

Presentation of the Thematic Section – Education and Imagetic and Sonorous Worlds

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On the proposition of this dossier, we assume a claim generated by long and varied contacts with schools in Brazil and abroad: images and sounds have always circulated in schools. These are the images and sounds of the many *insideoutside*¹ of school *spacetimes*: the landscapes seen through the windows and those of images cut out from magazines, glued on posters that are hung on the walls and constantly looked at by the students, when their look lingers on them, searching for the solution of a mathematical exercise, or an inspiration for a school essay; the sounds of classrooms and the playground, with the typical gibberish of children or youngsters; the sounds coming from the streets or from places around the schools that divert the attention and sometimes are very high, hindering what is being said by teachers and students; the singing of a bird nested in the only nearby tree that takes someone to a special enchantment – with diversion of the attention that should be in class; image and sound artifacts used in educational processes – photographs, caricatures, cartoons, movies, music; the official curriculum, as in Law No. 11769/2008 (Brasil, 2008), on compulsory teaching of music in schools, or in Law No. 13006/2014 (Brasil, 2014), concerning the mandatory national cinema in schools; or the one circulating in current technological artifacts, although banned by the direction or administration, aware of their *danger* to the curriculum processes, they are in the hands and ears of many, because children and young people are the first to appropriate and use them...

Everything that is outside school and which can be inside it, composing school curricula: sound and image expressions of many cultures that form each human landscape. Or everything that is inside the schools and ‘flows’ outside and ends up appropriated by many people: books; image and sound creations of students and teachers. All this with those who live in the world, surrounded by images and sounds and learning from them to have contact with many others and to make ‘uses’

(Certeau, 1994) of them, to start introducing educational networks that form and in which are formed into multiple and diversified contacts, articulating in a range of ‘cultural’ worlds (Augé, 1994). All that, in one way or another, is marked in our memory of students, teachers, human beings in relation to other human beings and to what we have learned to ‘play’, ‘negotiate’, create, write and narrate in schools and with their *practicersthinkers* (Oliveira, 2012), permanently...

This multiple and varied existence of the presence of images and sounds in schools and in all educational networks have only gradually approximated researches in Education. One of the reasons for this delay is in what Machado (2001) called “the fourth iconoclasm”, in an essay now considered as classic. Like the images that, in particular, suffered a scathing criticism at the beginning of the overwhelming entry of television in our lives, even though researches show that this means is much more sound than image (Vasconcelos, 2000; Machado, 2001) or that this means is learned and you enter in Modernity as so well remembered Martin-Barbero when telling us that these new audiovisual media are the ones referring to “cultural decentralizations”, unimaginable before.

However, though slowly, the presence of images and sounds in researches of the educational field were increasing in their several lines of research, motivated by some interesting questions: the growing presence of new artifacts in our lives, especially by their cheapening; their growing importance to children and young people, the students; their growing presence in family everyday life; the interest of young teachers to better relate with students; significant influences of official policies of purchase of these new artifacts etc.

With these movements – and many others – the also new field of educational researches begins to understand the interest in questioning these means about the speed with which they have been installed in society; the instant adhesion of children and young people to their “usage”, beyond the mere consumption; the many ways they are shown to us all: in photographs, movies, videos, records; some curriculum processes incorporating the presence of these media in schools; the ecology of sounds that appear and disappear; the diversity of ways by which they are introduced in school *spacetimes*; the possibility of questioning, with photographs taken by the very *practicersthinkers* with and about school processes in all levels of education.

Hence, gathering texts by colleagues from Brazilian and foreign universities who work in really varied modes with images and sounds, we present this dossier, which deals with some of these issues, among so many others currently circulating in the educational field.

We feel the need to start the organized dossier with a text that would reverse the dominant mode and seek to show the school *spacetimes* not as a place of order, but of a multiple and varied creation in the chaos that enables these processes. Indicating ways in which images “introduce” themselves in these *spacetimes* allowing to express feelings, multiple and complex *knowledgemeanings*. We can perceive this

in the text *Everyday School Life in Images*, from Carlos Eduardo Ferração and Marco Antonio Oliva Gomes.

Next, we understood that it was necessary to introduce articles that, somehow, working with young people – these insistent ‘users’ of images and sounds who include their own body in these processes –, indicate us multiple modes of ‘usages’. Therefore, we have articles that bring us these varied usages (Certeau, 1994) of images: one that brings us the multiple voices of young people in surveys we conducted (*Listening to Young People in Research Movies*, by Paulo Cesar Rodrigues Carrano and Ana Karina Brenner); another one that makes us understand how these young people who appear in the *cinema about the school* are and how they present themselves to us in everyday life (*Conversations with Youngsters and Schools Throughout Movies and our Lives*, by Aristóteles de Paula Berino and Aldo Victorio Filho); a third text points out how curriculum processes that allow the introduction of cultural worlds of these young people in educational networks are elaborated (*Being a DJ is not just Press the Play: the pedagogization of a new dream job* by Vitor Sérgio Ferreira); finally, always seeking to understand how these young *practicersthinkers* (Oliveira, 2012) of curricula produce their participation and visions of schools (*School Noise behind Gates and Walls: what is free at school?* by Nivea Andrade and Alessandra Nunes Caldas).

We have come to an article that deals with relationships – diverse, multiple, complex – of images and training processes in universities. This text presents and questions the distance education processes in courses based in France and conducted in African countries (in this case, Burkina Faso) through images of exams held in the African University in this country – *A Sea of Exams in the Sahel: questioning university pedagogy in distance learning* by Stéphanie Gasse.

We understood that we should include a text questioning the relationship of movies with historical processes in Latin America and that has had “use” in education, particularly of History in schools – *Social Movements: Clichés and educational networks in the movie Burn!* by Joana Ribeiro dos Santos, Rebeca Silva Brandão Rosa and Nilda Alves.

We believe that having a comprehensive dossier would allow us perceiving better how images and sounds of the world are in/leave schools and other educational networks and have composed the varied panel that, in the educational field, have been working with the vast human culture connected to them.

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Note

- 1 In the line of research within which we develop our researches, the dichotomies created as necessity by sciences in Modernity have been shown as limits to processes that we need to create to formulate *knowledgemeanings*. Thus, we chose to write the terms in this way, together and in italics, to remember that these limits exist.

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