

ARTICLE

Instagram and education: some considerations

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ABSTRACT

This article intends to discuss the use of Instagram social network in education. The main objective is to promote reflection on the didactic use of this social network in education, offering a series of considerations on its use in teaching. The method was bibliographic, and the main results and conclusions are a series of possibilities pointed out for the use of photos through Instagram in education. Thus, it briefly covers questions about the origin of the internet, some considerations about digital devices, and then discusses the use of cell phones in education, the possibilities of taking photographs on these devices, the relationship of photography with social networks and images on the network social Instagram to finally discuss Instagram and education.

KEYWORDS

education; social media; photography; Instagram.

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INSTAGRAM E A EDUCAÇÃO: ALGUMAS CONSIDERAÇÕES

RESUMO

O presente artigo pretende discorrer acerca do uso da rede social *Instagram* na educação. O principal objetivo é promover a reflexão sobre o uso didático dessa rede social na educação, oferecendo uma série de considerações sobre seu uso no ensino. O método foi o bibliográfico, e os principais resultados e conclusões são uma série de possibilidades apontadas para o uso de fotos por meio do *Instagram* na educação. Assim, percorre brevemente questões acerca da origem da internet, algumas considerações sobre aparatos digitais para, em seguida, discutir a utilização do telefone celular na educação, as possibilidades de fotografar nesses equipamentos, a relação da fotografia com as redes sociais e as imagens na rede social *Instagram* para, ao final, discutir o *Instagram* e a educação.

PALAVRAS-CHAVE

educação; redes sociais; fotografia; *Instagram*.

INSTAGRAM Y EDUCACIÓN: ALGUNAS CONSIDERACIONES

RESUMEN

Este artículo tiene la intención de discutir el uso de la red social Instagram en la educación. El objetivo principal es promover la reflexión sobre el uso didáctico de esta red social en la educación, ofreciendo una serie de consideraciones sobre su uso en la docencia. El método fue bibliográfico, y los principales resultados y conclusiones son una serie de posibilidades señaladas para el uso de fotos a través de Instagram en la educación. Así, aborda brevemente cuestiones sobre el origen de internet, algunas consideraciones sobre los dispositivos digitales, y luego discute el uso del teléfono celular en la educación, las posibilidades de tomar fotografías en estos dispositivos, la relación de la fotografía con las redes sociales y las imágenes en la red. red social Instagram para finalmente discutir Instagram y educación.

PALAVRAS CLAVE

educación; redes sociales; fotografía; Instagram.

INTRODUCTION

This text approached technological changes and social media, discussing how to use smartphones at school and the use of social media as educational tools, the teacher as a mediator for the use of Instagram as an educational means to propagate artistic knowledge, linked to colors and to Impressionism through photographs.

Thus, it is expected that the reader deepens their knowledge about social media and technologies in education to transmit information using contemporary resources.

Several technological changes occurred related to the sharing and dissemination of information, through different means of communication. This made it possible to change society in its communicative form, directly influencing social, cultural, economic, and political factors (Rocha and Filho, 2016).

INTERNET

Pantoja and Ferreira (2000) highlight the emergence of the internet, which enabled numerous transformations in areas such as communication, entertainment, commerce, work, and education.

The history of the emergence of the internet dates to the Cold War, when the former Soviet Union launched its space satellite Sputnik (in 1957) into orbit, in search of new forms of communication and connection. Just four months later, this spurred the Americans and President Dwight Eisenhower to create the Advanced Research Projects Agency (ARPA), in the quest to further develop this form of technology linked to the National Department of Defense and the US military service (Rocha and Filho, 2016).

According to Souza and Giglio (2015), ARPA then brought together important scientists to improve these technologies and the development of these computers, generating a new form of interaction and, from that, the first internet concept emerged: ARPAnet.

Richter (2011) reports that in 1983 this technology was divided into two: the MILnet, which became intended for military purposes only, and a new version of ARPAnet, where the internet as we know it would actually begin to emerge, generating expansion of the connection between computers.

In 1989, physicist and computer scientist Tim Bernes-Lee created the World Wide Web (www), that is, the graphical interface of the internet, which is still the network used to allocate online sites and other internet resources. From there, growth was even more expansive and massive. In 1996, there were already more than 56 million people around the world connected to their computers (Rocha and Filho, 2016), and these numbers increase every day.

Tonato (2015) states that the creation of this network was of paramount importance in the sense of technological and educational changes, being able to bring people and different cultures closer together. From this, it was possible to create different mechanisms that could promote the integration and connection between individuals, such as laptops, tablets, and smartphones, whose main function

is the connection with the world wide web. In the 21st century, a computer, a tablet or a smartphone without an internet connection is practically useless.

DIGITAL CULTURE

With the internet, the form of social and communicative manifestation underwent constant changes according to technological and social changes. In a sense of expanding the use of social networks, it is necessary to reflect and discuss the impacts that these technologies can cause in the daily lives of individuals and in the learning process.

The great technological development caused by the creation and evolution of technologies and technological tools ended up shaping both our society and individuals, since we are entangled in so abundant and constant information, that it is difficult for us to think and act without them (Bridle, 2019).

Society cannot be stuck with these tools without seeing them as potential helpers for various aspects, such as teaching. One cannot assume, either, that any situation faced by students, or any activity that people need to carry out, can be linked to these electronic devices. Teachers need to know the right time to use digital technology.

These technologies shape the daily lives of individuals and, although considering a scientific evolution on them, it is also important to think about the issue of stagnation of critical thinking about their existence and use. It is extremely important that society questions to what extent it is interesting to use them and for how long, since they can also be harmful.

Barbosa (2008), when studying the relationship between this digital culture and teaching based on virtual learning environments, highlighted three positive points:

- enriching and supporting sociability and coexistence, being able to promote privileges of knowledge generated from these components;
- providing the opportunity for a more systematic and complete action research to be developed based on the students' experience with certain study material, generating learning from changes in the traditional teaching of schools;
- stimulating the use of technologies used daily by students and teachers themselves, such as smartphones and social media, which can be used for the expansion and construction of knowledge.

In this regard, Santaella (2005) emphasizes that it is necessary for teachers to seek new “ways of doing” to attract students' attention, that is, not to be conditioned to just one teaching methodology. Bertoletti and Camargo (2016) report that the school and teachers can no longer “turn their backs” on technological inclusion, since it is present in the routine of students and teachers for many hours a day.

It must be thought, therefore, that teachers will need a broader training in the technological and didactic scenario, so that it is possible to elaborate practical

and theoretical classes using these resources already so embedded in students' lives, linking them with the teaching of arts, art history, and images.

Technological resources such as smartphones and the internet are often easily accessible to students and can promote interaction and facilitated communication between them and their teachers, who can generate teams for a certain objective, articulating pedagogical content related to art, seeking to understand perspectives and contexts.

The virtual world could be used as an interdisciplinary tool within the contents of the school curriculum; however, it is necessary that teachers know the right way to use it without losing the focus and objective of teaching, not being a mere tool to pass on the information, but rather, being able to create constructive pedagogical debates (Santos, 2022a).

It is important that teachers encourage their students in the search for knowledge, aiming to problematize emerging issues and, based on this digital culture and technologies, teachers will be able to use them as tools to solve these situations in a more creative, innovative, and inclusive way (Souza and Giglio, 2015).

It is possible to highlight, however, as pointed out by Fofonca (2018), that teachers still have some difficulties in introducing digital and technological culture into their daily classes, and this is still seen as a challenge.

It is noteworthy that for this to occur, it is necessary for teachers to be aware of these resources so that they can become mediators of this teaching beyond the textbooks.

It is interesting that teachers seek professional development day by day, aiming at experiences that can expand the learning process and, in this sense, generate innovative proposals that can renew teaching and learning, especially if this involves sociability. This can generate creativity and reflection and improve school practices (Coelho, Costa and Santos, 2021).

For Santaella (2005), however, this change in the context of education teaching needs to be thought and go through a more in-depth investigation process, seeking reflections and resources before those strategies linked to technologies and digital culture can be adopted.

In addition, it is important that there are government investments that can understand some of the possible benefits that this digital culture can provide and, in this way, it will be possible to make different technologies available, such as the internet, and investments in professional training so that teachers can be prepared and updated with those new features.

According to Fofonca (2018), it is necessary for teachers to be qualified to work their methodologies with students. It is also essential to analyze the conditions of time, availability, and interest to get involved and know the utilities that digital culture can provide, seeking to understand its reflective possibilities.

The digital culture and the different technologies can allow students to appropriate several possibilities, starting to use them as a pedagogical aid mechanism according to the contents proposed in the school curriculum, providing greater engagement and the possibility of reflection and discussion, which start then to occur not only inside the classrooms, but outside them and in the virtual universe as well.

In this digital culture, it is possible to point out the use of smartphones within the school environment. In a world where information is literally in the palm of your hand, it is only necessary to have access to a smartphone and internet connection, so that it is possible to carry out various types of research and interactions (Zuin and Zuin, 2018). However, even if the information is accessible, much of it is false, and the teacher's objective is to make the student realize that not everything on social media is correct, differentiating true and false knowledge, since photographs can be modified, enlarged, and altered.

Likewise, in educational institutions, teachers could see digital culture as an important strategy to disseminate information and promote different teaching methodologies.

This can occur, according to Garcia (2017), from the possibility of sharing digital pedagogical collections, such as books used during the school year, subject menus, school regulatory standards, academic calendar, suggestion and complaint channels and other possibilities such as a virtual library of photographs from the art class.

This digital culture can occur with the use of social media as an important motivator for a differentiated pedagogical curriculum that arouses greater interest in learning, promoting connectivity between students in class and even from different classes, in addition to being possible to carry out searches in real time on different contents.

Providing contact with social media to expand teaching methodologies allows teachers to raise didactic possibilities and stimulate students' desire to learn, since they are normally connected with the world around them in a virtual way. This enables a different strategy that prioritizes learning according to the students' reality.

In this context, social media can contribute to the formation of the students' particular vision, attributing meanings, stimuli, and perceptions to discover the combinations between different elements. Zuin and Zuin (2018) highlight that it is common for these technological and digital tools to be used by young people, and it is difficult to control their use, precisely because the individuals are already immersed in them.

SMARTPHONE IN EDUCATION

As previously pointed out, free access to technological means of communication by students is becoming increasingly common and, therefore, it is necessary to find solutions for their use from a more pedagogical point of view.

The photographs are used by several segments, including industrial and commercial sales purposes, for different socioeconomic classes. As the modernization and creation of new models, this commercial network is expanding and becomes essential to seek a bias of use of these photographic elements that is not only in the sense of consumerism and convenience, but from an educational point of view.

It is understood that there is currently a "need" to use smartphones in the school environment, given their massive use in society, especially among teenagers.

Changes in the structuring of society in the socio-educational scope are noticeable, since, according to Recuero (2009), it becomes much more convenient to communicate through social media than through personal and direct communication. It is understood, therefore, according to Lanier (2018), that this has become a media compulsion where individuals “need” to incessantly transmit and share news, photos, and videos to capture the attention of other people.

In this scenario, it is possible to point out the use of these smartphones also by teachers, who can use different media communication channels to transmit their information.

Richter (2011) highlights that thinking of a world focused on technologies, access to smartphones and social media, it is possible to perceive that this form of content dissemination becomes more comprehensive and can reach a greater number of students than if this content were addressed only in the classroom, for example.

With a smartphone in hand, it becomes possible to delve deeper into this technological scenario, enabling access to content for people inside and outside their school context, which can provide a promotion of your own post content.

Lopes and Knush (2015) reveal that, in this way, this phenomenon of virtual accessibility becomes increasingly used. With the attention of students focused on the use of smartphones, it becomes increasingly difficult for teachers to be seen and heard and, therefore, combining technology with classes becomes increasingly important.

Nowadays, it’s not just teenagers who can no longer separate from their smartphones, but everyone else. This fact is promoting structural changes in relation to the production and dissemination of information, the ability to concentrate and the production of memory, especially regarding the ways in which information is remembered or forgotten. (Zuin and Zuin, 2018, p. 425-426)

Regarding the previous statement, not only students are easily dispersed inside the classroom when using their smartphones. Many teachers also adopted this behavior at various times when they should be focused on their students (Lanier, 2018).

According to Lanier (2018), this has become an addiction for both students and teachers, and it is common to note that it can be more interesting to be aware of the virtual world than the real one. The distraction provided by these devices is a reality and, based on that, it is necessary to think of strategies that can be in contact with this technology, while using them for learning.

These smartphones could be seen as “connection bridges” between the real and the virtual worlds, that is, what happens outside the classroom and what happens inside the classroom. Thus, according to Recuero (2006), it is possible to unite the representations of this real world with the virtual world, generating an articulation for student learning. This will enable information and knowledge to be transformed from a different proposal with the use of smartphones.

It is important that teachers know how to link the students' life context with the reality of the school and the content presented, that is, use new information so that it is anchored in what students already have (Freire, 1996).

This could be done, for example, by proposing that students use their own smartphone to search websites that may contain information requested by the teacher about a particular subject.

Using the smartphone, therefore, can be a significant strategy, since it is often common for students to have access to this technology and, by using it, they will be able to list their own knowledge with those that will be passed on.

PHOTOGRAPHY IN SMARTPHONES

Lopes and Knusch (2015) emphasize that conducting research in groups using technologies in social media, made possible by access to smartphones, encourages the development of discussion skills from different perspectives, promoting the construction of collective work, even with individual thoughts.

This kind of resource would be interesting, since, nowadays, it is common for young people and teenagers to have in their pockets or backpacks a smartphone for their own use and, thus, it can be used for pedagogical purposes, helping in the creation and construction of several activities proposed by teachers.

For students, using the smartphone can represent playfulness and entertainment combined with learning and expansion of school knowledge, being a stimulus for their autonomy and responsibility in their formation as a citizen.

Even so, one cannot disregard that excessive smartphone use could have a significant impact on learning, such as memory loss, fluidity of ideas or lack of creativity.

Bauman (1999) highlights that cultural and social changes are taking place in students' lives, influencing the learning process. It is necessary to manage the time of use, that is, learn to use this resource in learning, and it is important to note that this would not be a usual and repetitive procedure, but in some specific classes.

Fofonca (2018) highlights that teachers, when adapting to the possibilities of social media, need to change the didactic and pedagogical process in order to improve their didactics and lesson plans, making them different and more attractive from a society of multiple connections.

From the context of globalization and the technological change of images, some devices were created or improved so that it was possible to obtain more technical images, such as photographic cameras and mobile applications that make it possible to display, change, filter, and record moments.

Benjamin (1987) states that photographic images provided new paradigms and artistic understandings regarding the idealization of paintings, while art was still seen as a poetic, unique, creative, and reflective element. Thus, art can be combined with photography from the moment that the photographs taken by the students are creative and reflective according to a specific concept and content.

Using a technological device to take a picture is very easy. However, the act of photographing should not be seen as a simple action, it is also necessary that we

know how to “understand” the scenario that makes up a photograph, since it can have different concepts and pretensions (Flusser, 2002).

Describing a photograph is not that simple. It is necessary to understand this photograph from the prism of its colors, the elements that compose it and, thus, the photographer is seen as a binocular observing a screen, which seeks to record a unique moment through photography, which allows the essence of a moment from a single “click”. In this appreciation and production of photographs, it is not only the exercise of skill and production that matters, but also that the student image reader is able to perceive the qualities of light, shadow, colors, climate, composition and instigate the imagination.

It is interesting to seek to “decipher” the meanings and intentionality behind a photograph, that is, not only to visualize an image, but to observe and analyze it, so that it is possible to absorb the essence of a photograph and observer.

Finally, it is understood that photographs can be considered as ubiquitous elements, they are present in different contexts and scenarios, such as albums, books, newspapers, and magazines (McLuhan, 2007), representing the record of a single moment at a time from the prism of an observer, “printing” their observation about that exact moment. It is said, then, that photography as an object does not have a value, but rather generates an affective and reflective memory.

In this way, the use of smartphones in the classroom could be a strategy for student learning, which would enhance teaching, motivation, and interest to awaken reflection and knowledge.

SOCIAL MEDIA

In this topic, social media will be discussed in general, such as Facebook, Whatsapp, Twitter, Youtube, and then start and highlight more specifically Instagram in the teaching of art. It should be emphasized that there are not only these platforms of social media, but these are the most used in the school context, however, it is known that new platforms are being replaced by others when new resources are created.

With the era of globalization and the creation of the Internet, a phenomenon of social media emerged that use information and communication technologies to articulate and self-organize, which took on global dimensions [...] It can be said that, with the advent of the Internet, open knowledge is definitively hegemonizing contemporary society. (Souza and Giglio, 2015, p. 15)

For Recuero (2006) social media are like ties or webs that connect individuals to each other, from the most basic levels to the most complex ones. This enables the connection between different individuals, creating bonds according to common interests. In a connective universe, the distance between people becomes very small, thinking about connections and social networks.

The first social media emerged from the initiative of the digital platform called “Sixdegrees”, in 1997, which allowed the creation of a personalized and indi-

vidual profile. The sixdegrees social media (related to the “six degrees of separation”) allowed the creation of a personal online profile, allowing the viewing of the profile of other individuals and publication of a contact list. However, three years later, it ended up being replaced by other platforms that had been created, such as Fotolog and, later, Orkut and Facebook (Relva, 2015).

Social media, according to Modolo (2018), is composed of two elements: the authors, who can be people or groups, and the connections, which are generated from the interactions carried out by the internet connection. New technologies and, more precisely, social media, according to Bertoletti and Camargo (2016), have given rise to a new structure of society, which ends up turning essentially to the production of online resources such as posts, likes, shares, and disclosures.

It appears that virtual social networks have been rapidly adopted by millions of users, breaking the concept of fad and demonstrating that they are old tools transported to a scenario supported by digital technologies, where they are increasingly common in the daily lives of users [...]. (Souza and Giglio, 2015, p. 113)

On these platforms, personal profiles are created so that one can have access to this type of information contained in these digital tools, and only after that, users can be part of the community created by several individuals with mutual interests.

Relva (2015) highlights that these means allow working interactions between different subjects who have the same objective or interest in common and, from this, it is possible to establish an even greater bond of proximity, although, according to Santos (2022a), in many moments physical proximity can be affected due to virtual proximity, causing people who are close to be harmed to the detriment of those who are far away — but connected.

Thus, it is understood that social media allow the free circulation of contents and discourses and, in an unattractive space for many, such as the school, it is necessary for teachers to draw attention with innovative differentiated strategies enabling a vision of reflection, stimulating the development of sensitivity to the imperceptible.

Recuero (2009) reveals that the now extinct Orkut social media was launched in 2004 by a former student of the University of Standfort, whose objective was to create a digital platform to register and allow the dissemination of a diversity of media contents, send and receive messages, view communities and visit friends' profiles.

Orkut, funded by Google, became a model for others that would be built in the future, seeking to understand the need to be aware of the helpful and thoughtful possibilities that these means of communication can provide.

Facebook, for example, is a free digital platform that was created by Mark Zuckerberg and Eduardo Saverin, two Harvard university students. The creation was due to Zuckerberg wanting to invade the university's sororities database, to create a website called Facemash, and his intention at the time was to speak ill of his ex-girlfriend (Mezrich, 2011). The expansion of this platform was such that

almost all Harvard students started to use it seeking to post and share various types of media, such as images, videos, audios, and texts.

The virtual communication platform has expanded to the university's own students to integrate individuals and media such as images, videos, texts, and audios. Sumpter (2019) reveals that Facebook has more than 2 billion users, and this represents an exorbitant amount of daily publications, generating data and information sharing worldwide and in gigantic proportions.

It has several basic functions such as posting photos, videos and texts, as pointed out by Modolo (2018), and can be used for entertainment and academic purposes, in addition to managing tasks, activities and sharing materials with affinity groups, of studies and work.

For Souza and Giglio (2015), another widely used platform is WhatsApp, which also belongs to Facebook. WhatsApp requires the use of the internet to be able to send and receive messages for free and in an unlimited way. In addition, it allows different media such as images, videos, and voice messages to be transferred.

When thought of in the school context, this digital platform allows sending messages, provides the sharing of information on pedagogical content, clarification of doubts and, as it is sent in real time, it generates better communication and learning, generating immediate feedback.

The social relationships provided and mediated by social media make it possible to meet individuals who have the same common interests, creating specific communities around these subjects, in addition to being able to initiate discussions on a given topic.

Another platform that can be mentioned is Twitter, created by Jack Dorsey, Evan Williams, and Biz Stone in 2006. It is considered a microblogging system, that is, a messaging system where users post short messages, in small texts of up to 280 characters.

This digital platform, as pointed out by Garcia (2017), allows the posting of phrases and texts — the so-called tweets — that can be followed by the timeline of all individuals who follow this particular profile.

Garcia (2017) reports that Twitter has great pedagogical potential, precisely because it is assimilated to a microblog, functioning in a similar way to a chat, which could be used in classroom classes, lectures, events and other pedagogical activities.

Twitter could be used to publish information and guidelines regarding the work of a particular school subject, in addition to serving as a record of posts, indicating important dates of the academic calendar.

Another platform that could add to teaching is YouTube, which was created in 2005 by Steve Chen, Chad Hurley, and Jawed Karin, aimed at sharing videos online and, in 2015, it had already become the world's second largest search engine, representing over one billion active users and 6 billion hours of video viewing each month. This platform was so successful that it ended up being bought by the Google company in 2006 (Martins, 2018).

To use Youtube in classes, Martins (2018) highlights that teachers can create an account on the platform with an easy-to-remember name related to the

proposed theme, allowing videos related to the theme to be added, and it would also be interesting to allow students to add the videos themselves.

It is noteworthy, in this case, that only people over 13 years old can post content on their accounts and, in this case, teachers could make these posts to the class.

YouTube could offer video teaching resources that can be watched, commented on, and shared both within the classroom and at home. This makes it possible to promote debates between students and teachers according to the chosen content.

In the educational field, YouTube makes it possible to search for information in different video channels, which can help in the discussions of their “findings” (obtained from the searches) with classmates and teachers, which adds to the knowledge of all those involved (Fofonca, 2018).

Gama (2019) highlights some benefits that social media can have in students’ learning:

1. improvement and facilitation of communication and exchange of information between teachers, students, and parents;
2. facilitating the coordination, submission, and correction of works through the creation of groups;
3. facilitating communication and recording of important information passed on by the subject teacher;
4. improving socialization between teachers and students.

Teachers can use digital resources in education, especially the Internet, as support for research, for carrying out student activities, for communication with students and students among themselves, for integration between groups inside and outside the class, for publishing web pages, blogs, videos, for participation in social networks, among many other possibilities. (Moran, 2013, p. 36-46)

In an increasingly technological and interactive world, we find an abundance of varied knowledge, being bombarded by information that can, in fact, expand knowledge and, at the same time, be of dubious origin, causing the retention of mistaken knowledge.

Social media promote interactivity from the belonging of different communities and affinity groups, legitimizing connections between individuals, which could be widely explored in the educational context from proposals that unite the knowledge and possibilities obtained by technologies with an object of study indicated by the teacher.

The communities and groups created on the social media of the internet allow the aggregation of individuals who are interested in the same theme, carrying forward publications, sharing mutual interest, allowing the sociability of these members.

In this way, it is possible to connect the study of color theory and Impressionism using photographs on social media, in an educational and school setting, aiming to connect students with these cultural and artistic elements through Instagram.

IMAGES ON INSTAGRAM

It is understood that the content of Impressionism and color theory can be disseminated on Instagram. Here, we will present images on Instagram from the concepts of photography, how these images could be shared on the social media and how art teachers could use Instagram to publish photos of activities in the discipline, enhancing learning.

In Brazil, students will hardly have access to impressionist works in direct contact between the canvas and the observer. It is necessary to understand that contact with Impressionist paintings will occur indirectly, mediated by photographs of these same works, which can be found on various websites or even on social media, such as Instagram. Thus, it is necessary for photography to arouse the students' interest in the knowledge of works of art and to be able to identify various elements in painting such as the classification of colors.

Seligmann (2018) highlights that it is important to differentiate traditional from technical images. Traditional images are those obtained from the artist's direct contact with an object of study and the materials used by them. In technical images — in this case the photographs — there is also the contact of the agent (or observer) with a certain image. However, this contact is faster and the individuals do not need to dedicate themselves for so long to be able to carry out their composition.

Thus, paintings and photographs will have their representation and narrative, and observers will be able, from their subjective look, to seek to understand the imaginative trajectory of the creator, looking for specific details and possible analogies between the elements, feeling “stuck” to this image from the establishment of emotions generated by it.

For Flusser (1985, p. 27), images “are surfaces that intend to represent something”, and students should analyze the details of the images, which according to the author, is to “wander” elements that have already been seen, but are necessary to be reviewed, and Barbosa (2008) calls this image reinterpretation.

For Benjamin (1987), every work of art, as in the case of paintings, has an aura that is linked to its authenticity, having a unique representation. In other words, each of these canvases has a specific trait of each artist and, therefore, are unique.

In this way, it is understood that as much as it is possible to photograph a work of art or even seek to reproduce it, this will never occur literally, since there is no “here and now” that could be experienced by the painter at the moment of its artistic execution or by the connoisseur of the original work. This is what Benjamin (1987) refers to as “aura”.

Benjamin (1987) reports that works of art could always be seen as reproducible, since imitation and replicas can be carried out based on different ideas and intentions by others who are not holders of their own art. However, with the invention of photography, this dynamic changes in relation to machine reproduction, which promotes more reliable copies and all identical to each other.

However, as much as these reproductions are possible, Benjamin (1987, p. 167) highlights:

Even in the most perfect reproduction, one element is absent: the here and now of the work of art, its unique existence, in the place where it is. It is in this unique existence, and only in this one, that the history of the work unfolds. This history includes not only the transformations that it underwent, with the passage of time, in its physical structure [...].

In this sense, the reproducibility of a work of art can occur through different means, such as the use of social media. However, as much as these images can be appreciated virtually, they do not have the essence of the “here and now”, experienced by the essence of the experience of those who personally observe one of these canvases.

Eco (1972) states that the piece of art has numerous interpretations and meanings, and observers can understand its composition in parts, but not its essence in full.

The Instagram platform, widely used by students at school, can become a library of the art discipline, making access broad and, thus, students will be able to like, comment and publish, disseminating a particular photograph, and thus learn more about it. This may occur from the observation of impressionist images published by teachers, and it will be possible to carry out fragmentations of the work from the observers’ point of view, generating subjective representations.

In this social media, students will be able to establish a relationship with the work of art previously photographed and already shared on the internet, allowing them to use the social media to observe and comment on it according to the activity proposed by the art teacher. This can occur precisely because we understand that nowadays it is common to have access to smartphones, being a visible resource in schools and that make it possible to link this technology to the knowledge of the discipline of art.

When observing a certain image obtained from a photograph, it is possible that students can feel immersed in that scene. And this is one of the great principles of this technology, which allows people to be taken to unexplored scenarios in un-lived moments.

While the camera or the device that will perform the photograph has the only function of automatically recording a certain moment, spectators, as observers of this image, can act as an intermediary guiding this landscape, that is, can analyze, and have completely subjective and individual interpretations.

Flusser (1985) reports that when people observe a certain image, they begin to establish some relationships from the visualization of its elements and to generate a range of interpretations and possibilities. In this way, it is understood that students, when observing an image, will be able to use all their interpretation and subjectivity to carry out these analyses.

Images are “mediations between man and world” (Flusser, 1985, p. 7). This means that individuals, as observers and spectators, have the possibility to expand their knowledge from the meanings of the images, whether in the form of drawing, painting, or photography.

In this sense, as much as spectators cannot admire a work of art in person, they can do so from photographs, as if it was being reproduced. That is, as much as students do not have direct contact with these canvases, they will be able to appreciate their images through photographs and then it may be possible to observe and analyze these artistic movements. This is a strategy that can be used to promote the teaching of art and the cultural expansion of students. This can be done by sharing these images on Instagram. The ideal would be the possibility for the student to have direct contact with the works of art, but that, despite this impossibility, observing the photography allows that even so, several subjective analyses can be carried out.

This is an important tool that helps in artistic expression, since, from it, it is possible for this visual artistic information to reach millions of people around the world, and not only to those who are able to appreciate it in person. In addition, conducting historical research on a particular cultural movement, for example, and setting up exhibitions are excellent ideas for students to understand the dynamics of photographs and paintings.

Freeman (2012) states that the visual element that relates impressionist works and photographs are colors. Both have ideas of dimensions and characteristics such as brightness, saturation, and hue. These colors are capable of provoking countless sensations and feelings from their own interpretations, according to the emotional context of each individual.

According to Fraser and Banks (2007), colors can deeply impact photographs, as they have different meanings that are present in a word, a sentence, images, music or color, and in the combination of these elements. Therefore, artists have used and still use this visual resource to impact society and awaken people's eyes due to personal associations, making color signs more sophisticated.

Bueno (2008) reports that it is also important to work with and encourage observation based on important elements of images and color theory, such as seeking to identify complementary, primary, secondary, warm, cold and other colors in their classifications.

Iavelberg (2003) reports that when students get involved with an artistic work, they do something unprecedented and authorial, leaving their mark. However, educators need to use their role as mediators of teaching and knowledge to value the students' activities and encourage the search for new learning and challenges, always encouraging creativity from different and complementary teaching methods that make it possible to expand the knowledge of students in this artistic field.

Suggesting activities that relate to a specific impressionist painter is an interesting methodology to work with, using the historical and cultural context. Students can search the internet for works to talk about the characteristics of the movement, the main painters, outstanding works, historical context and colors used.

When thinking about the concept of art classes, Barbosa (2008) reports that students must be encouraged to be creative and imaginative and, thus, using the social network can be an interesting assimilation strategy with colors and Impressionism.

Art is part of human history and, therefore, it is not enough just to be in contact with it, it is necessary to be able to experience it in different ways, contem-

plating all its meanings, which are variable from individual to individual. This makes it possible for artistic cultural contexts to be perceived and appreciated from the point of view, abstraction, and subjectivity of the spectator. Thus, the smartphone together with social media can provide the expansion of the methodological possibilities of the artistic theme approached by the teacher, seeking to contemplate different colors and shades.

In one painting, in addition to the meaning that the artist tries to convey, every viewer of the image, like the art educator, has the freedom to submit to a sharp, intuitive, and judgmental look at the painting.

The information from images posted on the Instagram by teachers can search for expressions and characteristics of the impressionist movement, where they can be archived and even highlighted in the profile to promote the engagement of other students to perform similar tasks. This visual archiving will be important so that students have full access to their information for as long as they want and for as many times as necessary. This creates an even more favorable environment for learning and assimilating the artistic knowledge that teachers want students to learn.

Moran (2013) indicates the idea of being the protagonist of one's own involvement and understanding of a given content. Here, the example of research on Impressionism stands out, listing its curiosities, characteristics and other specificities of this cultural and artistic movement.

According to Moran (2013), teachers could ask motivating questions, with challenges for the solutions of the proposed objectives, in social media, such as Instagram, where students could use to learn about impressionism, doing photography activities with reflection, evaluating their own work, engaging in discussions and debates among colleagues. For this, it is also considered the assimilation of the contents discussed and acquired individually and of their own volition. Thus, it will be possible to understand if students actually reached the objective proposed by the activity.

Therefore, it is possible for teachers, as mediators of knowledge of art and Impressionism, to establish specific methodologies and goals that relate this artistic content through the use of Instagram. After understanding these possibilities of steps for the elaboration of the activity, some methods related to the subject could be carried out with the students.

All these approaches will allow teachers to perceive two important requirements regarding the assimilation of knowledge: the understanding of the content and the ability to elaborate and textual expression.

These two elements can be stimulated according to the related contents of Color Theory and Impressionism and, when using Instagram, students will be able to feel more motivated to acquire and expand artistic content, since the platform and the smartphone are part of their everyday life.

Referring again to the issue of the use of technologies and social media, the use of Instagram in this new social scenario could and should be included in the school and educational context to support teachers, making the content more attractive and less monotonous. This can further sharpen the search for knowledge, allowing users to follow other individuals' posts or run their own, with photos, videos or other visuals.

The visual arts educator needs [...] to provide activities related to authors who deal with a historical context, in order to value art and understand how it was created. We should also ask what they thought of the works and what conclusion they had about the re-reading, if they liked it, found it beautiful, etc. The artistic-cultural appropriation of children has its own time and rhythms; occurs as they establish a direct dialogue with different works, activating their collections, affectivity and cognition, enabling multiple looks and senses. And it will be all the more intense the more we play the role of instigating their curiosity and provoking new questions. (Brasil, 2006, p. 26)

Buoro (2003) says that, in a world in which many images are seen, it is necessary to have the notion that awareness related to the interpretation of these images is necessary. In this sense, works of art, for example, are usually only observed by individuals who know little about their meaning and context.

Thus, it is understood that teachers, as mediators of the visual arts, will be able to provide instruments to their students so that they can begin to understand the dimension and importance that these works of art have in the artistic and cultural context, such as Impressionism.

According to Santos (2022a), we are manipulated by the algorithms of social media, and students need to learn to also use them for meaningful and questioning learning, not only worrying about the posts of colleagues and their comments on Instagram. The students' conscience should be free to make their own choices rather than just be unconscious consumers of technologies, because what we have could not show what we are, but to be conscious consumers, where we reflect on today's society.

According to Barbosa and Cunha (2010), a more up-to-date idea of the triangular system mentions the possibility of the "digital triangular system", promoting the dialogue between the observer and certain art from virtual contexts. This is considered a postmodern system that arises after the creation of new technologies and world globalization. It appears from the perspective of critical development obtained from a digital perception, stimulating mental processes.

In this sense of critical learning and seeking to link Impressionism with the Theory of Colors, the use of the smartphone, linked to the sharing of works from this artistic period and subjective perceptions, can be an interesting methodology to study these objects of study, bringing students and educators of technological means that are of common interest and widely used on a daily basis.

INSTAGRAM AND EDUCATION

In the previous topics, we presented social media in general and here we will present how they can help in didactic and pedagogical contexts for education, highlighting Instagram as a tool for publishing and sharing photos related to the discipline of arts.

Souza and Giglio (2015) emphasize that it is possible to evidence a social and cultural transformation of exorbitant sizes from technological advances in a world where we are increasingly surrounded by countless possibilities of technology.

Nowadays, students consume the cyber world, being connected for several hours during the day. In this way, it is necessary to think of ways to take advantage of this time that, in short, is seen as idle, and transform it into a tool that enhances learning.

It is important to question factors that can motivate individuals to adhere to social networks, seeking to understand the intention of their use (Vermelho, Velho and Bertoncetto, 2015).

The use of social media, such as Instagram, has been the subject of investigations and inquiries regarding their possibility of relationship with teaching, promoting discussions in the academic and school scenario regarding their possible inclusions.

The teaching methodologies used by teachers, in this case, need to value the spontaneous knowledge and creativity of students. It is necessary to encourage a critical and reflective education, so that these contents can be absorbed and understood.

As highlighted by Freire (1996), in this case it is necessary to involve “doing and thinking”, that is, theoretical and practical activities should involve the essence of artistic activity, seeking to expand the learning of students and teachers themselves.

In this way, some social media and their possible beneficial links with the educational process were previously pointed out. Now, this article is finally able to reach the main point that will lead to the product of this article: Instagram and its artistic educational potential.

According to Garcia (2017), Instagram (which belongs to Meta) was created in 2010 by the North American Kevin Systrom and the Brazilian Mike Krieger with the main objective of sharing photos, videos, and other visual information with different circles of friends (family, friends, co-workers, etc.).

Social media enable a greater range of human experience and interaction, since they have different means of social communication between people around the world, regardless of economic and social class. Therefore, it is noted that these technologies have become inclusive (Vermelho, Velho and Bertoncetto, 2015).

Instagram can be used on different mobile platforms such as Android and iOS and can reach millions of people around the world (Azevedo, 2015). This social media integrates users from the idea of “followers”, that is, individuals choose which profiles of other subjects they wish to connect to and follow the posts (Coelho, Viegas and Alves, 2017).

In this way, Instagram represents one of the significant elements in the change of this image paradigm, before photographic, currently digital/virtual. And in a way, it merges with patterns prior to its own, through a hybridity of the look, which at the same time is perennial in terms of the memory/remembrance of the individuals who use it as a motor mechanism to generate it, but is also fluid and excessive. In relation to the amount of images it generates on its display. (Azevedo, 2015, p. 143)

This application can provide sociability from online digital contexts that occur through shares, comments and likes on each post made. In addition, having the possibility of hashtags (#), which are commands that group images into the same specific group, can become interesting for users and for making publications that fit into a certain category.

Teachers can value the social bonds that student have in their social media, making it a potential mediator for the activities. This may also be important to suggest collaboration between students and other participants to learn from social media (Santos, 2022b).

Instagram is a virtual platform used by millions of people every day, thus having the possibility of mass views and posts. Among some beneficial possibilities provided by Instagram, it is possible to highlight:

- visual resources: composed of videos, photos, and other posts containing texts, which becomes visually attractive;
- notifications: is a feature that shows in real time any activity related to a given profile, such as: tags by the name of the social media, mentions in publications, etc.;
- location: requires mutual connection with the smartphone's GPS, detecting the location where the individual is at the moment, or the photo can be posted later and a location other than the current one selected;
- stories: instant publications of videos, images and other content, which are available for viewing within 24 hours;
- hashtags: are keywords typed after the pound symbol, represented by "#", used to identify and group similar themes;
- emoji slider: the emoji is a pictogram that uses a figure to represent a certain element. This feature has an intensity bar format that makes it possible to assess how much the profiles that watched the stories liked the publication;
- questions: the feature called "Ask me a question" allows the profile owner to create an open field for other people to ask him/her questions according to the theme chosen. These questions can be answered with texts and/or photos, which are grouped in the profile owner's view list;
- polls: is a combination with the "questions" feature, and allows the profile to add two or more answer options in advance;
- highlights: these are images and videos that can be permanently added to the profile, personalizing it and possibly making it more attractive;
- live streaming: on Instagram, videos are shown in real time.

The use of Instagram can be useful and pleasant and can be an important helper to maximize the experiences and performances of teaching in the classroom, since they can help individuals (students and teachers) to achieve their pedagogical goals.

These social relationships generated by connectivity consist of a new possibility of communication and information, expanding relationships based on a progress that takes place through dialogue and sharing between individuals in this contemporary society. This enables innovations in the field of education (Guimarães, 2018).

Instagram has several utilities that can provide differentiated and more complete methodologies in the educational field, being possible to highlight, mainly, in the context of education:

- Sending of notifications: teachers, if linked to the students' profile, that is, if they are "following them", will be able to send instant messages. To do so, they just need to use the icon in the upper right corner, search for a contact and type the message. This could occur from the creation of groups, adding students. To do so, simply click on the paper plane icon, access the "direct", choose the pencil-shaped icon and select the students who will be part of the group. After that, just click on "chat" so that you can send the notifications.
- Complementary readings: referring to content that can be added to the construction of the works, serving as support for content that can be disseminated by mentors. This may occur, for example, from the publication of texts by the teachers, on their profile or the school's profile, or even in the posting of images. To do this, open the camera icon on Instagram and choose the "text" option. Afterwards, the chosen text can be typed and to finish the publication, just click on the ">" icon.
- Network of doubts and questions: doubts can be answered by students and can be answered according to tools provided by the application itself, such as stories. In stories, for example, when publishing an image and sharing it on Instagram, it is possible that other profiles, when viewing the content, can send instant messages and, in this way, ask questions.
- Registering pedagogical work: students' work can be posted on the Instagram profile, either in stories (which lasts 24 hours), as a photo or even featured on the profile. To create a story, simply choose an image, click on the paper plane icon, choose the option "add post to your story" and send. To post a featured image on the profile, you need to locate the "highlights" option on the profile page and choose photos and/or videos that you want to be saved.
- Content sharing: it is possible to post various content related to a specific theme suggested by teachers, which can be followed through the created profile, as in featured photos, stories, and published photos.

FINAL CONSIDERATIONS

The possibility of interaction provided by social media, such as Instagram, raised questions about traditional methodological approaches within the classroom, both in terms of teacher and student training, since teachers can present new teaching strategies and possibilities. of use to improve the teaching and learning process.

It is possible to understand that the virtual space can help to bring students and teachers closer, being a facilitator of learning, in the same way as it can expand school knowledge more quickly, and can provide space and possibility for debates, discussions, and formalized activities.

It is important to question the factors that can motivate students and teachers to adhere to this communication platform, seeking to understand the intention and potential of its use in the educational field (Vermelho, Velho and Bertonceo, 2015).

From the understanding of these countless possibilities of use of Instagram, it is possible to perceive a possible expansion in its use in teaching, especially with the uses in the classroom, using the smartphone as an educational tool such as photographs taken by students.

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