dispute.

In general, I would say that this article aims to articulate notions specific to the political and social spheres. In a word, the centrality of subjectivity as an argument about the fabric of social relations in their dimension of domination and emancipation has proved to be at the heart of contemporary insurgency and social mobilisation initiatives. The important transformations in the "World of Work" since the mid-1970s (HARVEY, 1996) suggest what can be considered the exhaustion of traditional forms of political identification and social organisation, since the structures of class recognition seem to have lost their meaning. Since forms of social bonding are no longer governed by the sphere of work, given the precarious nature of social relations of production, there is

a growing counter-hegemonic relevance that is relatively autonomous from the identity agenda. Furthermore, the essence of our association with the author's reflection on the social and the political could be justified as follows:

Modern rationality, which previously sought to structure social and personal life in a unified way, ended up fragmenting into multiple partial logics, operating within a global system that remains dominant and difficult to control. However, it is possible to reframe these diverse forms of rationality so that they cease to be mere fragments of a whole and become autonomous expressions, present in different contexts of life. This movement opens the way for the construction of new forms of resistance and reconfiguration of the present.

In this sense, understanding political and social dynamics is similar to how I understand schools and their role in society. Given the historic transition we are experiencing, marked by the exhaustion of certain paradigms, it is essential to reflect on the ways in which contemporary crises can be interpreted. The school experience, in this context, not only reflects these

transformations, but also presents itself as a space for dispute and the production of new possibilities of meaning. Given that, according to Alves (2001), "School Life" is shaped by the individuals who act in its context through "Collective Practices," which are not determined by curricular guidelines but forged by their acts of symbolisation, I believe it is possible to imagine a disjunction between narratives about the nature of the pedagogical experience. I think it is possible to sustain under these analytical keys that (i) there are multiple relationships between those involved within the pedagogical enclosure of the traditional school a n d that (ii) the forms of connection established by them manifest contrasting cultural narratives about the meaning of education in people's lives.

Exploring my idea about educational agents and pedagogical subjects within the school environment to think of school as a performative daily routine, I believe it is convenient to seek guidance in some theoretical and conceptual notions about the social production of subjectivity. It seems clear to me that it is possible to imagine the school sphere as a field of socialisation through which subjectivities are formed. I would therefore say that school knowledge and practices have an ambivalent pedagogical meaning. In a word, although it designates a universe of knowledge considered to be properly educational, as it mirrors the level achieved by the modern division of labour in the field of science at the level of curricular components, it is also pedagogical because it constitutes the social field in which processes of individuation find their material. In my view, the discipline that generally guides educational agents in their context is a metadiscourse on the meaning of politics (order) and the form of social life (performance), whose purpose is not only to train students for the school environment, but also to train 'critical citizens for society', which is how the teachers I spoke to esteem and value their profession, especially for third parties. In this way, I think of the flow of social relations through the school routine as a machine for producing subjectivities, oriented towards subsumption to social relations in general, but also as a field of disruptive invention under the order of the school form.

Pedagogical Corporeality

Under The Abnormal (Foucault, 2001), I decided to observe the daily routine of a private primary school. In the schools I had the opportunity to observe, there are educational agents who are very committed to the idea of the need for school discipline to organise and improve their students' performance. What stands out in a different way is the silent force that anchors this pedagogical statement by adults, valued as an index of the school's educational commitment to its public, since another school stands out in relation to it. I would say that this initial contact brought to light the biopolitical meaning underlying the pedagogical statement shared by the educational agents of the unit in question, who assume responsibility for the educational experience to the same extent that they are able to curb the performative and pedagogical expressiveness of the students, given that they themselves formed serial groups of students. Based on the criteria of the adults, exercised in various ways within the unit, children who did not share the same class, belong to the same grade, live in the same neighbourhood, or even know each other personally were elevated to the undignified status of 'group'. What made the children a group in the eyes of the adults were the stigmas that fell upon them as objects of those educational agents.

Regarding Foucault's "The Three Figures That Constitute the Domain of Anomaly," I highlight its influence on my impression of educational unity. In a word, I would say that the notions of "The human monster," "The individual to be corrected," and "The masturbating child" seem like entities that haunt the imagination of the educational agent. More than anything else, the spectral presence of these forms of deviation are embodied in the way school routine is symbolised. Although the second figure, namely "The Incorrigible," coincides particularly with the genesis of the pedagogical form, I believe it is not incorrect to suggest that this trinity is embodied in the ideas and practices of school discipline agents. The impetus to adjust and control, inherent in narratives of student discipline, which deal not only with curtailing impossibilities but also with inscribing what should then be considered possible, seems to have created a network among students in these units, which survives because of the very symbolic

violence to which they are subjected within the school environment.

Assuming that school is a place for meeting and learning, I see the emergence of another school that cannot be perceived by the technologies of reprimand, punishment and discipline that underpin its official status. Pulsating 'below the radar' of disciplinary pedagogical practices, I would say that a commonality has emerged collaterally and spontaneously among individuals who have nothing in common with each other. The bonds of solidarity that maintain the routines of play and games connect students across units, serving not only as a means of survival in the face of potential suffering, but also revealing a space homologous to that of the "Real Existing School." Within its fluid boundaries, invisible to adults and subject to the pedagogical agency of the students, learning also takes place.

The "School of Students", whose pupils are performative pedagogical subjects, has intense curricula that are not configured in roles, schedules, content and technicalities for the purpose of improving performance or preparing for life in society. In this other school, activities simply happen and shine, amid obstacles and stumbles, amid smiles and whispers, students and teachers at the same time, teaching and learning between one blow and another of the rules and norms socially recognised as valid for the school experience. To the education determined by official curriculum parameters and their cultural counterpart, which is revealed in the moralising normative views of educational agents, an intertwining that is neither chained nor codifiable by the "Real Existing School" is placed between people who form subjectivities in an irreducibly collective manner. This knot, tied by multiple individualities that refuse to be appeased by the order of adjustment, control, and pedagogical discipline, creates a field of experimentation with knowledge that I believe to be pedagogical and counterhegemonic. After all, what to do when a seventh-grade girl simply refuses to be captured by the expectations of femininity imposed on her body? What does she learn about society, about herself and about others when she or her classmates naively fail to recognise that there is one queue for her and another that is not for her? What does a boy whose curly hair was shaved off due

to school hygiene requirements learn when he hears from another student that his hair was "cooler when it was long"?

Therefore, students are the focus of this article, but not as objects of research, but as actors and subjects of a pedagogical process. The more comprehensive the understanding of the conditions that enable teaching and learning connections at the school level, the more relevant the pedagogical significance of the student body becomes, as can be seen in the unit where I conducted my observation and research. In other words, I see that the knowledge and practices of these students constitute a pedagogical and performative teaching and learning process because they transform, in their own way, the ways in which what is taught and learned is absorbed and circulated, their bodies represent an undeniably important school for civic education. I believe they are performative pedagogical subjects insofar as they are engaged and not alienated from this process, even if the agents who accompany them cannot perceive it. The stigma of indifference and ignorance that weighs on these children can be gauged by the deposition of the figure of the teacher. Far from representing the breakdown of the place of education in their lives, I think it is the exact opposite.

A good way to glimpse the pedagogical significance of the "School of Students," whose circle of teaching and learning is marked by the students who join it, and who generally do so because of a process of violence and exclusion to which they are subjected by the "Real School," is to think of education as an experience of subject formation, rather than a machine for the formation of truths.

Following Jacques Rancière's point of view (2011), I would say that the position of being deprived of pedagogical dignity by educational agents is the condition of possibility that allows me to exercise my hypothesis about the "School of Students." The children with whom I had contact cannot meet traditional pedagogical expectations. The claim to teach everything to everyone clashes with the diversity that they themselves represent. In the school experienced by the students, practices are attuned to their time, either underground or in obvious transgression. Beyond mere delinquency, they indicate the

strengthening of subjectivity, identity belonging, and the affirmation of differences. The development of collective bodies, the advances of networks of subjectivities and, above all, the presence of the embodied body emerge as the source and product of contemporary knowledge.

Final considerations

Given the pedagogical enclosure and its limits, the group of "bad students," affirmed and updated by the principles of discipline, obedience, order, behaviour, progress, self-control, among others, of educational agents, serves as the context for a properly pedagogical event. These children, brought together by adults, then come together themselves. The bond of solidarity that spontaneously arises between them forms the means by which they begin to build techniques for the art of creating, performing, and transforming the teaching and learning process.

Because the socialisation arranged by bringing these children together in a school environment creates a routine that takes the form of the school space, since there is teaching and learning, I argue that there should be a school-like structure in the "Students' School". This pedagogical aspect of the bonds they create will be explored through the imagery of the "Real School". Rather than attempting to ascertain facts, my intention with this article is to construct a narrative that is sensitive to the way these students live within the school. Visual images will be central to this article because of the relevance of Visual Culture in Contemporary Education, insofar as visualities involve all formative processes, resulting from the interplay between the production and consumption of images, the exchange and production of what is seen by the viewer, which can result in the expansion and even dissolution of the image. Given that the profusion of images created and circulating cannot be underestimated in contemporary society, much less when it comes to ideological programmes armed with visualities and their powers of attraction and seduction, I aim to transform the traditional visual relationship, since it is not about teachers looking at their students, but the reverse.

It is worth noting that this article stems from the authors' involvement with students and their relevant ways of strengthening their interpersonal relationships and participation in the collectives they are part of, that is, young people who reject the imposed path and behaviour and move forward in other ways in search of their existential achievements. Such young people go beyond what is planned, transgressing the pre-formatted to enable more effective means of defence against all types of oppression. The students' concept of school is used as a mixture of boldness, irreverence, and inventiveness in the face of the impositions and punishments common to a society that still cannot respect the existence of what it denounces as different. Therefore, it is crucial to the understanding of this article that it does not propose to translate or speak for the young people with whom it seeks to dialogue and observe, nor does it intend to categorise them or reduce them to generalised and stable definitions, repeating colonised practices.

More precisely, my intention is to draw on theoretical and methodological approaches in the field of performance and education in light of the research conducted by Marilda Oliveira de Oliveira (2013). Situating myself within the epistemological field outlined by Oliveira to explore the notion of "social constructionism," this article focuses on the concept of a/r/tography, understood as an arts-based educational research approach. As an emerging and expanding genre in the social sciences and humanities, a/r/tography proposes alternative methodologies that challenge traditional modes of investigation. By articulating artistic, pedagogical and research processes, this approach allows us to reflect on the challenges and possibilities of artistic practice as a form of knowledge production, recognising the complexity involved in arts-based educational research. In this way, I am deeply committed to the notion that teaching and learning processes derive from a social, cultural and performative construction of knowledge, whose context is the nexus that articulates the empirical and conceptual dimensions of the pedagogical experience. I defend the argument that students express knowledge about the world and the reality in which they live.

As knowledge is essentially an expression of human activity, knowledge in general coincides in the irreducibly social, cultural, and performative substance of its content. Furthermore, I assume the hypothesis of the pedagogical nature of the performative educational experience lived by students who tend to be seen as alien to traditional school values and criteria.

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Chapter 5 - School Everyday Life, Art, Post-Qualitative Research and their Orbits in Image Cities

Aldo Victorio Filho

Breno Felipe Araujo

This paper is a reflection on the current context of teaching practice and its ongoing training in the face of the diversity of young students, focusing on the specificity of the Arts discipline. Attention to the nuances of everyday school life, images of everyday school life, and the problem of colonialism in school theories and practices paved the way for the investigative approach, the post-qualitative proposal, and studies of/in everyday school life.

The work does not seek to contemplate pre-established answers, but rather to make and remake paths and produce more images about images, attempting to contribute to the defence of the arts in school education that considers the profusion and abundance of the image-city in the city-everything in school cities.

…

A text was written based on experiences between schools, theories, reflections and affections, without the pretension that its records would achieve the accuracy of what was lived or of the reflections and sensations they provided. However, emotion, and not the illusion of reason, paved the way, from the clashes with the text to the challenges of the images so dear to the journey. Thus, this text springs forth as sobs, fragments, pauses, intervals, detours, and some returns to interrupted points. We approximate this rhythm to the stuttering of reflections, notes, and wonders—more frequent than any opposite sensation—therefore, we resort to fiction to understand the incomprehensible, considering the perspective of "Deleuzian stuttering." The stuttering alluded to here, under the meaning of Gilles Deleuze (1997), transcends mere speech disfluency. The thinker understands it as a creative act, powerful as a process of destabilisation and

rearticulation of language. It would be a break from the norm, since, when stuttering, the individual does not reduce their utterance to a clear form, but rather breaks with established linguistic patterns, which, in many ways, limit the completeness and intensity of what they intend to say. Stuttering emerges as an act of resistance, a form to question the dominant discursive order. On the other hand, it constitutes a creative potential, thus stuttering is reinterpreted as a driver of invention, a generator of new forms of expression. By stumbling, breaking and even rendering words useless, the subject opens up space for the emergence of new associations and meanings. Affect and intensity come into play insofar as stuttering is not only a linguistic phenomenon but also an affective event. It expresses the intensity of an experience, the difficulty in finding the right words to convey the complexity of thought, feeling, perplexity, and the absence of terms that represent all of this. Herein lies the greatest challenge of narrative and writing for many themes and authors of much contemporary research.

A challenge when the expansion of themes dear to new researchers encompasses interests and events that the investigative tradition did not consider and, therefore, only legitimised what fell within the limits that d it from suspicion and criticism of its incompatibilities and gaps. Limits consolidated in the word, in institutionally legitimised representation and in certain orders. Always the meaning concealing any hint of presence. For Deleuze, the body would not only be an instrument of expression, but also a producer of meaning. Stuttering, by involving the body so much, makes explicit the corporeality of language, highlighting the meeting point between the dimensions of the body, language and embodied language, and the body as an utterance. According to Deleuze's proposal, becoming insinuates itself into stuttering, which is a continuous process of transformation, a becoming. When stuttering, the subject becomes something else, experiences new ways of being and saying. The body performs, expresses the still unthought, shapes the fracture and shattering of the word. In the breakdown of syntax, the unusual emerges, the unfolding of creation.

Stuttering is not a single thing, but a multiplicity of experiences and sensations. It cannot, therefore, be reduced to a fixed and universal definition; its occurrence takes place in the dimension of multiplicity, in an endless flow due to the growing need for expression and poetics that arises from the unprecedented ordering of experiences, affections, and challenges. In short, everything in life that expands the epistemological heritage by merging science, art and existence.

Deleuzian stuttering is echoed in various artistic expressions. Writers such as Samuel Beckett and authors of experimental literature explore the creative possibilities of disfluency. In visual art, stuttering can be seen as a metaphor for the fragmentation and deconstruction of the image. From Francis Bacon to fragmented images on school walls and desks.

In short, Deleuzian stuttering is a rich and complex concept that challenges our traditional notions of language and communication. Rather than being seen as a problem to be corrected, stuttering is celebrated as a creative force

capable of generating new forms of thought and expression. That is our hope...

Thus, stuttering underlies indiscipline, resistance, and protests in schools, cities, and everyday relationships that confront the limits of ordinary people's lives.

At this pace, the research that resulted in this chapter is an attempt to contribute to a deeper understanding of teacher training in the arts in the context of everyday school life and its images. Among the images that stand out in this everyday life, the research focused on those that result from the creation of self and the world of youth communities, as well as their teachers and the encounter between the two. From the perspective of the Imaginary as a dimension that produces and articulates images, the proposal considers the daily routine of arts classes to be a special territory of creation and dialogue between images and imagination, in which the aporetic premise of learning from those who teach (FILHO et al. 2017) is configured and consolidated. We focus on the signs and evidence of the eroticism (RECALCATTI, 2016) of teaching, in which, among other energising forces, the

intensity of affection stands out. A fundamental dimension of existence that connects teachers and students, between each individual and their collective, as a possibility for achieving an education that focuses on ethical practice, on the democracy of knowledge, and that is established in the daily lives of young people. Therefore, in the constant reinvention and updating of realities. It is proposed here that, just as stuttering scrambles words, so too in the arts, the "doing" that scrambles the codes of life should be established - and normalised - reviewing them from non-normative, strange and confusing perspectives within their own language. It is, therefore, in the reinterpretation of the process of invention and reinvention of language in Deleuze on the path to the creation of the pala-vra, that we dare to propose the process of invention and reinvention of life as a driver of gestures in the school environment.

The investigative interest was to take education beyond practices that are still based on the mere transmission of knowledge. We reiterate that "eroticism" does not refer to the surface of carnal love, but to an intensity, an affection that can permeate the encounter between teacher and student, and which can always enhance the process of creating the world beyond merely learning how it could be. Therefore, it is through and in the flow of events involving small school communities that affection emerges as the driving force behind learning. Recalcatti (idem) argues that affection, emotion, and the desire to learn are fundamental for knowledge to be truly and simultaneously appropriated by the learner and author of what they know and will know. This is a trajectory that certainly relies on the identification between what is learned and what is apprehended, whether through prior knowledge that has emerged in the daily life of their community or through the seduction forged in curiosity and mutual affection between teacher and learner. Thus, learning would not take place under the monopoly of a supposed reason, but above all through the body, the senses, and the emotions that imagine, create, and circulate images. In this order, the disorder of the planned brings about the singular encounter: each encounter between teacher and student is unique and unrepeatable. From these events, new connections, new ways of thinking and seeing the world can emerge. The eroticisation of teaching consists of

creating the conditions for the encounter to be full, welcoming and transformative. To this end, we must consider the importance of the body, the body that, before possessing it as an object detached from our existence, if we ever possess it at all, we are. As Le Breton (2012) proposes, *we do not have a body, we are a body*. The body is not only a vehicle for thought, but also a producer of knowledge, as attested to by the senses that make everyone feel and touch the world. When experiencing learning, students use, consciously or unconsciously, their entire body, their senses, their emotions. Bodies of all textures, colours, smells, senses in alternating relevances that constitute, at the same time, the individual and their collective.

Evidently, the deconstruction of traditional models would be implied in the experience of each teacher encountering each student and each class. The many daily experiences of contemporary school education challenge the remnants of traditional teaching models, which are often still based on the transmission of ready-made information, which, through inertia or indolence, still insist on representing a ready-made world with approaches limited to the conventional repertoire. The research presented here recognises in daily practices the emergence of a fundamentally creative teaching, or encounter for learning and teaching, relying on the immediate experiences of each protagonist in the classroom, more open to experimentation, which allows one to enjoy ways of seeing life and living it as an active author participating in the creation of one's own knowledge of the world. Multifaceted creation to be perceived, among many aspects, through images as a precious means of understanding and enjoying it for the benefit of school education itself.

Many questions guided the research: what do the images circulating in these environments affirm, circumvent, conceal, and expose? How do students and teachers exchange diverse knowledge that shapes both their education in terms of their relationship with visuality and its possibilities for enjoyment and conflict? Thus, understanding the act of teaching and learning as a vocationally libertarian act in view of the historical

conditions in Brazil, under which compulsory basic education fulfils the fundamental function of ensuring literacy, understood here not only as a procedure for decoding written language, but above all as the apprehension of the right to know and produce knowledge,

to read and write the world in multiple dimensions (FREIRE, 1996) that encompass ethics, aesthetics and politics, essential to guaranteeing not only citizenship, but also the human emergence of each of those involved. As for the participation of the arts, we highlight it as a fertile field, suited to the appreciation and assimilation of the potential of diversity of all kinds, through the provision of opportunities for practices that deconstruct colonial legacies, both in relations between individuals and communities and in the hierarchisation of tastes and values. This deconstruction is necessary for understanding individuals in their adversities and differences.

Contrary to the stability of a pedagogy applicable to all, as idealised by the Enlightenment and ratified in the still surviving positivism, school practices surprise us with their contrasts between conceptual ghosts, moribund theories and the liveliness of inventions that give colour and substance to the curricula practised. Attentive to this movement, investigative interest has been enrolled in the not always comfortable attempts to find, amid the realities of education, the novelty aspired to in these reflections.

With the pedagogical objective of contributing to knowledge about youth creations and actions in schools and the consequent formulation of more dialogical and productive educational practices, recognising the protagonism of students, the idea was to corroborate the ideal of autonomy and freedom as the ultimate goal of education and teacher training. Defending the inseparability of both, we seek to reflect on the political production of young people in schools, identifying what they aim for (what they fight against and what they seek to affirm) and how they are constructed (their tactical actions and their respective resources) and, above all, the relationships that, in this context, are energised by the current teaching of Art in dialogue with the horizon of Visual Culture and poetic and aesthetic productions beyond the domain of the Arts system.

One of the central elements of the research was the collection of images, speeches and sounds of various genres that allowed, based on their sensitive, imaginative and creative apprehension, the production of new knowledge about school education. Knowledge, ways of doing things and interpersonal relationships arising from the experiences and ways of life of the student population, diverse productions and events significant for the updating of teacher training and didactic-pedagogical practices in the teaching of the arts and in relations with visual culture in its everyday scope.

It is important to emphasise that the research, which combines everyday experiences with scriptural debate, is part of the 'post-qualitative' research proposal. As the term suggests, post-qualitative research in the humanities proposes to create approaches that go beyond the convictions that underpinned qualitative research. This means, therefore, not being tied to the a priori assumptions of research or to the Cartesian traditions that have consolidated the limits of the humanities throughout modernity. Qualitative research, among other procedures, would involve several steps, such as defining a problem and the objectives to be achieved, starting with a provocative question that calls for an answer. The scope of the investigation, in this respect, would tend to be decisive; we wish to discover, to unravel something raised by a question. Then we tend to immerse ourselves in compendiums, papers, theses, and dissertations through bibliographic reviews on our topics, selecting the data collection method and the supposedly accurate analysis that would imply a concise narrative about something that, in turn, we assume when defining a particular problem. Throughout this type of investigative approach, questions remain unanswered.

When it comes to research that focuses on the mundane, mysterious and surprising aspects of everyday life, there are countless examples of questions that escape qualitative ethnography. After all, how could the tradition of data collection, analysis and conventionally specialised theoretical supports answer: "*Which teacher did not wake up one day and go to teach their class for the sake of just one student?*" (CORAZZA, 2006); obviously, there would

be no error in qualitative research for those who believe in the results achievable by this type of procedure. However, here we seek to answer what we have not yet dared to ask ourselves. Assuming epistemological poetics, we know that questions, their non-answers, surprises and voids, repetitions – metaphors for stuttering – weave the event of realities and knowledge that we dare to achieve, construct and enjoy.

The post-qualitative proposal draws on poetics, art and its seductive power to play with aporias, apparent meaninglessness, and the suspension of words in favour of presence. We are not heading towards an object of study through which we will confront empirical reality and extract an answer to our problems by means of convincing epistemologies, scientific knowledge, or proven truth. Our effort, perhaps, is to save ourselves, authors of our own unanswered questions, involved in the adventure of encountering the collectives that give body and strength to research, now a creative act and not necessarily a revealing one. Rather, artistic work, constituted of the banalities, fragrances, and nonsense of everyday life,

would balance us on the edge of the bottomless human abyss.

The affective and effective adherence to the theoretical and procedural perspective of post-qualitative research does not dispense with some considerations regarding the importance of decolonial actions that the field of visual and imaginal, sound and gestural aesthetics provides in the curricular area of arts in education.

Situating the critique of modernity, we consider it important to weigh the theories founded by modernity in relation to "colonialism" and, consequently, racism. Political dimensions that culminate in the unfair distribution of income, inequality and the ongoing genocide of the majority of the country's young population, in cities and in our schools. Where we came from and where we are still going when we teach arts or research arts in basic education: public schools in the municipality of Rio de Janeiro. It is from this space that our reflections emerge, and it is to this space that we project ourselves as teachers and researchers. The intricacies of the primacy of capital have produced, in a cunning and well-designed articulation, the

overexploitation and active genocide of the black and less privileged population, so poor, with the aim of maintaining the privileges of a small group at the known price of inequality and the everinvigorated activation of structural racism (BENTO, 2022) and prejudices of all kinds related to diversity, which is severely violated when economic disadvantage is added to these. The consequences of the modernity project lead to severe questioning of its epistemological dictates. It would not be, therefore, on the basis of a system of thought that coexists with the founding logics of inequality that means of overcoming it would be found.

Modernity was also the colonialist and capitalist development project that used and continues to use, in ways that are not always overt, the labour of enslaved people for the predatory exploitation of invaded territories and the hijacking of subjectivities, no longer necessarily through physical force, but through the addictive seduction of consumption, an addiction like any other, never fully satisfied.

Capitalist exploitation continues, maintaining and perpetuating increasingly acute disadvantage, not coincidentally, among the descendants of the enslaved population in the global south. It is no mistake to consider that the colonialist states, England, the Iberian countries, Portugal and Spain, the Netherlands, France, Belgium, among others, achieved their goals of domination through slavery, genocide and ethnocide, backed by theories that were both moralistic and scientific in nature, in order to justify disparaging representations of Africans, Amerindians and non-Europeans in general as inferior and uncivilisable. The universe of representation is based on visual images and the seduction of the gaze. Through images, everything can be created and equally destroyed.

For English author Paul Gilroy (2012), modernity, progress and development are concepts that were intrinsically produced with racism. Visual studies highlight the power of visual pedagogies, images as devices for persuasion and affirmation of discourses and certainties, enabling all sorts of predatory invasion strategies in

networks of subjectivities, especially among the younger generations.

It is a legacy of modernity that the cultures of the diasporas were forged in the process of enslavement and, inevitably, of creative adaptation, struggle and resistance by the enslaved. In his analysis, Gilroy (idem) points to the particularity of modernity as the founder of racism and the active resistance of vilified groups. On this point, modern science has its share of responsibility, since the project of domination bypassed deeper reflections on the relationships of modern hegemonic conceptions until the emergence of "cultural studies" that would stimulate the advancement of criticism of the postulates that had been dominant until then. And it is these new approaches and explorations that have allowed us to advance in our understanding of the subtleties of social structures that had previously been eclipsed by the hegemonic narratives of science and the arts.

It is nothing new to say that the canon of modern Western thought was produced hand in hand with the dictates of colonialism, prevailing the naturalisation of the power of men, white people, Europeans, patriarchalists and colonialists. The discussion on modernity and racism is punctuated here by this perspective, as it was under the aegis of Cartesian scientific thought and the universalism of European centrality that thinking about the world was imposed through the dissemination and authentication of the ideas and postulates of thinkers united in patriarchal hegemony. Similar to the use of knowledge developed by Einstein to create a weapon of mass destruction, modern Western thought served to justify slavery, anti-Semitism, and ethnocide.

> Tracing the origins of the racial signs from which the discourse of cultural value and its conditions of existence in relation to European aesthetics and philosophy, as well as European science, were constructed can contribute greatly to an ethno-historical reading of the aspirations of Western modernity as a whole and to a critique of the premises of the Enlightenment in particular. [...] Gates emphasises a complex genealogy in which the ambiguities in Montesquieu's discussion of slavery elicit responses from Hume that, in turn, can be related to the philosophical debates on the nature of beauty and the sublime found in the work of Burke and Kant. The critical evaluation of these representations of blackness could also be associated with controversies about the place

of racism and anti-Semitism in the work of Enlightenment figures such as Kant and Voltaire. [...] These questions touch on the heart of contemporary debates about what constitutes the canon of Western civilisation and how this precious legacy should be taught. [...] There is an argument here that further investigation should be done on precisely how discussions of "race," beauty, ethnicity, and culture contributed to the critical thinking that ultimately gave rise to cultural studies. (GILROY, 2012 P. 44, 45 and 46)

Considering such a construct is inevitably necessary when reflecting on the posteverything. With no alternative, humanist thinking took as its starting point the reworking of histories, turning its eyes and sensitivity to the genealogy pertinent to each cultural, political and scientific production, since knowledge and political and aesthetic practices could no longer remain dissociated from the favouring or condemnation of colonialist purposes. Taking advantage of St Pierre's remarks on Foucault and Derrida and attentive to cultural studies and Gilroy's thinking, we can infer that the sciences seem to imply a critique of our practices, situating our reflections in the theoretical moment of the present in the studies of the so-called human sciences. In the turbulent sea of history, it is worth considering the contributions that the exploited and subalternised population made to what has come to be considered "development", not only through the efficient exploitation of manufacturing labour, but also through the invisible contributions of their ways of enduring the hardships of domination. Ways of imprinting aesthetic pleasures, even if fleeting, in a world of frightening impositions. By broadening and deepening the possibilities of perception, we observe the emergence of the greatness and magnitude of the heritage and cultural power of the subalternised, cultural energies that maintain aesthetic ties and alliances of solidarity fundamental to the survival of a large part of politically disadvantaged populations. Certainly, much of what is not seen is not seen simply because it is not understood, not considered within the horizon of our bodies' perception. We generally identify what affects us by overcoming our bubbles of prejudice, inattention, and anaemia of memories, when we only see what concerns us, what smells like our desires, what vibrates with our intentions and aspirations, usually under the interference of the agencies of dominant systems. Systems that manufacture desires, impose preferences,

and harmful identifications. Talking about and with others, in unison with others, is to activate/create memories, whose meaning in Brazil is inextricably linked to our African heritage. A heritage that gave us bodies and colours, specific sensibilities and, among many other values, the knowledge of what we have and bring in what we are and do not possess: the body (Le Breton, 2012).

In this brief explanation of the perspectives that have marked our work, avoiding being prescriptive, we hope that our considerations will encourage those dedicated to teaching school, art, and other disciplines to pay attention to the deceptive and edifying universe of images, whose oscillations between benefit and its opposite depend greatly on critical mediation between learners and teaching images. Actions, as we have tried to point out, that depend on the welcoming and acceptance of pulsating bodies, avoiding exclusionary, self-serving and self-interested representations, as conceived in a large number of illustrations that fill compendiums and teaching handouts, especially those intended for use in visual arts classes. For we understand that this specific curricular space,

ultra-sensitive to cultural colonisation disguised as aesthetic education, is also suited to discussion, criticism and preparation of new generations to confront the aforementioned pedagogies of images still in almost exclusive use in the consumer economy and the neutralisation of cultural powers, through interdiction or derisive disqualification.

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PART 2: PRACTICAL KNOWLEDGE AT SCHOOL

Chapter 6 - Essence of Tones: Monochromatic Painting Workshop

Kizzy Cesário

Teaching of art, within the context of basic education, is a fundamental tool in student development. Art education contributes to the identification, appreciation and

experimentation of culture through sensitive and creative practices that stimulate the development of critical thinking. Through art education, we can provide a more extensive assimilation of the various manifestations of our culture and history, offering opportunities for connection with society through their own experiences.

According to the National Common Core Curriculum (BNCC), artistic learning provides not only technical stimulation, but also the exercise of protagonism, authenticity and collaboration through activities using various languages of Art, exploring aesthetic and poetic creation (Brazil, 2018, p.474). The BNCC highlights the integration between art and other areas of knowledge as something of extreme importance, since interdisciplinarity is an effective way to develop students' perception by stimulating expressiveness. Thus, in addition to expanding the range of skills, experimentation in the arts in schools aims to stimulate individual and collective expressions, including reflection on the diversity of the world in which we live.

We can thus understand that there is relevance in experiencing art in a plural way, through different manifestations of this language, setting precedents for students to explore new ways of communicating, such as drawing, painting, engraving, among others, expanding cognitive and emotional skills. And, with that, positively impacting, favouring the creation of a more empathetic and sensitive everyday vision.

The teaching of art, within the context of basic education, contributes to the identification, appreciation,

and experimentation of culture through sensitive and creative practices that stimulate development. It also allows students to create deep connections with their surroundings, identifying, appreciating, and learning to respect the diversity that exists in cultural expressions. This entire process is fundamental to the analytical development of students and the stimulation of their citizenship, as study in this area is a means of setting precedents, providing them with tools to position themselves in relation to the context that surrounds them.

Furthermore, art classes are spaces that promote different approaches from more traditional ones, which contribute to enhancing learning development. This has a positive impact on self-awareness and the development of critical and creative thinking. Therefore, art is a crucial language for promoting intra- and interpersonal transformation in schools, reverberating throughout the school community.

Still regarding the BNCC, Specific Competency 3 highlights the relevance of using artistic languages as a form of expression. At the beginning of the school cycle, this area is used to stimulate the development of skills considered essential for student progression. Upon reaching secondary school, the reflective and analytical aspect emerges in the approach to art in the area of Languages and Their Technologies in an intentional way, to stimulate a more conscious use of different forms of communication,considering important aspects such as ethics and society. In this way, it is possible to articulate with citizenship, as the stimuli of art go beyond the simple transmission of content (Brazil, 2018, p. 485).

Furthermore, it is important to emphasise that this competence reinforces the stimulus for learning that structures active and socially committed individuals. By encouraging production and interpretation through art, students can develop their critical thinking through active reflection, using aesthetic production as a way to interact with the world in a more meaningful and sensitive way.

Colour as a resource in art education

Among the multitude of possibilities and aspects that can be addressed in art education, we can highlight the exploration of colour as a significant resource throughout history. The use of colours has been present since the earliest artistic expressions and, according to Ferreira (2019, pp. 65-66),

> Colour is a cultural artefact present throughout human history. Man produced his paints with natural pigments to represent his daily life on cave walls; between hunting, rituals and body painting, his relationship with the use of colour grew and the improvement of paints became fundamental to the development of the various colours that are now made from a variety of natural and synthetic materials.

Over time, various theories about colours have been created. In the Hellenistic period (between the 4th century BC and the 1st century BC), the philosophers Aristotle and Epicurus, respectively, put forward theories that discussed whether or not colour was a property of objects. The former believed in this possibility, while the latter pointed out that, in fact, the perception of colour would be influenced by the variation in lighting to which objects were exposed (Ferreira, 2013, p. 29).

Further aspects related to this theme were explored by several other prominent scholars, such as Isaac Newton in the 17th century, who investigated chromatic manifestations through physical experiments. His research led to an understanding of how colour manifests itself in objects as a result of absorbed and reflected light. In the following century, Johann Wolfgang von Goethe argued that colour was an aspect that existed beyond the physical properties of light, but also pointed out that physiological aspects influenced colour perception. These studies were important for the consolidation of the concept of colour-light and colour-pigment (Silveira, 2015, p. 25-27).

Based on these findings, it is understood that, in addition to its nature, whether physiological or physical, colour has taken on a prominent role in the manifestations of visual languages. And, soon, it became fundamental in the understanding and creation of meaning. This is because it is not limited to aesthetic visuality, but is also accompanied by emotional, cultural and symbolic

meanings, which change depending on the context and use, making it indispensable and endowed with expressive and communicative power.

Monochromatic Painting Workshop: impacts and applications in teaching

Considering this context, Campagnaro and Silveira (2023, p. 432) highlight that

> Colours can be understood in this way, as supports of materiality that help to construct meaning when manipulated. But colours are not simply passive data from nature

In view of this, the symbolism and interpretations based on colours are influenced not only by physiology or aesthetic choices, but also by the social and political context.

Proposing activities that encompass reflection on colour in everyday school life helps students to understand perspectives on the subject historically, technically and in the field of subjectivity. Assessing this scenario, the proposed workshop activity involving the practice of

monochromatic painting is an opportunity to provide students with an experience that brings the concept to life through experimentation. In this context, monochrome is understood to be the use of one colour and its shades in a composition, and that to create a monochrome scale, a single hue from the colour wheel is used, adding white or black to create more tones (Ferreira 2013, pp. 42-43; Silveira, 2015, p. 129).

Working with monochrome allows for a meaningful and deeper exploration of colour, enabling students not only to master an artistic technique, but also to reflect on the entire process behind the use of pigments, as well as on their personal and emotional expression. This workshop has several purposes, such as the development of artistic skills, as it encourages students to use painting as a means of expression and communication, in addition to encouraging the ability to appropriate painting techniques to explore the notion of colour tonality and saturation. By combining aesthetic sensitivity and autonomy in the exercise of creativity, the potential to use art as a tool for

the development of motor, cognitive, and socio-emotional skills is reinforced.

At the same time, working with a single colour challenges students to expand their creative horizons, as it is a task that stimulates the imagination to compose in a way that is not so common in everyday school life. In this sense, by fostering student

autonomy, encouraging original creation and stimulating their creativity during the process, skills and abilities are developed that will contribute to the creation of their artistic identity.

The workshop also encourages critical reflection, setting a precedent for students to be able to appreciate and analyse their work and the creative process involved, starting with an initial contact with artistic works from different periods that dialogue with the concept of monochrome. Furthermore, there is the possibility of extending the activity to investigate the association between colours and emotions. After all, in many cultures, colours are often related to different feelings and sensations, a fact that influences our reading of the world

and personal choices. By integrating knowledge from different areas, such as Art History, Colour Theory, Visual Communication and even Social-Emotional Learning, the monochromatic painting workshop is relevant to Basic Education, as it can be used within an interdisciplinary approach, contributing to the progression of knowledge.

Nowadays, it is increasingly important to have educational proposals that contribute to enriching students' education, preparing them to face new obstacles by integrating different types of knowledge. Artistic activities are fundamental for the development of motor skills, such as visual acuity and fine motor coordination, but they are also highly relevant for the development of socio-emotional skills. This is because, throughout the artistic work carried out, opportunities are created to promote self-knowledge, empathy, and expressiveness. These skills are essential for the formation of individuals, as they corroborate their ability to relate in a healthy way, both intrapersonally and interpersonally.

Furthermore, the monochromatic painting workshop proposal values thinking focused on image diversity,

moving away from the widespread aesthetic sense of artistic productions with totally black outlines, white light and polychromatic filling, which are also interesting and relevant, but end up being a usual "comfort zone" in art classes. Still on the subject of diversity, plurality is explored when each student can bring their own experiences and references to the creative process, as well as being able to observe what their classmates are producing, thus expanding their repertoire. This promotes a culture of inclusion, in which everyone feels valued by being able to create their own representations of what they have understood from the concept, encouraging learning and celebrating the differences in each individual process that unfolds.

The modernity of the 21st century brings to society an increasingly latent need for visuality and for individuals who have the ability to integrate and relate to human, cultural, spatial, aesthetic, and political diversity. In this context, the practice of artistic creation also prepares students, as it stimulates their ability to interpret, create, and recreate meanings.

With the aforementioned factors as key points, this proposed activity is aimed at 10th grade students[10], a crucial stage of personal and social development in which many show curiosity in exploring the visual arts. At this stage of schooling, students no longer participate as enthusiastically in activities that stimulate creativity and learning through painting, unlike in previous stages of education (Ferreira, 2019, p. 69).

Based on this reflection, it is important to highlight that, as pointed out by Candau (2013, p. 15),

> […] awareness of the homogenising and monocultural nature of schools is growing, as is awareness of the need to break with this and build educational practices in which the issues of difference and multiculturalism are increasingly present.

In this way, the workshop meets this demand, providing a playful and creative moment to explore and develop both curiosity and skills, exploring the diversity of possibilities through the use of monochrome. Although the workshop was initially designed to serve this target audience, it can be easily adapted for use in other

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[10] Considering the Reference Curriculum of the State of Rio de Janeiro for Secondary Education.

segments of education, simply by considering the approach to language and the possibility of prior work to explore concepts such as light and shadow, elements of visual language and colour theory itself, if these are not already familiar to the students.

Given that, in secondary education, these topics are already part of students' prior knowledge, as they are normally covered extensively in the school curriculum, from early childhood education to primary education, it is an interesting proposal to work with this audience. Bearing in mind that adolescence is a time of life when the search for self-affirmation and personal identity is intense, artistic activities are another way of providing a safe environment for young people to express themselves and discover more about themselves through their creations. In these circumstances, art allows for the creation and reinterpretation of experiences, as well as the expansion of repertoire. By stimulating youth leadership, creative autonomy is encouraged, which is essential for the emotional and intellectual maturation of students.

This proposal also offers the possibility of strengthening social interactions, which are extremely important at this stage of life, as it promotes a space where everyone can interact, observe, appreciate and learn from each other and, consequently, strengthen bonds. Still highlighting this phase of youth, it is important to note that artistic experience and the practice of creative processes can motivate students' future choices, sharpening their interest in areas that value creativity. By sharing their creations with the classroom community, students can practise active listening, collaboration with peers and empathy, skills that are indispensable for life in a social environment. In addition, many young people may discover a certain affinity for the visual arts, which can influence their choice of future careers.

To implement the workshop, certain precautions must be taken to ensure that the experience is truly productive and meaningful. Safety and accessibility to materials must be ensured. To this end, brush sizes and bristle quantities should be varied, and extra materials should be added to provide other textures, allowing, for

example, people with visual impairments or low vision to explore the work through touch. Tools with handle adaptations to better accommodate those with motor difficulties are also a possibility.

It is also essential to consider adapting the physical space where the workshop will be held, ensuring mobility and comfort so that all students can participate in the activity on equal terms. Another important aspect is that the arrangement of materials takes into account the diversity of expressive possibilities, allowing each student to find the means that best convey their emotions and ideas.

Finally, it is also important to offer individualised support during the workshop, which helps to ensure that students with different types of difficulties receive adequate guidance and are able to fully explore painting techniques. The careful and flexible inclusion of adaptations, according to the group that will participate, can ensure that all students benefit from the proposed experience, strengthening their protagonism.

With the intention of making the workshop suitable for different student profiles and contexts in the New Secondary Education system, the activity can be integrated with other subjects besides Art, such as electives or compulsory subjects in the areas of Languages and Their Technologies, Applied Humanities and Social Sciences, or even Natural Sciences, in order to explore the relationship between Art and other forms of knowledge. As an example, the symbolism of colours in different literary works or cultures can be addressed, enriching the students' experience.

Interdisciplinarity can make learning more meaningful and dynamic, enabling students to establish connections and intersections between different areas of knowledge. One possibility would be to investigate the relationship between art and science, addressing visual perception and the chemical reaction of pigments or the influence of light on the concept of colour and the experience of art production.

Another possible development would be to experiment with applying the concept to other techniques, such as drawing, collage, assemblage, and digital art, bringing new opportunities to diversify aesthetic research

based on monochromy. In addition, it is possible to introduce more specific themes to be explored with monochrome, such as self-portraiture, the environment, the illustration of a poem or short story, among others, thus broadening the dialogue and critical reflection among students.

Considering the incorporation of digital tools, such as applications or image editing or graphic design programmes, in an extension of the activity is also an interesting option, as it can enrich the moment and bring innovation with a contemporary touch. Digital experimentation enables other perspectives of creation that would be more difficult to achieve with physical materials alone. If the workshop is held in an environment with technological resources, integrating the proposal with digital technology can provide dynamism and create the possibility of comparing analogue practice (traditional painting) with digital practice (using image editing resources, applications or design programmes). This approach can also bring the participating group closer to contemporary art, where the use of technology and

technical skills, such as software handling, can be useful in their future experiences, whether professional, academic or personal.

Assessment should be formative, focusing on the process at all stages, highlighting student engagement and participation, as well as the quality of the final product. This process-based approach allows adjustments to be made throughout the activity, ensuring its progress and better meeting the needs of the class, leading all individuals to follow what is proposed. This mode of assessment also favours collaborative learning, in which students can learn together and strengthen their skills. Although each student produces their painting individually, everyone participates in the processes together, from the moment of enjoyment to production and appreciation with final analysis.

This mode of assessment suggests a diversified diagnostic view at all stages of the pedagogical proposal to ensure that the student has achieved the proposed objectives. In this way, the teacher can change the teaching strategy if any student is unable to follow the content, integrate or participate in the proposal, which

focuses on the unfolding of student learning (Queiroz, 2019).

With this assessment, it is possible to build a reflective process, leading students to perceive their evolution throughout the activity, rather than being a classification tool. Finally, organising a brief exhibition of the work produced, even if it is just displaying it in the classroom at the end of the activity, so that they can analyse their own work and that of their classmates, is a way of involving the class as a community, encouraging recognition of their work and promoting a space for exchanging experiences. This can be expanded and turned into an open exhibition for the school, in order to highlight the work produced and take it outside the 'bubble' of the classroom, expanding this network of experiences.

The proposal to exhibit the works, in addition to being a way of valuing the creativity and effort put in by the students, also opens up space for dialogue among the class, promoting greater awareness of the work produced. To enrich this moment, students can be encouraged to reflect and talk, sharing with the group the inspirations for their productions, their processes and discoveries. Similarly, space can be made for them to comment on their classmates' productions, giving their interpretation or feedback, which can strengthen or create bonds between participants and encourage future artistic initiatives in the school environment. As a result, in addition to the possibility of exploring interdisciplinarity, expanding the exhibition of works to the environment outside the classroom is a way to involve the school community and bring it closer to the entire process carried out with the students in the workshop, expanding the scope of the work and providing a space for multiplying knowledge and creativity.

Suggestions for adapting the workshop to different contexts

With the aim of promoting accessibility for people with disabilities, it is possible to make some changes that will encourage equal participation for all students. In addition to changes in the physical space, such as arranging materials at the edges of tables for better reach

and organisation of the room, with a view to improving movement, we can change some of the materials to be used in practice.

Assuming that there may be cases of visual impairment, low vision or colour blindness in the class, it would be interesting to use materials that have some texture, such as gel paints, which are thicker than traditional paints, or dimensional coloured glue, as they allow the variation in surface to be felt during painting. In fact, you can add the option of collage to increase the layer of sensory exploration. Additionally, it would also be possible to incorporate the *See Colour*[11] language to facilitate the association of the chromatic perception of the materials used. Assistive Technologies (ATs) can also be used, such as support images presented in relief and with audio description of their content.

To address issues of communication difficulties or non-verbal students, personalised TAs can be offered, such as cards or alternative communication boards, addressing

the theme and even simple commands that can facilitate practice. Another possibility for motor accessibility, in relation to the material, would be to provide ergonomic tools or tools of various sizes, as well as the possibility of painting with body parts: hands, feet, palms, etc.

Another interesting possibility, in any context, is to take advantage of the workshop to introduce themes from local culture as a thematic suggestion for the class's creation, for example, the exploration of local natural elements, cultural practices of the community in which the school is located, or even the recovery of elements or stories that they have observed and heard in their daily lives. This can generate more engagement during the activity and promote the interest and protagonism of the students.

In conclusion, if you are interested in teaching the workshop to a younger audience, such as primary school children, it is important to use playfulness in exploring the use of colour as a strategy to capture the class's attention. With the same goal of bringing the group together, the activity can be explored in a simpler way, with larger panels

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[11] Tactile language of colours created with Sandra Regina Marchi in 2019.

or posters, favouring an approach that explores collectivity. The theme of colour can be associated with everyday elements, such as emotions, environments and sensations, bringing it closer to the world of children and young people. Individual production can be replaced by a collective representation, in which monochrome is explored based on a single colour chosen by the group, promoting not only teamwork but also decision-making in a diverse environment.

Workshop Planning

Title: Essence of Tones: Monochromatic Painting Workshop

Technique: Painting

Duration: 1h30min

Suggested School Year: 1st year of secondary school

General Objective:

To introduce the concept of monochrome and its applicability in painting.

Specific Objectives:

● Analyse the use of monochrome in various works of art;

● Produce art by applying the concept of monochrome in painting techniques;

● Experiment with original creation, valuing aesthetic diversity.

Conceptual Content: Monochromaticity; Colour theory; Meaning of colours; Composition.

Procedural Content: Observation and interpretation of works of art; Creation of a tonal palette; Practical application of monochrome painting techniques.

Attitudinal Content: Valuing individual expression; Aesthetic respect; Cooperation and critical reflection.

Methodological/Pedagogical Strategies:

The workshop begins with a brief 5-minute reception, welcoming students and introducing the teacher to create a comfortable environment for the activity. Next, the concept of monochrome is presented to the group in about 15 minutes, addressing the meaning of the term and

exemplifying how monochrome uses different shades of a single colour. At this stage, it is interesting to show supporting images to illustrate the creation of a tonal palette (lightening and darkening a colour with white and black) and how it can be applied in artistic contexts to generate depth and expression.

In approximately 10 minutes, students discuss the application of monochrome in works such as Pablo Picasso's "Nude Study for 'Harem'" and Vinícius Ramos' "Casarão (Monochromatic)". This analysis allows them to observe how artists explored nuances and contrasts to create expressive visual effects. For better visualisation, the works can be presented, projected or printed in colour.

After that, the group is instructed to create a tonal palette on a monochromatic scale. With paper and painting materials, students choose a base colour and, in about 10 minutes, create tonal variations by lightening it with white and darkening it with black. For example, when using blue, the tones darken as black is added and lighten with white, expanding the tonal range.

With the palette ready, students move on to creating an original painting, using only the tones from their monochromatic scale, in an activity lasting approximately 40 minutes. They will create a free figurative or abstract composition, being encouraged to apply only the tones tested previously, avoiding the use of pure black and white.

Finally, all the works are organised into a collective composition on the table, floor or wall, where the class has a conversation about their experiences and challenges, lasting approximately 10 minutes. The workshop ends with the reorganisation of the space.

Materials:

Images of the works: Nude Study for "Harem," 1906, by Pablo Picasso, and Casarão (Monochromatic), 2022, by Vinícius Ramos; image of the scale and monochromatic palette (in the case of digital images, a projector will be necessary, and if the images are printed, they must be in colour); various brushes and/or sponges; graphite pencil, eraser, gouache or acrylic paint in primary colours (blue, red and yellow); secondary colours (green, purple and orange), white and black; A3 or A4 paper that supports

paint for painting (Canson 180/mg, Vergê, 40kg paper, etc.); A5 or A6 size paper that supports paint for making palettes; pots/lids for mixing paints and cleaning brushes.

Assessment:

The activity will be assessed procedurally, focusing on student participation and understanding of the proposed topic. Throughout the lesson, the teacher should observe student interaction and engagement during each stage of the activity. By paying attention to the students, it will be possible to identify how each one relates to the content presented, whether they show interest, ask relevant questions and/or contribute to group discussions.

With this type of assessment, it will be possible to identify the reflection of each student's understanding of the theme presented in their artistic production. In addition, the assessment of the process allows for the analysis of other aspects beyond the application of the concept of monochrome, such as creativity, choice of tones, and individual expression that will manifest itself in the productions. As it is a formative assessment, it occurs on an ongoing basis, making it possible to identify difficulties,

progress, and possible developments in the proposal presented to students.

In this way, it becomes possible to offer constructive feedback during the course of the activity, helping participants to reflect on the creative process. Thus, expanding their repertoire by not restricting themselves to the final result, as it is the last step in the entire development of the learning process and a stimulus to expand their skills.

This type of assessment creates an environment where learning is collaborative, as students can learn from each other during the activity. The formative approach also encourages self-criticism, as it encourages students to analyse their own work and seek alternatives for improvement and problem solving. It also allows for joint assessment of the class's work, promoting a culture of learning focused on the overall progress of participants at all times, not only in terms of technical skills, but also in the development of their critical thinking.

Appendix I - Images from the Workshop

Image 1 - Monochromatic study (2024).
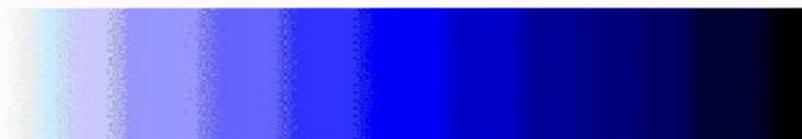
Source: Taken from the Alice Arte Educação Blog.

Image 2 - Nude study for The Harem (1906), by Pablo Picasso.
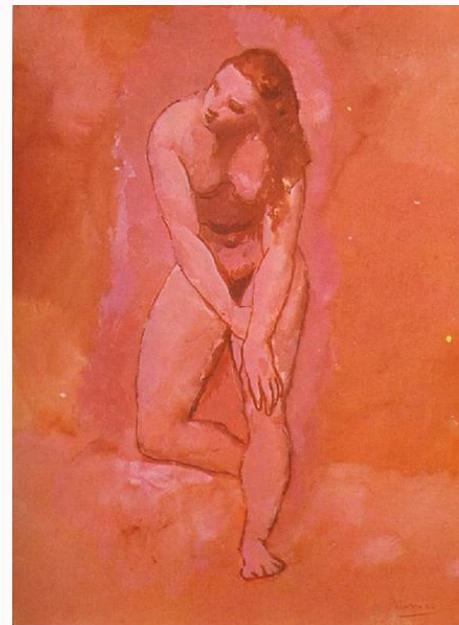
Source: Collection of the National Museum of Fine Arts, Argentina.

Images 3, 4 and 5 - Photographic records of the workshop

Source: Author's personal archive

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RAMOS, Vinícius. **Casarão** (Monocromático). 2022. Óleo sobre tela 0,30 x 0,40cm. Disponível em: <https://arttere.org/obras/7627/casarao-%28monocromatico%29>. Acesso em: 01 nov 2024.

Chapter 7 - Facial Expressions

Aline de Oliveira

Thirteen years of teaching in the public school system have involved a variety of art education strategies. Initially, under the influence of my recent graduation, planning was more theoretical and included many elements of art history. Later, students showed interest in experimenting with different materials such as paper, scribblers, cut-outs and collages, which turned the classroom into an environment for aesthetic exploration. At times, the proposals began with a model affixed to the board with masking tape, which served as inspiration or an example to be copied in the practical work.

As time went by, generations changed and the activities that used to be the size of an A4 sheet and lasted fifty minutes now needed to be more dynamic, cover a wider range of subjects and reduce the time students had to spend on the task. Thus, multimedia began to be adopted as a teaching tool, and images of art, videos, music, and activity models began to be presented in previously prepared slides. This also highlights the need to consider the time required for planning, preparing digital material, and setting up the projector, computer, and speakers in the classrooms.

It is worth noting that there is hardly any space dedicated exclusively to art classes. Therefore, when planning activities, teachers must take into account the weight of the materials that will be carried from one classroom to another throughout the day, such as scissors, rulers, brushes, and paints.

In addition to the difficulty of continuing to use multimedia material in class, students also expressed the idea that their learning would only occur by copying texts and answering questionnaires, which goes against the grain of an activity whose purpose was to do something in a totally practical way. So, the unlined notebook came even more into play, as it was previously used as a portfolio of artistic creations made during the school year, but from that

point on, it became a notebook for copying short theoretical content, which would then be developed into drawings or reinterpretations.

Linked to issues of material and strategies, it is important to reflect on the pedagogical needs of each age group. In this case, the students are between 6 and 12 years old and are in grades 1 to 6 of primary school. Therefore, each age group, class, student, and school has its own specificities. So, even when working with a single proposal in all classes and with all ages, the level of difficulty and the way of explaining vary, so that it is not too difficult for the younger ones, nor too simplified for the older ones.

Recently, municipal schools in Rio de Janeiro began to receive material from the National Textbook Plan (PNLD), whose collection to be worked on with students is chosen by the teacher. The use of this resource facilitates annual planning, because before the city government joined the PNLD, all activities were researched, prepared, and printed by the teacher. In fact, classes based on reading and writing in the book are more theoretical in nature, and if you want to include a creative activity, you must supplement the content of the textbook.

More recently (2024), the Rio de Janeiro Education Department distributed an Arts workbook (Visual Arts, Music and Performing Arts) with practical proposals developed by teachers in the network for all primary education. It is interesting to contextualise the use of the term 'Visual Arts' in place of the term 'Plastic Arts' in the educational context:

> This is because the concept has expanded from plastic arts – which encompassed the fine arts – to visual arts, incorporating various visual manifestations such as drawing, painting, sculpture, engraving and graphic arts, video, cinema, television, graffiti, and animation (Pereira, 2010, p. 9).

These years of teaching have shown that there is no right or wrong strategy. That theory and practice, art history and experimentation with materials, or even computers and sheets of paper can coexist in the classroom. Every activity must be adapted to the context of the school, the class and the students, including the temperament and teaching style of each teacher – what makes sense for one professional may not work for another.

The proposal presented below achieved positive results when carried out with students. However, it must be adapted and developed according to the experience and choice of each teacher, because, according to Novais (2023), "Learning to be flexible and adapt to different situations in the classroom is fundamental to success in teaching."

Educators need to understand that art is an area of knowledge that is as essential as other subjects, as it promotes the development of various skills and competencies in students. This is mainly because "We live in a world of visualities. Surrounded by images, living in urban spaces means encountering multiple visual stimuli" (Pereira, 2010, p. 8).

Purposes of the proposal for Practical Education

This proposal is aimed at the early years of primary education and aims to present a didactic sequence on Greek theatrical masks of tragedy and comedy, symmetry, facial expressions with emojis, and a reinterpretation of the painting "The Workers" by Tarsila do Amaral (1933).

We can see a similarity with Ana Mae Barbosa's triangular proposal, as it combines the analysis of the work with the student's production. According to this approach, the teaching of art is "(...) based on the three basic actions we perform when we relate to art: reading works of art, making art and contextualising" (Rizzi in Barbosa, 2012, p. 72).

Relevance of the proposal for Basic Education

The content of the teaching sequence begins with reading images of masks used in theatre in Ancient Greece, which uses a theoretical explanation of this content as a starting point for the rest of the lesson. Symmetry is an interdisciplinary topic that is addressed in both mathematics and art education and contributes to the technical vocabulary used when performing the image reading exercise.

Returning to the characteristic features of tragedy and comedy masks, the theme can be broadened to include the facial expressions used by actors in the composition of their characters in plays. Furthermore, it can also address emotions in a context that aims to develop socio-emotional skills in students.

The reinterpretation of a work of art is also widely used as a strategy to encourage practical production by students in the classroom. In this case, the work will be a collective collage where each emoji made by the students will compose a poster inspired by Tarsila do Amaral's painting.

The teaching sequence is in line with Ana Mae Barbosa's proposal, as it operates with "an emphasis on the interrelationship between doing, reading the work of art (interpretative appreciation) and the historical, social, anthropological and/or aesthetic contextualisation of the work" (Barbosa, 2012, p.17). The author realises that artistic and creative work is not just about 'creating something new', because 'deconstructing in order to reconstruct, selecting, reworking, starting from the known and modifying it according to the context and need are creative processes, developed by making and viewing art, which are fundamental for survival in the everyday world' (Barbosa, 2012, p.19).

Relationship between the proposal and the target audience for Basic Education

The proposal was designed for 9-year-old children and covers art history theory, interdisciplinarity with art, history, Portuguese language and mathematics, as well as incorporating digital culture, which is present in the daily lives of most students. By using short and playful activities, the aim is to stimulate the engagement and concentration of students who are interested in the topics covered.

According to Barbosa (2012, p. 20), "Today we are witnessing a strong tendency to associate Art Education with Visual Culture." This corroborates the choice to read images from both Art History – Greek masks and "The Workers" – and Digital Culture – emojis.

Precautions to be observed in implementing the proposal

Although this is a didactic sequence where one activity leads to another, and they are related in that they work on the association of different areas of knowledge, the order of the content may vary according to the adaptations made by the teacher.

If you are unable to project or display the content digitally, you can attach the printed images to the board using masking tape (this type of material does not stain the board and is easier to handle and remove from the paper).

Suggestions for possible adaptations in implementing the proposal

In addition to adaptations arising from the needs of students and teachers, as well as the historical and social context of the school, it is possible to adapt the same proposal for different school years. Novais (2023), when writing about lesson plan adaptations, emphasises that it is important to know the target audience for which the lesson is intended. "This involves understanding the demographic, cultural, linguistic and social characteristics of the students, as well as their academic abilities and specific educational needs."

An example would be with younger students who may have difficulty cutting out simple shapes such as a heart or a star, so the teacher can bring the cut-outs ready-made, while in the case of older students, it would be interesting to let them try cutting out the shapes themselves. Literacy classes will find it difficult to copy long texts, however, 5th grade children can copy theoretical texts and even deepen the content with research at home. Thus, an adaptation is needed, which will be measured by the teacher. Therefore, "The questions asked of students should be challenging enough to continue the process and carefully tailored to their age group and level of knowledge" (Pereira, 2010, p. 14).

The stationery available at school also influences the possible adaptations that may occur, since this proposal uses paper, coloured pencils, scissors, and glue. If the school or students do not have these materials, the

activities should be rethought according to each context. For Novais (2023), "The school context includes factors such as location, available resources, institutional policies, and the culture of the school community."

"

Workshop Planning

Title: Facial Expressions

Technique: Painting with coloured pencils, symmetry with coloured glue, cutting and pasting

Duration: 50 minutes

Suggested School Year: 4th grade

General Objective: Analyse the characteristics of facial expressions in Greek theatrical masks used in tragedy and comedy.

Specific Objectives:

● Learn about the masks of comedy and tragedy in Ancient Greek theatre;

● Observe the presence of symmetry in Greek masks, butterflies, and hearts;

● Identify symmetry in drawings and cut-outs with folded paper;

● Compare Greek masks with the emotions represented in emojis;

● Create a reinterpretation of the painting "Os operários" (The Workers) by Tarsila do Amaral (1933).

Conceptual Content:

It is essential to develop a lesson plan that is aligned with the skills and competencies established by the National Common Core Curriculum (BNCC), as this ensures that the content covered is solid and that the structure of the lessons enables students to achieve the proposed educational objectives. The teaching sequence offers a way to present learning goals in an inclusive and accessible manner, while remaining flexible, respecting different ways of learning and, why not, different ways of teaching.

The BNCC is a normative document that establishes a cohesive and progressive set of essential learning outcomes that all students must develop throughout the

different stages and modalities of Basic Education, thus guaranteeing their rights to learning and development, as determined by the National Education Plan (PNE).

The teaching guidelines aim to ensure that all students have equal access to educational content, considering and respecting the specificities of the student body and the cultural diversity of the country, so that "everyone has the opportunity to learn and develop" (Novais, 2023).

Another important strategy is interdisciplinarity, which encourages students to establish connections between different areas of knowledge. In the proposed teaching sequence, Visual Arts was explored in an integrated manner with the subjects of Theatre, History, Mathematics, Portuguese Language, and the development of Social-Emotional Skills.

● Theatre in Ancient Greece

Code (BNCC)	Skill

(EF15AR18) Art Theatre 1st to 5th year	"Recognise and appreciate different forms of theatre in different contexts, learning to watch and listen to dramatised stories and cultivating perception, imagination, the ability to symbolise and fictional repertoire" (Brazil, 2018, p. 203).
(EF15AR19) Art Theatre 1st to 5th grade	"Discover theatricality in everyday life, identifying theatrical elements (various voice intonations, different physicalities, diversity of characters and narratives, etc.)" (Brazil, 2018, p. 203).

Greek theatres were built on hillsides and had a semicircular shape with sloping bleachers, characteristics that favoured acoustics, as this configuration allowed all spectators to hear the actors clearly since sound propagation was extremely effective.

The masks represent two theatrical genres that were staged in Ancient Greek theatre: tragedy and comedy. Greek actors wore masks so that the audience could quickly identify the character, their expressions and emotions. Thus, the same actor played different characters

in the same play. In addition, "At that time, only men could act and alternate between female and male masks according to the role they were played" (Iossi, 2021, p. 13).

● Reflection symmetry

Code (BNCC)	Skill
(EF04MA19) Mathematics Geometry 4th grade	"Recognise reflection symmetry in figures and pairs of flat geometric figures and use it to construct congruent figures, using grid paper and geometry software" (Brazil, 2018, p. 293).

In reflection symmetry, the figure or object is divided into two equal parts by a straight line called the axis of symmetry. If we draw a straight line through the centre of Greek masks, a butterfly or a heart, the left side will be a mirror image of the right side. Symmetry is a fundamental concept in geometry, but it is also widely explored in the arts, as it creates balanced and harmonious shapes.

● Asymmetry

Asymmetry is the absence of symmetry in an object or figure, which means that its two sides are not equal. In works of art, asymmetry can be used to create dynamism and attract the viewer's interest, offering a sense of movement and originality. An example that appears in this teaching sequence is the diagonal line formed by the faces of the workers in Tarsila do Amaral's work, which creates an asymmetrical tension and suggests the movement that the viewer's gaze should make.

● Facial expression as non-verbal language

Code (BNCC)	Skill
(EF04LP18) Portuguese Language Analysis Linguistics/Semiotics(Spelling) 4th grade	"Analyse the intonation patterns and facial and body expressions of radio or television news anchors and interviewers/interviewees" (Brazil, 2018, p. 127).

Non-verbal language encompasses means of communication that do not rely on words, whether spoken or written, to convey messages. Facial expressions play a key role in communicating emotions and feelings, using

physical characteristics such as smiles, wide eyes and open mouths, among others.

In the context of Greek masks, they are used to represent different emotional states — tragic or comic — and are perceived by the audience through variations in facial expressions, which amplify and intensify the meaning of the performance, reinforcing the emotional atmosphere of the play.

● Social-emotional skills

The BNCC defines ten general skills that should be developed across the board by all students throughout Basic Education. According to Novais (2023), "These skills encompass abilities, attitudes, and knowledge that are fundamental to the comprehensive education of students, such as critical thinking, communication, problem solving, and socio-environmental responsibility."

The third general competency of the BNCC (Brazil, 2018, p.7) is related to art education, as it discusses the importance of "valuing and enjoying various artistic and cultural manifestations, from local to global, and also participating in diverse artistic and cultural production practices."

The fifth competency addresses Digital Culture so that students can:

> Understand, use and create digital information and communication technologies in a critical, meaningful, reflective and ethical manner in various social practices (including school practices) to communicate, access and disseminate information, produce knowledge, solve problems and exercise leadership and authorship in personal and collective life (Brazil, 2018, p.7).

The eighth competency relates to the socio-emotional development of students in order to "know oneself, appreciate oneself and take care of one's physical and emotional health, understanding themselves in human diversity and recognising their emotions and those of others, with self-criticism and the ability to deal with them" (Brazil, 2018, p.7). Thus, the activity of observing and naming emotions and their facial characteristics helps in the development of this competency and empathy in relation to the recognition of one's own emotions and those of others.

Procedural Content:

This teaching sequence presents two very common strategies in art education – image reading and re-reading works of art – concepts that will be explored below:

● Image reading

In 2010, the Municipal Education Department of the city of Rio de Janeiro published an educational material entitled 'Curricular Guidelines' whose objective was to broaden the discussion and offer guidelines for the teaching and learning of Visual Arts, stimulating the creation of innovative ideas and meaningful projects that connect with the reality of students. Developed collaboratively with the participation of teachers, the material strengthens the pedagogical practice of teachers from 1st to 5th grade, valuing and systematising specific concepts and content in this area. Its purpose is to promote an enjoyable approach, capable of awakening the imagination, cognition, dialogue and poetic expression (Rio de Janeiro, 2010).

This document, which was later supplemented by the 'Currículo Carioca' (Carioca Curriculum) of 2020, addresses image reading in art classes:

> Thus, thinking about educational practice from the perspective of image reading, considering images as cultural objects, implies promoting dialogue between different image productions, reflecting on their plural and multicultural character, and on the historical, social, political, and economic contexts of a society. (Rio de Janeiro, 2010, p. 3)

In addition, it emphasises that this exercise develops autonomy in students' relationship with image making, as "it presupposes that the student is a user and not just a spectator of image productions, in short, that they interact, participate, dialogue, establish relationships, building knowledge from what is presented to them" (Rio de Janeiro, 2010, p. 4).

Barbosa (2012, p. 19) emphasises that the role of art education in schools is confirmed by the need to provide visual literacy to students. Thus, the exercise of reading images works to build a vocabulary both for reading and creating meaning for images in art history and for reading images in everyday life (Pereira, 2010, p.8). When a form is

created from a symbolic game of that language, using its own vocabulary, images (or sounds, or movement) are created that can be read, as they constitute a set of ideas organised in a certain form (Pereira, 2010, pp. 9-10).

In other words, image reading can be taught and learned through exercises, training, and the construction of cultural baggage and technical vocabulary of different artistic languages. For Pereira (2010, p. 10), "It is necessary to know how to read the work in order to attribute meaning to it. In the classroom, artistic creation starts with languages. These are the ways of transforming ideas into visual forms."

● Re-reading a work of art

When reading a work of art, in addition to building a vocabulary to talk about artistic creations, it also makes students perceive the elements of the work, such as point, line, colour, aesthetic choices, among others. Thus, it also increases the range of aesthetic possibilities for their productions. These creations can be free or based on reinterpretations of works of art.

Creating a work of art goes beyond the use of language (drawing, painting, sculpture) and technical mastery, because creating a form requires reflection and knowledge about the object. In addition, a work of art communicates ideas (Pereira, 2010, p. 9).

Teachers play different roles in education, such as mediators between students and content, or even as proposers, as they encourage creative and artistic production. "Production is, at the same time, a response, a solution and a transformation. In the student's artistic creation, there is an attempt to respond to what was requested, but also to reveal themselves. In creation, there is a personal mark" (Pereira, 2010, p. 12).

Activity proposals can have different motivational triggers and purposes. One of the strategies for proposing activities to students is to reread a work of art, which should not be seen as a mindless copy, as it draws on the creativity of the students.

Attitudinal content:

One possible application of this teaching sequence would be as follows:

1. Present and contextualise images of Greek tragedy and comedy masks, as well as theatres on mountain slopes;

2. Ask students: What emotions do they identify when looking at theatrical masks? (tragedy and comedy) Which two parts of the face change from one emotion to another? (eyes and mouth) Can they imitate the two faces of the masks?

3. Observe the presence of symmetry in different images such as Greek masks, butterfly wings, or a heart.

4. Activity 1: Complete the drawing of a house respecting symmetry. Fold a sheet of paper in half and cut out half a heart, so that when the student opens the sheet, they see the complete and symmetrical heart (they can colour it in and make a collective poster);

5. Compare Greek masks with the emotions represented in emojis;

6. Choose an emoji to draw in a circle. Cut it out and paste it on a collective/collaborative poster to reinterpret the painting "The Workers."

The 2nd grade textbook Diálogos suggests other activities on symmetry:

> Ask students to work with the dotted grid, practising the symmetry of the figure. Ask them to fold the sheet with the dotted grid in half and complete the other side of the sheet symmetrically. Then, they should paint only one side of the figure with gouache [or coloured glue], following its boundaries. Then ask them to gently fold the sheet and then open it. Instruct them to let the paint dry (Consani; Jorge; Cirilo, 2021, p. 16).

Code (BNCC)	Skill
(EF15AR02) Visual Arts Elements of Language Primary Education	"Explore and recognise the constituent elements of visual arts (point, line, shape, colour, space, movement, etc.)" (Brazil, 2018, p. 201).

During and after the application of the teaching sequence, greater student engagement is expected, mainly

due to the presence of emojis – a current topic that is part of the daily lives of most students and Digital Culture. Novais (2023) points out that "This will help make the content more interesting and meaningful, as well as facilitating the understanding of the concepts covered."

Choosing a topic that interests students or that allows them to learn in an active and engaging way is extremely important. Novais (2023) advises that "When choosing topics and titles, try to vary the approaches and types of activities proposed, ensuring a balance between theory and practice, individual and collective, and between more playful and challenging activities. This will help to keep students engaged and motivated throughout the learning process."

Methodological/Pedagogical Strategies:

There are different ways of learning: some students prefer to just listen to the content, others learn better by copying texts, and still others concentrate better by watching a video. Another feature is the possibility of working with the content using a "hands-on" strategy, which is very common in practical art education classes. It is important to present the content in different ways in order to achieve the pedagogical objectives.

According to Novais (2023), teaching goals "are related to the strategies, approaches, and pedagogical practices that teachers use to facilitate student learning and improve the quality and effectiveness of teaching." Thus, to facilitate student learning and achieve the proposed objectives, Novais (2023) cites an example of a goal: "Promote a collaborative and inclusive learning environment in the classroom."

In addition to taking different ways of learning into account, another approach is playfulness, which makes learning more enjoyable. "Create an inclusive environment: Create a safe and welcoming learning environment where all students feel respected and valued" (Novais, 2023). Inclusion is also related to adaptations and additional support for "the individual abilities and needs of students, including students with disabilities or special educational needs" (Novais, 2023).

Materials:

For this teaching sequence, the necessary materials are: pencils, coloured glue, scissors, glue, and printed images.

Assessment:

The assessment process monitors the students' continuous progress, allowing for adjustments to be made to the lessons according to the results obtained. When gaps are identified, new strategies can be proposed to promote and improve learning. In addition, it should monitor the students' development in relation to the proposed activities and the skills established in the general and specific objectives.

There are two main assessment types: formative assessment occurs during the observation of the entire learning process "to identify areas of success and areas that need greater support and intervention" (Novais, 2023). Summative assessment, on the other hand, is usually carried out at the end of a period (such as a term, for example) and aims to measure student performance.

Assessment can be adapted according to the needs of the class and students. Other assessment methods include observing student participation during activities, tests, assignments, research, oral presentations, self-assessment, and group discussions about impressions, expectations, and suggestions regarding activities and/or content. Assessment criteria should be measurable according to pedagogical objectives.

In this teaching sequence, the assessment process will be based on student participation, both in the theoretical part, when answering questions, and in their engagement and dedication when carrying out practical activities. In addition, the assessment includes individual points, when making the emoji, and collective points, when making the class poster with a reinterpretation of the work "Os Operários" (The

Workers).

Appendix I - Workshop Images

Images 1, 2, 3 and 4 - Auxiliary images.
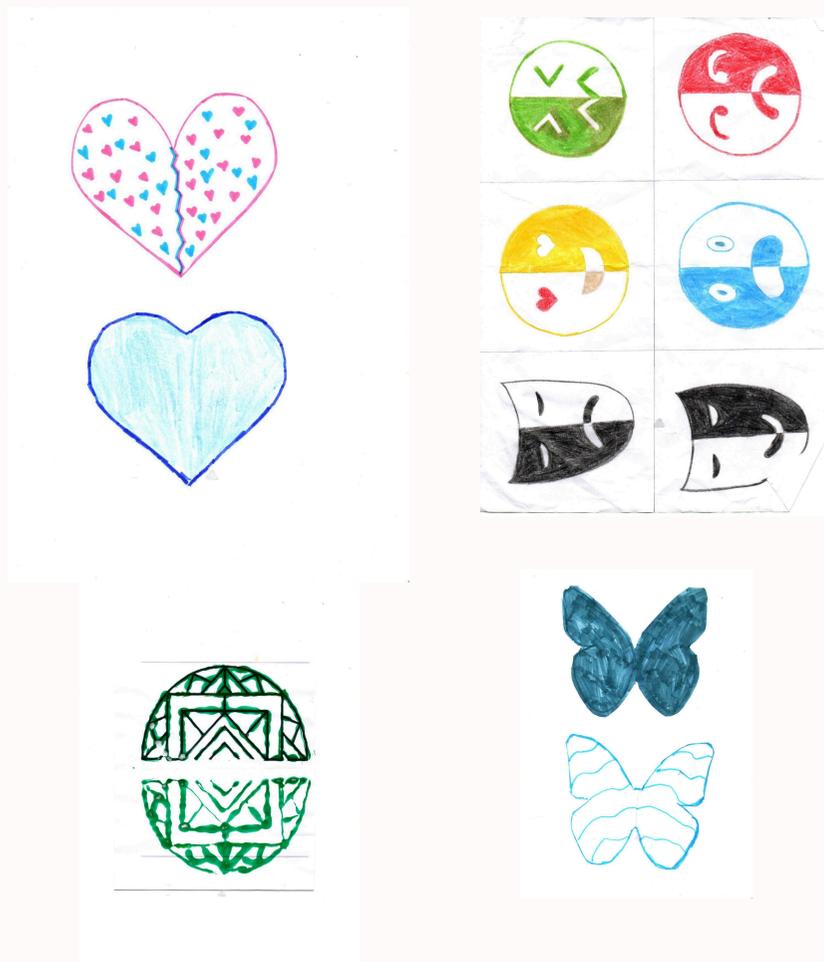
Source: Author's personal archive

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Chapter 8 - Paper Sculpture Workshop

Lisiane de Aguiar Tavares

The purpose of this article is to reflect on the different perspectives that revolved around the theme addressed in the Paper Sculpture Workshop, developed as part of the extension project "The Arts in School Curriculum Creation" at the Institute of Arts of the State University of Rio de Janeiro (UERJ).

The coordinator of the extension project, Victor Junger, proposed that primary school teachers develop workshops for undergraduate art students based on the pedagogical practices of each mediator. Thus, considering the daily challenges experienced in the school environment, the content covered, and, in particular, the content that is rarely included in lesson plans (but is no less important), the desire to work with three-dimensional objects arose. Thus, the workshop was designed based on the possible areas of shadow in daily classroom practice. This led to the idea of constructing three-dimensional objects with paper, a viable resource because it does not generate liquid waste – as in the case of paint and clay – and because it is a material that is easy to clean and easily found in schools.

Firstly, I would like to thank you for the space for exchange and dialogue between the university and the primary school. We, art teachers, are often the only teachers of our subject in the institution where we work due to the small number of hours we are allocated, and so we end up teaching all the classes in the school. Consequently, we are affected by pedagogical loneliness due to the lack of peers with whom to share exchanges, not only in relation to specific proposals and content, but also to reflections, perceptions, and anxieties about teaching art. We end up isolated in the classroom.

Another frequent issue is how the school community relates to the Art curriculum component. This is because the idea that art is only for relaxing from the tense moments of subjects considered important, with an emphasis on

doing and illustrative participation for the content of other subjects, still persists in the social imagination in a broader sense. We are remembered and requested at celebrations and birthdays. From my point of view, we affirm in each class that the teaching of art figures in the field of knowledge not only in terms of praxis, but also in elucidating its function and importance for the integral development of individuals within the school community.

The teacher's knowledge extends beyond conceptual content in the field of art, as I realise that there were many gaps in my academic training as a teacher. Each institution I worked at shaped me professionally. I learned in everyday school life to work as part of a team and to get to know the student as an individual, without idealisation. We are all actors and builders of the processes involved in learning.

I worked for several years in Early Childhood Education at a cooperative, constructivist school in Niterói. As it was a cooperative school, decisions were made collectively. There was a study group that enabled research into Piaget's theory and constructivist authors such as Emilia Ferreiro, Lev Vygotsky and Henri Wallon. The praxis in Early Childhood Education allowed me to perceive the child's development in a more harmonious way, since there is no fragmentation of disciplines, to develop proposals based on the child's interests and, in particular, to verify the importance of research between theory and practice coordinated with each other, constituting part of the same continuum. The teacher's study, research and constant discussion aim to reconstruct, compare and reflect on their practice in line with Piaget's epistemological assumptions, correcting, maintaining or adding to the aspects proposed and worked on. Thus, I would venture to say that we lack Art in teacher training courses, as well as pedagogy in the teaching of Art.

Knowing how to teach art goes beyond knowing art and its producers. We need to know the students we are going to work with, what stage of child development they are at, what their social reality is, what their emotional issues and curiosities are. Teachers need a great deal of knowledge and skills to decide on the best strategy for a given group.

There have been many challenges in the daily practice of teaching art. Reduced workload and class time, a significant number of classes, and the increasing modulation of the number of students per class, since most schools do not have art rooms. This limits the activities that can be carried out, as each time change requires us to move to a different physical space, with nowhere to leave materials to dry, and we still need to leave the room clean for the next colleague waiting at the door – not to mention the amount of material we need and have to prepare and transport from one space to another.

In grades 1 to 5 at E. M. Sítio do Ipê, in Niterói, students received a school kit containing a drawing notebook at the beginning of the year. Based on the assumption that knowledge is built through challenging experiences, I seek to work with interventions so that students solve problems, learn to share materials, help their classmates, and ultimately learn to get along better.

It was proposed that, using a fold, line, texture, stains, shapes, etc., students would create a scene with a figure and background, colour and finish. In one of these classes, I proposed folding a traditional paper boat, which would then be glued into the notebook to complete the scene. Suddenly, there was a flood of questions about how they should glue the boat onto the sheet. I replied that it should be done in such a way that we could close the notebook and store it in our backpacks, as we have no way of storing it in the classroom. Not satisfied, they tore the sheet out of the notebook, glued the boat onto the paper and constructed the drawing with an eye for perspective. That day, very happy, they took their work home with them.

For days, I thought about how a simple proposal was, at the same time, a source of so many discoveries. And, in practical terms, the workload and limiting institutional norms made me reflect on areas of content that are rarely observed and, thus, with the evaluation, redirect what is being proposed.

In the teaching-learning relationship, we bring the totality of who we are. Our professional selves merge and amalgamate with values that come from our family upbringing, personal relationships, academic life, personal tastes, cultural experiences, etc. All these elements come

into play in relationships and perceptions, where we establish conceptions and concepts, constructing different ways of being in the world. These, in turn, establish which pedagogical practices we choose as fundamental. Thus, experiences and personal history gain prominence as they contribute to the construction of the subject, of the different actors who will interact in the network of relationships that is established throughout the learning process.

Thus, the dialogue developed in the workshop and in this article is based on teaching experience in basic education, especially in primary education, grades 1 to 5. The relevance of the proposal lies in the exchange between teacher training and pedagogical practice, which can be observed beyond the activity itself. Thinking about art education in the early years means reflecting on the role of art for children in this age group, as well as the different stages of child development with their potentialities and abilities, bearing in mind that these are children aged 7 to 11. To this end, we need to define the concept of childhood that we will adopt. Children live their childhoods in specific contexts such as:

> social agents, active and creative, who produce their own unique childhood cultures, while simultaneously contributing to the production of adult societies [...] childhood is interrelated with other structural categories such as social class, age groups, and gender. The arrangements of these categories directly affect children in different times and spaces. It highlights that children affect and are affected by society. (CORDEIRO *apud* CORSARO, 2011, p. 15)

Thus, we conceive children as active beings, producers of culture, capable of creating, observing, and selecting elements of culture to solve problems and open up new possibilities for knowledge. Art, therefore, falls within the scope of human endeavour on both an individual and collective level. For children, art generates worlds and freedom of expression in different artistic and cultural manifestations, contributing to the construction of a cultural and sensitive repertoire.

Artistic languages play a fundamental role in the process of human formation in ethical principles such as autonomy, responsibility, solidarity and respect for the common good, identities and singularities. They play a key role in the formation of visual, auditory and tactile

perceptions, stimulating sensitivity, creativity, playfulness, corporeality and their movements in space.

From birth, children are confronted with a repertoire of symbols and meanings constructed by previous generations and, by participating in the cultural practices of their group, they reconstruct the meanings of the physical, psychological, social, aesthetic and cultural world. The symbolic world will be known and re-signified through interaction and access to ways of thinking and doing and to codes, including the codes of Art.

> [...] it is in everyday life that social and cultural concepts are constructed by children, for example, those of liking, disliking, beauty, ugliness, among others. This elaboration is done actively, with children interacting vividly with people and their environment. (FERRAZ; FUSARI, 1993, p. 42)

The organisation of meanings for this symbolic world, available to children, is a creative act that is both individual and collective. By reconstructing the meanings of experiences for themselves, children articulate external experiences to their possibilities of perception and reading of the world. In this sense, they not only reproduce what they perceive, but also create other meanings, using their imagination to fill in the gaps in their reading of the world, articulating their own meanings for what they observe and perceive. They interact with artistic, aesthetic, and communicative manifestations of the environment and, in this interaction, come into contact with the social and cultural context that permeates the structuring of the aesthetic sense present in their daily lives.

The artistic process allows children to learn and experience ways of being and existing in the world through expressive action. The development of this childhood expression occurs alongside their emotional, perceptive, and intellectual development and results from the exercise of knowledge of the world.

This exercise involves constructing notions based on their sensory and/or bodily experiences. The experience of the symbolic world and the expansion of perceptual experiences that provide elements for children's representation occur through contact with others.

> [...] during their creations or daily activities, children learn to perceive the constituent attributes of the objects or phenomena

around them. They learn to name these objects, their usefulness, their formal aspects (such as line, volume, colour, size, texture, among others) or qualities, functions, among others... For this to occur, the collaboration of others is necessary – parents, teachers, among others – alone, they are not always able to achieve differentiation, often their attention is directed to nonessential characteristics, rather than the most prominent features of objects or images, such as the brightest, most colourful, or strangest. (FERRAZ; FUSARI, 1993, p. 49)

In this sense, children create, experiment, and experience all the time, interacting with art implicitly, so it is important to exchange with others so that they can differentiate and perceive essential characteristics of the creative process. Art education is much broader than illustrations and methodology to achieve an end, but rather experiences, discoveries, and the construction of concepts.

Once we have defined the concepts of childhood and art that we will adopt, we can understand their role in building a world for children. Thus, we need to consider the potentialities at each stage of child development. Knowing each stage that the child is at allows us to propose actions and tasks that are meaningful and contribute to their progress to other stages in their development.

We will adopt Jean Piaget's theory. In his theory, child development is based on biological development, in which intelligence is founded on innate biological equipment that develops in a predetermined sequence. Cognitive knowledge is not consolidated solely through experience (empiricism) or thought (rationalism), but rather through a complex symbiosis between these two epistemological universes. Piaget studies the cognitive processes of children and adolescents through empirical observations of their behaviour and speech.

Knowledge is gradually consolidated, moving from one stage to another and thus becoming incorporated into the cognitive development of children and adolescents. In the stages of cognitive development of the subject, he described six stages through which the child develops gradually. Going through a period of reorganisation followed by periods of integration, a new stage is consequently reached and the changes are assimilated. Each stage results from the previous one and prepares for the next stage. His epistemological position is based on constructivism, in which knowledge is gained through

discovery and interaction between subject and object. Thus, the subject plays an active and decisive role in the construction and development of their knowledge.

Piaget emphasises the processes of assimilation and accommodation that are built from adaptation. Therefore, intelligence is a form of adaptation of the subject to the environment, in which the development of cognition occurs through the incorporation of elements extracted from the social environment, processing and accommodation, as this is the transformation of the subject with the modification or creation of cognitive transit structures, which will problematise and then accommodate new conceptions and perceptions.

The stages of a child's development are basically divided into four stages:

● The sensorimotor stage (0-2 years) is the first phase of a child's cognitive development, extending from birth to the age when the child begins to speak, around

two years old.

In this phase, the baby begins to interact with the world around them, exploring it through their senses and movements; they develop reflexes and control them; begins to understand that objects continue to exist even when they cannot see them; learns that they are separate from the objects and people around them; realises that their actions can cause things to happen in their environment; learns physical actions such as crawling and walking; learns the language of the people with whom they interact.

Sensory-motor intelligence is the intelligence that precedes the emergence of language and is characterised by being essentially practical.

● Preoperational stage 2-7 is when they begin to master language and communication symbols; they begin to imitate, represent, imagine and classify, for example, the word car can generate a mental image of a car, even if there is none in front of them;

● Concrete operational stage 7-11 years old, where concrete operations involve mental representation of

actions, thinking is concrete, and there is a relationship between objects;

● Stage of abstract operations 14-15 years. The stage of abstract operations begins between 11-12 years, when new operations arise, starting with the preceding ones, the logic of propositions. This is the period when pre-adolescents are able to free themselves from the concrete and begin to situate the real within a set of possible transformations, leading to the capacity for abstraction, hypothetical-deductive reasoning, experimental reasoning, and formal, propositional thinking.

In the pre-operational stage, when crawling, the child experiences with their body and constructs notions of space, for example, whether or not they fit in the cardboard box they want to enter. Such experiences and experiments are of fundamental importance in the formation of infra-logical thinking, in the construction of the concept of spatiality: up/down; front/back; high/low; these are bodily memories that come into play in the construction of concepts.

In art, when making two-dimensional and three-dimensional representations, spatiality stands out, reflecting the way children interact with the world around them. Figure/background, proportions, perspective are elements of artistic production that are constituted in the successive phases of children's drawing, but which had their basis in the bodily experiences of the sensory-motor stage. In other words, in order to abstract, children must necessarily go through the previous stages.

Infralogical thinking is a stage of cognitive development characterised by a form of reasoning that has not yet been consolidated into formal logical rules. At this stage, generally observed in children between the ages of 2 and 7, responses are based on immediate associations and sensory experiences. Logic is still developing, and children tend to take a more intuitive approach. When children draw, they often do not follow the rules of perspective or proportion. They may represent objects in ways that make sense to them, using colours and shapes that reflect their most meaningful perceptions and feelings.

Two-dimensional drawing allows children to experiment with the surface of the paper. They can play with overlapping figures, creating a sense of depth without really understanding the rules that govern perspective. This creative freedom is essential for the development of artistic expression. And, intuitively, they construct the illusion of three-dimensionality in a two-dimensional space.

In sculpture, children have the opportunity to explore three-dimensionality in a tactile way. By working with clay, papier-mâché, or other materials, they can feel shapes and volumes, developing a spatial understanding that goes beyond the two-dimensional plane. Sculpture allows children to experiment concretely with space more freely, without the limitations of a flat surface. They can create works that defy gravity or interact with the surrounding space, reflecting an intuitive understanding of form.

Piaget associates logical thinking with the concrete operations stage, approximately from ages 7 to 11, when children begin to understand principles of cause and effect and apply logical rules in their activities. As children develop logical thinking, they begin to use perspective techniques in their drawings. They can understand that more distant objects should be drawn smaller and that horizon lines play a crucial role in representing space. The ability to apply proportions and scales also develops at this stage. Children begin to represent human figures and objects with greater accuracy, reflecting a deeper understanding of spatial relationships.

With logical thinking, children are able to plan and execute sculpture projects that consider the interaction between shapes and the surrounding space. They can apply principles of balance and symmetry, creating works that not only have form but also a conscious spatial presence. The transition to logical thinking also implies greater skill in manipulating materials. Children can begin to understand how different materials react to weight and gravity, allowing them to create more complex and stable sculptures.

Infralogical thinking provides the space necessary for initial experimentation and sensory exploration. Children learn through practice and direct interaction with materials. As they progress to logical thinking, they begin to integrate

prior knowledge and apply rules, which further enriches their artistic skills. Infralogical thinking promotes creativity and freedom of expression, allowing children to explore their ideas without restrictions. Logical thinking, on the other hand, brings a sense of structure, allowing them to organise their creations in a more coherent way.

In this way, art as an experience enables learning and experimentation. Therefore, teaching art is an end in itself. It contributes powerfully to children's overall development in a natural, playful, and creative way. In other words, teaching art makes it possible to propose challenging activities with problem-solving situations, where children explore new possibilities for the use and presentation of ordinary materials in everyday school life, in this case paper, creating other perspectives for experiencing spatiality. Based on their experiences, they construct concepts, expand their perception and their artistic abilities.

I believe that understanding theory through pedagogical practice is the strongest argument for valuing the Art component of the curriculum. I am aware that the struggle for art education is political and transcends the classroom. I defend the idea that we can also fight with pedagogical practice, with the full range of knowledge and positions that involve pedagogical work, in parent-teacher meetings and pedagogical meetings, clarifying the school community so that everyone supports us. The Law of Guidelines and Bases nº 9394/96, in article 26, § 2, states that the teaching of art, especially in its regional expressions, will be a compulsory component of the basic education curriculum. However, in many Brazilian municipalities, art is still not taught in all grades or segments of basic education. These are loopholes that circumvent the law due to a lack of textual precision, resulting in classes being taught in one or another grade, considering basic education as a whole. The National Common Core Curriculum, which is a normative document, places Art as a component of the language area, creating a hierarchy among different types of knowledge. It is in this context that I advocate that all pedagogical practice should be based on theory and research. In this context, the workshop generated many reflections and research in its

development. It was a very rich moment that enabled investigation with materiality.

Workshop Planning

Title: Paper sculpture workshop

Technique: Investigate different ways of transforming two-dimensional media into three-dimensional media by folding, crumpling, tearing, twisting, gluing, etc. papers of different weights.

Duration: 1 hour and 30 minutes.

Suggested school year: 1st to 5th year

General objectives:

Investigate two-dimensional and three-dimensional media on paper.

Specific Objectives:

● Experiment with the diversity offered by two-dimensional media.

● Conceptualise two-dimensional and three-dimensional media based on empirical experience.

● Design your work based on the concepts constructed.

Conceptual Content:

Name and conceptualise two-dimensional and three-dimensional media. Procedural Content: Fold, crease, cut, twist, crumple, etc., in a process of research and observation, using paper of different weights.

Attitudinal Content:

Present investigative actions using the materials; seek to work with reusable materials; organise the work environment after the activities have been carried out.

Methodological/Pedagogical Strategies:

Initial conversation with exchanges of experiences in teaching; presentation of materials; exploration and construction of artistic objects; conversation to evaluate the workshop and possible redirects or continuity of the proposal presented.

Material resources:

Various types of paper, masking tape, glue and stapler.

Assessment:

Analysis of the sculptures produced and oral evaluation of the participants.

Suggestions for other activities:

● Intervention: using origami to complete the scene, creating a background with a

drawing. Observe the different planes of the drawing (front/back, top/bottom,

proportions between the elements of the drawing, perspective).

● Build sculptures from different types of paper with folds, cuts, twists, etc.

● Inspired by the work of artist Ann Weber, build using cardboard.

Appendix I - Images from the workshop

Images 1, 2, 3 and 4 - Photographic records of the workshop.
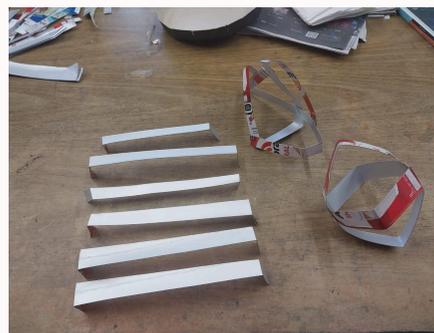
Source: Author's personal collection

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Chapter 9 - The Professional of the Future: new possibilities in audiovisual media with artificial intelligence

William Henrique Andrade Mattos (@apocalipster)

The workshop "The Professional of the Future: New Possibilities in Audiovisual Media with Artificial Intelligence" offers a practical and reflective dive into how Artificial Intelligence is reconfiguring the foundations of audiovisual creation. Far beyond a technical introduction to emerging tools, the proposal is to provoke a change in perspective: to understand AI not only as a set of software and algorithms, but as a cultural agent capable of reorienting the way we imagine, produce and share visual narratives.

The workshop takes an authorial and experiential approach. We begin with a brief personal introduction, where I share my background in audiovisual media and projects developed with the support of artificial intelligence, such as music videos, artistic experiments, and independent productions. The idea is to anchor the discussion in concrete practices, showing how these technologies are already incorporated into the daily lives of those who work with image and sound. The goal is to demystify AI, presenting it as a viable, accessible, and adaptable tool — not an elite resource, but a fertile field for experimentation.

Next, we delve into the structure of audiovisual productions, mapping the main functions involved in the creation of a film or video: direction, script, editing, production, art, sound, photography. The proposal is to reveal the complexity, diversity, and interdependence between these roles — while discussing how AI is impacting, redirecting, or even transforming each of them. Understanding this ecosystem is essential to identify where and how intelligent technologies are being integrated, and how this changes not only workflows, but also collaboration models and forms of authorship.

With this consolidated foundation, we present the main artificial intelligence tools applicable to audiovisual media. From assisted scripting systems, such as ChatGPT, to image generation platforms such as Runway ML or MidJourney, to integrated editing and post-production solutions such as Adobe Sensei. Each tool is demonstrated with a focus on its practical application, but also with attention to its limitations, risks, and creative possibilities.

The central reflection guiding this workshop is: AI is not coming to replace human labour, but to profoundly transform the way we work. By taking on mechanical, repetitive and exhausting tasks, it frees up humans to devote themselves to the most sensitive, subjective and unique aspects of the creative process. Instead of reducing creation to commands, AI can expand our imagination, offer new forms of visualisation and multiply the possible paths for constructing a narrative.

The workshop therefore aims to break with paralysing fear and blind enthusiasm. It strikes a balance, where criticism and enchantment go hand in hand. It shows, in practice, how it is possible to create audiovisual content from scratch in a few minutes, from the conception of the idea to its completion — but it also invites participants to reflect on what is at stake in this new scenario: who creates, how they create, and for whom they create. Audiovisual production today is more democratic than ever — and this democratisation requires new perspectives, new ethics and new ways of thinking about the future of creative work.

Image 1 - Image in collaboration with Artificial Intelligence

Flamboyant digital futurista caído na Rodovia Presidente Dutra

Source: Author's personal collection

Introduction

We are living in an era of rapid transition, in which technological advances are not only changing tools and working methods, but also profoundly restructuring the ways we live, communicate and imagine the world. Technology is no longer an external support to everyday life, but has infiltrated the most subtle layers of human experience — mediating affections, reorganising temporalities and redefining what we understand by 'work', 'authorship', 'creativity' and even 'reality'. In the audiovisual field, this movement is particularly visible: Artificial Intelligence (AI) not only facilitates technical production, but also redefines the entire creative ecosystem, transforming workflows, aesthetics, and ways of relating to images.

Historically, the audiovisual industry has been marked by major technical revolutions that have triggered aesthetic and cultural changes: from the invention of the portable camera to the introduction of synchronised sound, from the transition from black and white to colour to the arrival of digital editing. Each innovation, once established, forced adaptations and generated new languages, opening space for both ruptures and the consolidation of new narrative paradigms. Artificial Intelligence, in this context, appears to be the most disruptive of these forces so far — not by replacing equipment or formats, but by inserting a new logic at the heart of the creative process: algorithmic, predictive, adaptive, and learning logic.

Today, functions such as scripting, editing, art direction, photography, and assembly already rely on AI support, which learns from massive databases to suggest cuts, shots, colour palettes, and even dramatic structures. Software such as ChatGPT, MidJourney, Runway ML, Suno, and Adobe Sensei transform the computer into a cocreator, capable of interpreting commands in natural language and returning complex aesthetic solutions in record time. This reduces production costs, lowers barriers to entry, and decentralises access to tools previously restricted to large studios — which, on the one hand, represents an expansion of access and creative diversity. As Melanie Mitchell (2019) notes, "AI is only as good as the data that feeds it and the humans who shape it," which

invites us to see it as an extension of our capabilities, rather than a replacement.

But along with the enchantment with the possibilities come ethical and structural challenges. After all, what are the implications of delegating aesthetic decisions to machines? What happens to authorship when part of the process is automated? How are the rights of creative workers affected by models that generate content based on databases composed of human works? And more profoundly: what kind of subjectivity, sensitivity and future are we building by integrating AI into the centre of creation? It is at this point that the workshop proposes to go beyond the technical dimension. The proposal is to open space for a critical, accessible, and ethical debate on the use of AI in audiovisual media, recognising both its liberating potential and its risks of reproducing inequalities and cultural erasures. To this end, Donna Haraway's thinking becomes an indispensable reference.

Haraway, in her Cyborg Manifesto (2021), proposes a break with the traditional binaries that divide the world between human and machine, nature and culture, organic and artificial. For her, the "cyborg" is a powerful metaphor for thinking about the hybrid beings we are today: simultaneously biological and digital, rooted and connected, vulnerable and amplified by technologies. Instead of fearing or rejecting the fusion between body and machine, Haraway proposes that we embrace it critically — not as submission to technopower, but as a possibility to create new alliances, subjectivities, and narratives.

In the context of audiovisual media, this line of thinking invites us to recognise that contemporary artists are no longer just 'authors' in the modern sense of the word, but mediators between languages, technologies and sensibilities. Working with AI does not mean losing the humanity of creation, but rather renegotiating its place. The professional of the future is, like Haraway's cyborg, an ambiguous being who navigates between codes and metaphors, who understands the machine as a partner, but maintains ethics, criticism and affection as compasses. They are someone who recognises that the tools we use shape the way we see the world — and that, therefore, they must be used with awareness and care.

Basing on Haraway into the centre of this debate is not merely an academic choice, but a strategy for re-enchanting technological thinking. Her feminist, posthuman, and anti-colonial vision allows us to think of AI not as a product of capital, but as a territory of symbolic and political dispute. She reminds us that technologies carry the values of those who create them, but can also be hacked, reprogrammed, and re-signified — if used with radical imagination. Therefore, this workshop is not just about mastering new tools. It is about inhabiting a new cultural paradigm, in which creativity occurs in networks, in which technique is permeated by social issues, and in which images cease to be mere reflections of the world and become active agents in the construction of possible futures. AI is at the centre of this transition — and it is up to us to decide what narratives it will help to tell.

Workshop Objective

The workshop not only teaches the technical aspects, but also promotes a critical view of the use of technology, encouraging a balanced approach to the future of audiovisual media. The main objective is to familiarise participants with the use of Artificial Intelligence in the sector, presenting its potential, limitations, ethical implications and social transformations. The proposal is organised into three main areas:

1. AI as a tool for support and inclusion

• One of the fundamental pillars of the workshop is to demystify Artificial Intelligence and break with the idea that it is a technology restricted to specialists or large studios. When applied correctly, AI can be an ally in expanding access to audiovisual production and valuing diversity of voices.

• By presenting AI as a support tool, we seek to show how it can be used to boost the creative potential of anyone, including those without traditional technical training. The workshop demonstrates how AI can take on repetitive tasks, freeing up time and energy for artistic thinking and facilitating the entry of new agents into the market.

• Tools such as ChatGPT (text creation, scripts, dialogues), Runway ML (video generation, visual treatment, AI

compositions), MidJourney (creation of conceptual images and visual scenarios) and Adobe Premiere Sensei (automatic editing, image stabilisation, intelligent selection of takes) are presented, all with accessible and intuitive practical applications.

• The focus is on demonstrating that, even with limited resources, it is possible to create high-quality audiovisual narratives, reducing barriers to entry and encouraging more horizontal creative practices.

2. New professional possibilities and adaptation to the market

• This front seeks to reflect on the transformation of careers and roles in the audiovisual sector in the face of the growing presence of AI. The proposal does not stem from an alarmist view — which predicts the replacement of humans — but rather from a perspective of reinvention and retraining.

• AI does not eliminate jobs, but redefines roles, requiring professionals to develop new technical, ethical, and creative skills. As Amorim (2021) points out, the professional of the future will not only be a tool operator, but a mediator between human intuition and algorithmic power.

• The workshop discusses how each traditional role (screenwriter, editor, art director, producer) can adapt to new tools, highlighting the importance of critical thinking, aesthetic curation and the ability to collaborate between humans and machines.

• Concrete examples from the market are presented: from entire music videos generated by AI (such as the use of Runway ML by independent artists) to trailers automatically assembled based on engagement predictions, and productions with deepfakes for creative or commercial purposes.

• The intention is to inspire participants to identify new opportunities for action, reconfigure their ways of working, and occupy emerging spaces with creativity, critical thinking, and responsibility.

3. Ethical reflection on the use of AI

• Finally, the workshop proposes an ethical approach to technology, inviting participants to reflect on the social, cultural, and economic impacts of the use of AI in

audiovisual media.

• Issues such as hybrid authorship, the risks of cultural homogenisation, the precarious nature of creative work and the challenges of algorithmic transparency are discussed. As Rodrigues (2022) rightly points out, technological innovation must go hand in hand with social and political commitment.

• In addition, the workshop discusses unequal access to tools and the risk of concentration of power in the hands of large platforms. The regulation of AI use — in terms of copyright, fair remuneration, and data protection is presented as an urgent agenda, based on references such as Silveira (2018), the Brazilian Civil Rights Framework for the Internet, and the WGA guidelines.

• The goal is to cultivate critical and active awareness: it is not enough to simply know how to use technology; one must understand its impacts and advocate for ethical, inclusive, and transparent use.

Workshop Structure

1. Presentation and Contextualisation

• The workshop begins with a personal presentation by the instructor, highlighting their career in audiovisual production and their experiences with Artificial Intelligence tools.

• Previous projects that used AI in various stages of production, such as scriptwriting, art direction and editing, are shared, demonstrating how technology can be an ally in the creative process.

• The idea is to build an initial connection with the audience, demystifying the use of AI and showing that it is already present in the daily life of the audiovisual industry, even though many professionals are not aware of it.

• Recent changes in production flows are also discussed, highlighting the accessibility and time savings provided by the new tools.

2. Functions in Audiovisual Media and the Introduction of AI

• At this stage, we map out the traditional roles in audiovisual production: directing, screenwriting, editing, production, cinematography, art direction, and sound recording.

• Each of these roles is explained in detail in terms of responsibilities and importance within a team.

• Next, we analyse how AI has been incorporated into these roles, presenting practical examples and real cases.

• For example, screenwriters already use language models such as ChatGPT for brainstorming and dialogue development, while art directors use MidJourney to create visual panels and aesthetic concepts.

• As a case study, we present the use of AI as a co-screenwriter, as discussed by Ferreira (2023), reflecting on the role of AI as a creative collaborator and not just a technical tool.

3. Intelligent Tools in Audiovisual Media

• The proposal is to present and demonstrate, in a practical way, some of the main AI tools currently used in audiovisual production.

• Each tool is contextualised within its corresponding function: • ChatGPT: applied to the creation of scripts, synopses, dialogues, and narrative structure. • Runway ML and MidJourney: used to generate conceptual images, storyboards, scenarios, and visual textures. • Adobe Sensei: integrated into the Adobe package, it optimises edits

and automatically adjusts colours, cuts, and effects. • Suno AI and Soundraw: generative music composition tools that create original soundtracks based on user-provided parameters.

• The advantages of each tool and the levels of mastery are highlighted. required technical skills and ethical considerations in the use of pre-trained models.

4. Practical Activity

• This stage of the workshop is fully interactive, promoting direct experience with the technology.

• participants are invited to choose one of the tools presented and use it for a specific creative task.

• The exercise is divided into groups, in which participants develop a small audiovisual project from scratch, using AI in all stages: script, visuals, soundtrack and editing.

• The activity aims to demonstrate the viability of independent production with AI, encouraging experimentation and gaining technical and creative autonomy.

• At the end, the projects can be shown to the group, with space for comments, questions, and exchange of experiences.

5. Reflection and Ethical Discussion

• The final part of the workshop is dedicated to a critical debate on the impacts of AI on the creative labour market.

• Issues such as copyright, hybrid authorship, fair remuneration and the regulatory challenges that arise with the increasing use of AI are addressed.

• The group is encouraged to reflect on current dilemmas, such as: • Can AI replace a human screenwriter? • To what extent is AI-mediated creation original? • How can we prevent technology from benefiting only large platforms and companies? • The role of public policy and regulation (such as WGA collective agreements and the Brazilian Civil Rights Framework for the Internet) in protecting creators and fostering ethical and sustainable innovation is also discussed.

• It concludes with a proposal for critical thinking about the future of audiovisual work, seeking a balanced stance between creativity, technology, and social responsibility.

Conceptual Expansion

This workshop proposes to explore the impacts of Artificial Intelligence in the audiovisual field, anchored in interdisciplinary reflections that cut across digital culture, new production models, and the transformation of labour relations. Rather than treating technology as something external or distant, the proposal is to think of it as an integral part of a broader creative ecology, where subjects,

devices and imaginaries are intertwined in symbolic and operational networks.

Audiovisual media, as a complex and collaborative language, has historically reflected and shaped cultural transformations. As authors such as Ismail Xavier (2008) point out, the cinematic image is simultaneously opaque and transparent — it reveals, but also conceals, mediates and organises experience aesthetics and politics. The arrival of AI intensifies this game, as it automates creative processes while raising questions about authorship, intentionality, and ethics.

For Flávia Campos (2019), understanding the audiovisual production chain is fundamental to understanding how technologies are inserted in a practical way. Each function — from scriptwriting to editing — is traversed by technical, creative, and economic dynamics, and now, with AI, these boundaries become even more mobile. In this sense, authors such as Adriano Braga (2022) discuss how the "culture of the algorithm" redefines cultural practices and challenges established notions of production, distribution, and reception.

New technologies also generate social tensions that require an ethical perspective. Authors such as Laymert Garcia dos Santos (2003) and Sérgio Amadeu da Silveira (2018) question the use of technologies as mechanisms of power, surveillance, and control. By automating tasks and generating content predictively, AI jeopardises creative diversity and the space for subjectivity.

On this point, the workshop takes a critical and sensitive stance: instead of replicating extractive models of audiovisual production, the proposal is to highlight how AI can become an ally in the democratisation of creation. This implies, as Krenak (2019) points out, rethinking the way we relate to technology, time and each other. His provocation — "postpone the end of the world" — calls on us to reclaim our belonging to the collective and to the planet, reminding us that technology cannot be an end in itself, but a means for the flourishing of other forms of existence.

At the regulatory level, AI also requires a repositioning of institutions. The debate on copyright, fair remuneration, and algorithmic responsibility has been guided by bodies such as the Writers Guild of America

(2023), the European Commission (2023), and Brazilian legislation such as the Brazilian Civil Rights Framework for the Internet (2014). The lack of regulatory consensus makes it urgent for cultural professionals to be involved in the formulation of public policies that guide the ethical use of these technologies.

Finally, thinking about Artificial Intelligence in the audiovisual field requires not only technical mastery, but also critical capacity. As Donna Haraway (2021) points out, it is:

> I need to embrace the cyborg condition, hybrid and contradictory, without falling into simplistic dichotomies between human and machine. AI is, at the same time, a tool and a metaphor, a structure and a narrative. By using it as a means to tell stories, we have the chance to create new images, expand our senses, and design fairer and more pluralistic futures.

This conceptual expansion, therefore, does not seek to end the discussion, but to open it up — with more questions than answers, with more experimentation than formulas. Because, deep down, the professional of the future may be one who, even surrounded by machines, never forgets that storytelling is, above all, a human act.

Final Reflections and Impact for the Future

Artificial Intelligence does not represent the end of jobs, but rather a historical inflection that can allow us to reformulate the labour market in a more accessible, less exhausting and fairer way. It is a technology that, when used judiciously and purposefully, can democratise audiovisual production, allowing an increasing number of people to tell their stories without relying on large structures, million-pound budgets or traditional networks.

More than automation tools, AI systems reveal a new paradigm of creation: decentralised, collaborative, and hybrid. However, for this potential to be realised, it is necessary to politicise these technologies — not in a partisan sense, but in an ethical, collective and existential sense. We must contest the use of AI, ensuring that it serves the common good, and not just the expansion of profits and the concentration of power in the hands of a few corporations.

If we were free from the limitations imposed by a logic of exploitation — which values productivity over dignity —, AI could be used to significantly improve the

quality of life on the planet. As Ailton Krenak reminds us, "We have become alienated from this organism of which we are a part, the Earth, and we have come to think that it is one thing and we are another." This split between humans and the world occurs not only in our relationship with nature, but also in the way we relate to our tools. When we think of technology as something that should serve us — and not subjugate us — we open up space for a reconciliation between creation and care, between invention and belonging.

In this scenario, AI can function as a bridge between humans and technology, as long as it is used with awareness, fairness, and affection. Today, with less than a thousand rand and access to the internet, it is already possible to perform tasks that previously required entire studios: writing scripts, creating images, composing soundtracks, editing videos, applying visual effects, and finalising a work with professional quality. This autonomy has never been so close — not to replace the collective process, but to expand the possibilities for creation and empowerment.

More than a technical advance, democratising access to AI tools is a political and cultural gesture. It is allowing historically excluded populations to imagine, produce, and distribute their own narratives, without the mediation of elitist or corporate filters. It is ensuring that audiovisual media is an accessible language, not a restricted privilege.

Of course, this does not diminish the importance of technical training, collaboration, and collective experience — fundamental elements in the creative process. But it opens up ways for these elements to be accessed in other ways, by other subjects, on other margins. Ultimately, the question that arises is: if we have already created machines capable of automating so many stages of the creative process, why do we still insist on exhausting workdays and exploitative structures that perpetuate inequality?

The workshop "The Professional of the Future" is, therefore, an invitation to reimagine. It proposes a new relationship with technology: ethical, sustainable, inclusive. It invites participants to see AI not as an enemy, but as a

strategic partner, capable of expanding our sensitivity, our imagination, a n d our power to act. Because democratising creation also means democratising the imagination. And the future of audiovisual media will be as plural as the voices that dare to tell its story.

Keywords

This workshop offers an interdisciplinary look at the impacts of Artificial Intelligence on audiovisual creation, articulating technical, ethical and sociocultural dimensions. To guide this approach, we highlight a selection of keywords that summarise the main axes of the project: technology, creativity, digital culture, ethics, subjectivity, authorship, creative automation, AI scripting, digital inclusion, creative economy, algorithm culture, and media literacy. These terms represent both the technical processes and critical debates necessary for understanding the new AImediated audiovisual ecosystem.

In addition to operational and productive aspects, the keywords also highlight transformations in labour relations and forms of narration. Expressions such as algorithmic storytelling, co-authorship, maker culture, and technological regulation place participants in a reality where mastery of digital tools also requires ethical and political reflection.

Finally, it is important to highlight the presence of terms associated with critical movements and aesthetics such as Afrofuturism, Indigenous Futurism, and Creative Ecology. These shift the debate on technology to other territorialities and modes of existence, challenging dominant technophilic discourses and proposing plural futures that combine ancestry, innovation, and aesthetic insurgency. Ailton Krenak's provocation — about postponing the end of the world — echoes as a call to reconnect technology to the planet, communities, and the creative powers of life.

This constellation of keywords therefore makes up the expanded lexicon of the workshop, which aims not only to teach techniques, but also to construct meanings, raise questions and cultivate fairer futures at the intersection of technology, art and society.

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Chapter 10 - Clothing as a Tactic in Everyday School Life

Yasmin dos Santos Raposo

"The first major device to socially and regularly produce apparent personality, fashion aestheticised and individualised human vanity, managing to turn the superficial into an instrument of salvation, a purpose of existence."
Gilles Lipovetsky

The school, as a disciplinary institution, forms a territory where contradictory forces converge. While institutional mechanisms operate to control and standardise the school environment, the irrepressible vitality of the bodies that inhabit it expands into multiple forms of expression. In this context, a phenomenon emerges that seems trivial but proves complex when analysed more deeply: the small interventions that personalise, transform and often redefine school uniforms. These far from trivial interferences constitute a privileged field for observing the micro-politics that permeate everyday school life.

I propose to reflect on these practices of customisation as tactics in the Certeauian sense, understanding them not only as aesthetic expressions, but also as creative manifestations of resistance, which operate in the unassailable terrain of institutional strategies. Students do not immediately reject the uniform, which would constitute direct opposition with very little chance of success. Instead, they articulate subtle adjustments that make the uniform communicate other messages. They transform the standard into an expression of themselves. Expressions exchanged between the individual and the collective.

Although mediated by the logic of late capitalism, fashion is a clear manifestation of the historical evolution of self-care, a practice through which it is possible to experiment with identity possibilities and communicate

narratives about who one is or wants to be. Each choice of colour, shape, texture or combination participates in the construction of a non-verbal language with which young students present themselves to the world and negotiate their social positions and other identity affiliations. The urgency to identify other educational processes, in addition to formal curricula, justifies the relevance of recognising students' visual production as a legitimate form of knowledge and expression. Ways of being and existing in the world beyond formal curricula, justifies the importance of recognising students' visual production as a legitimate form of knowledge and expression. Ways of being and existing in the world.

I am developing this study with a focus on Basic Education and Primary Education. While recognising the unique characteristics and the resulting risk of generalisations, I consider the almost universal moment when young people begin to seek multiple forms of expression and develop their identity bonds, externalised in visual production. Furthermore, secondary education was the backdrop to my own experience with the dilemma between the standardisation imposed by uniforms and personal expression, which I narrate as a way of affirming the importance of memories and personal involvement in the production of everyday research.

Investigating everyday life, beyond the commonly assumed triviality, requires willingness and genuine interest on the part of those who do so. A careful examination, the result of intimate involvement and dedication, will require a dive into the given reality in order to hear the sounds, feel the touch, and experience the variety of tastes and smells that present themselves along the way (ALVES, 2001). This immersion will enable everyday research to discover the inventive potential of the small practices to which Certeau refers when defending an art of doing, the simple actions articulated by the ordinary subject and, often, so powerful that they are capable of reorganising the functioning of the space instituted by technocratic structures.

In everyday school life, as in any other daily routine, this same potential operates. The school environment, despite being hierarchical and disciplined, is permeated

daily by the effervescence of students' activities, resulting in a space/time of knowledge, creation, memory, imagination, pleasure, and diversity. Students spend a good part of their day and their formative years, a vibrant time for developing their relationships and potential, confined to a visuality complex (MIRZOEFF, 2016) which, conversely, aims to reinforce institutional power and suppress any expression of individuality. Operating under this logic, the uniform appears as an emblematic component of the school's visual culture (VILELA and JUNGER, 2014), seeking a visual equality that conflicts with the eloquence of the diversity of personalities present in these corridors.

The authority of an institution's visuality is granted through its daily repetition, which normalises its existence. The strategy of repetition of this arrangement is "organised to sustain physical segregation between rulers and ruled, and mental acquiescence to such arrangements," posits Mirzoeff (2016). This complex acquires dimensions of volume, depth and substance, delineating a living terrain that can be visualised and inhabited.

There are countless justifications for the use of uniforms, mainly validated by safety concerns. After all, identifying and protecting students should be a priority within the school environment. It is important to note, however, the neutralising and anonymising effect of this attire. In order to mitigate possible social differences and homogenise the collective, seeking a utopian parity, the resulting effect of institutional affiliation makes "wearing the shirt" mandatory.

Assuming the performative and, therefore, aesthetic logic (VILELA and JUNGER, 2014) of this costume, it is not surprising that in the individual performance of its use, in the exercise of self, it transcends the uniqueness of each student, in more or less discreet ways. It is in relational practice, through dialogue with others, that we become human. Our bodies are poetic spaces through which we narrate ourselves and, like an ephemeral sculpture, the pieces we select to adorn this body, each day, compose a whole that is an agent of expression of the story we want to tell.

In the interstices of everyday life, students find ways to wear their uniforms that expand, twist or subvert their meaning, allowing their subjectivities to overflow. Certeau (1998) explains that, as in a war, we ordinary subjects live with strategies imposed by the powerful, and we take advantage of opportunities, one by one, to operate our cunning. Thus, we achieve small gains, small moments of euphoria, through our tactics. Whether through accessories, make-up, hairstyles or direct interference with the uniform itself, students find ways of existing that rub against the thin satin layer of imposed formality.

When I think back to my experience as a primary school pupil at a private school in Nilópolis, a municipality in the state of Rio de Janeiro, in the early 2000s, I clearly remember that, even in the crowd subjected to mandatory blue and white uniform, there were striking signs of the uniqueness and vibrancy of each of those bodies in early adolescence. For the boys, blue shorts. For the girls, blue skirts. For everyone, shoes, socks and shirts, the latter printed with the institution's symbol in white, bland and insipid. On the rare winter days in Rio de Janeiro, we had the extraordinary opportunity to wear jeans and coats from our personal collections. It was left to the accessories to perform the arduous task of declaring to the world who existed beneath the uniform on all other days.

An abundance of bracelets, necklaces, rings, glasses, hair clips, and scarves were responsible for creating tension in that environment and establishing themselves as each person's manifesto, traces of our autonomy. Backpacks balanced functionality and aesthetic appeal and often bore brands that highlighted the failures in the plan to mitigate financial inequalities among students. The girls organised a bracelet exchange network, which often involved small amounts of money, in a silent competition to see who would wear the most on their wrists. Such was the demand that I began to make my own bracelets at home and sell them at school, which was my first contact with the craft of weaving and beadwork, which I still practise today. Quite often, students would make artistic interventions on limbs immobilised in plaster casts. During social gatherings, everyone would gather to sign or draw precariously on the rough surface. And it was not

uncommon for others to secretly wish for bruises, so they could display their own versions of decorated limbs as well.

Given these experiences, we observe that dressing, before the frivolity and incessant fluctuations of the fashion market, is a daily practice with powerful communicative potential. All these interferences in students' clothing act as an affirmation and declaration of self, an aesthetic cult of the self (LIPOVETSKY, 2009). Clothing, hairstyle, and makeup are objects of affirmation for the individual who claims their uniqueness and originality within the collective, and whose subjectivity comes to the fore even with institutional limitations. The Western and contemporary view of the self incorporates not only what is *me*, but also what is *mine*. In other words, the items that adorn the body and compose the visuality of that student are expressions of their internal processes, ideas, experiences, and personal affiliations, even if they are transitory.

Visible relationships operate on the basis of recognition. "You, or your group, allow another to find you, and in doing so, you find both the other and yourself," states Mirzoeff (2016). This process of mimicry and differentiation, so natural during the teenage years and inherent to the performative nature of dressing, is inseparable from the construction of bonds and identity shelters within the school environment.

Let us bear in mind that, in front of the mirror, before leaving home, that boy or girl is handcrafting their visual composition from a previously imposed and inescapable basis: the uniform. I use the term handcrafted here as a way of highlighting the control and experience of autonomy exercised over what is being produced. I also take this opportunity to extend this understanding, in figurative terms, to care, attention to detail, and respect for the time involved in the process. To witness the experimental nature of being willing to discover what works, what needs adjustment, and what works in favour of their intention, contrary to planned massification. This student, a craftsman of themselves, invests their personality and subjectivity in the daily process of getting dressed, as a refusal to be passive in the face of institutional signs.

The practices of customising school uniforms operate through complex negotiations between students

and the school. Such negotiations highlight the school as a space of symbolic dispute, where concepts of autonomy and discipline come into tension. Vilela (2014) reports a case that occurred a few years ago, when one of his primary school students received a new uniform and, once at home, chose to cut the sleeves of the knitted shirt a little. The next day, the student went to class wearing the customised shirt and was severely reprimanded in a humiliating manner. Not only did they prevent him from wearing the garment, but they also displayed it on a mannequin that was circulated throughout all the classrooms and even in the schoolyard, in a humiliating manner, as an example of what should not be done at that institution. This student, in particular, stood out for shaping his eyebrows, wearing accessories, keeping his hair always well groomed, and having long nails.

It is important to clarify that this student was reprimanded for causing strangeness in the authorised and model panorama of institutional visual culture. By blurring the barriers of binary gender codes, he brings a visuality that does not submit to the hegemonic and heteronormative norm, an example of countervisuality (MIRZOEFF, 2016) that causes fissures and a reordering of the institutionalised. Perhaps his countervisuality already caused enough friction and disturbance to the school authorities, but there were still no objective justifications for his repression. After the incident, the student did not return to school.

Countervisuality is not just about vision. It claims authority, advocates subjectivity and political collectivity (MIRZOEFF, 2016), and is an active social practice of insurgency against the authority of the hegemonic gaze. This insurgent body offers itself to the gaze and claims its right to look. In the school space, a field of institutional power, the intervention of clothing emerges as a tactic through which young people reiterate their right to look and be seen as they are, thus neutralising the risk of numbing the perception of the sensible resulting from the dominant authority. Tactics, as a Certeauian concept, are small acts of transgression that emerge at the heart of the established order; they are the art of the weak. Tactics are the act of living with contingency, the inescapable, without a basis for

predictions; they are 'movement within the enemy's camp and in the space controlled by them'. They are the cunning of the weak, the small blow to power, the inventiveness that transforms events into opportunities. It is the act of the subordinate who, even if punished for it, signs his existence as an author (CERTEAU, 1998).

The degrees of tolerance and repression regarding students' dress codes serve as important indicators of the institution's culture. More democratic and participatory schools may show greater tolerance for these practices, recognising them as legitimate forms of expression and, why not, even incorporating them as common practices in their daily lives and valuing the pedagogical aspects inherent in self-care. Encouraging the reflective developments that arise from the potential for aesthetic enjoyment derived from the clothing of young students, who use fashion codes for self-narration and even self-creation, can be a valuable action for their human development.

Considering this perspective, we understand that self-care and individual expression through clothing can provide educational opportunities to be integrated into the curricula of art, design, and other fields of knowledge that constitute citizen education and the flourishing of humanitas (FERREIRA-SANTOS, 2019). Among several positive aspects, it is a communicative act, like telling a story about oneself, which activates, even unconsciously, the creative act that is the undisputed basis for the consolidation of humanity. The creative exercise of intentional dressing, based on encouraging each person's subjectivity, serves as a bridge for discussions about art, cultural identity, politics and citizenship. These fertile moments can enrich formal and non-formal curricula by connecting to students' experiences, surroundings, interests and universe of meanings.

The cultivation of visual self-narrative through the resources of subjectivity offers promising paths and multiple possibilities, beyond the fluctuating trends of fashion. Nevertheless, those who understand the functioning and life cycle of these trends, learning to navigate them according to their designs, have a valuable tool at their disposal. Understanding the ways of an

industry that is designed to create desires and standardise subjectivities is indispensable for citizen education and is a political tool. Beyond subjective gains, workshops and special activities focused on discussion, creation and research in the specific field of clothing and its relationship with fashion, with its bonuses and burdens, objectively exercise students' critical, motor and artistic skills. These activities may involve the handcrafted creation of accessories, dyeing fabrics with natural pigments, sketching, painting on textile surfaces, sewing and embroidery techniques, among other practices. In addition to the conceptual content that would inevitably permeate such actions, such as the history of clothing, its meanings and uses throughout the ages.

Encouraging the expression of subjectivities as an educational tool allows for the development of critical awareness, more autonomous identities, and the strengthening of self-esteem and a sense of belonging. Considering the purposes of education, attempting to suppress or restrain self-expression, that is, individual and collective selfexpression, would not be an acceptable path,

given that guidance based on democratic, ethical, and solidarity values, which cannot do without the flourishing of personal affirmations and affinities, can turn the school environment into a laboratory of fundamental experiences for dialogue between the individual and the collective.

Given the superficial dimension that fashion occupies in the collective imagination and the small space that the act of dressing takes up in scientific discussions, this work seeks to broaden this discussion, recognising in the daily practices of school life, such as the way uniforms are worn, sophisticated manifestations of creativity necessary for the affirmation of individuals, especially young people. An education effectively focused on humanitas, that is, that which is most specific within us, our condition as human beings with our own character, characteristics, and uniqueness (FERREIRA-SANTOS, 2019), undoubtedly depends on the recognition and appreciation of what young people's subjectivities offer and inscribe on their bodies in all their complexity and creative power. In this sense, may this work constitute an invitation to reflect on the different threads that unfold, yearn,

intertwine and weave the future of a democratic, inclusive school that is sensitive to youth cultures.

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