

THE USE OF PHOTOGRAPHY IN THE TEACHING OF GEOGRAPHY, IN REMOTE TIMES.

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ABSTRACT:

The pandemic situation established in 2020 caused the state of Minas Gerais, through the State Department of Education (SEE), to enact the suspension of face-to-face classes in March 2020, which lasted until the second half of 2021, as educational institutions began to operate in a hybrid manner and, sequentially, in person. In this context, education professionals had to adapt to the common use of Information and Communication Technologies and emergency instruments developed by SEE-MG, namely: the Conexão Escola application, the Tutored Study Plans (PET's), and the TV channel "Se liga na educação". In view of this, at José Lourenço de Freitas State School, an attempt was made to supplement the teaching-learning process of students through extracurricular projects, such as the "Em Casa" Photo Contest. It is inferred that the aforementioned sought to reveal the everyday reality, taking into account an appropriate and known space to the students, that is, the domestic space. Therefore, the photographs and descriptions taken by the undergraduates were sent to the Instagram "PIBID-UFV Geografia" (@pibidgeoufv), in which the entries were evaluated and the winners announced. In this sense, it is believed that the rich content of the project has not been fully explored by those involved, so it is necessary to return to the central points of the "Em Casa" Contest and reveal how the photos produced by the José Lourenço de Freitas State School students could come to favor the appropriation of elementary concepts to the teaching of geography, above all, of physical-natural themes.

KEYWORDS: PIBID; School; Landscape; Photography and Geography.

O USO DA FOTOGRAFIA NO ENSINO DE GEOGRAFIA, EM TEMPOS REMOTOS

RESUMO: A situação pandêmica instaurada no ano de 2020, fez com que o estado de Minas Gerais, por intermédio da Secretaria de Estadual de Educação (SEE), promulgasse a suspensão das aulas presenciais em março de 2020, o que vigorou até o segundo semestre de 2021, posto que as instituições de ensino passaram a operar em caráter híbrido e, sequencialmente, de forma presencial. Nesse contexto, os profissionais da educação tiveram de se adaptar a corriqueira utilização das Tecnologias de Informação e Comunicação e dos instrumentos emergencialmente elaborados pela SEE-MG, a saber: o aplicativo Conexão Escola, os Planos de Estudo Tutorados (PET's) e o programa de TV "Se Liga na Educação". À vista disso, na E.E José Lourenço de Freitas, se buscou suplementar o processo de ensino-aprendizagem dos estudantes através de projetos extracurriculares, a exemplo do Concurso de Fotografias "Em Casa". Infere-se que o referido buscava revelar a realidade cotidiana, levando em consideração um espaço apropriado e conhecido pelos discentes, ou seja, o espaço doméstico. Assim sendo, as fotografias e descrições alçadas pelos graduandos foram encaminhadas para o instagram "PIBID-UFV Geografia" (@pibidgeoufv), onde ocorreu a avaliação das inscrições e a divulgação dos ganhadores. Por

consequente, acredita-se que a riqueza de conteúdo do projeto não tenha sido completamente explorada pelos envolvidos, assim, se faz necessário retomar os pontos centrais do Concurso “Em Casa” e desvelar de que forma as fotos produzidas pelos educandos da E.E José Lourenço de Freitas poderiam vir a favorecer a apropriação de conceitos elementares ao ensino de geografia, sobretudo, das temáticas físico-naturais.

PALAVRAS-CHAVE: PIBID; Escola; Paisagem; Fotografia e Geografia.

INTRODUCTION

The Institutional Scholarship Program for Teaching Initiation (PIBID), under the responsibility of the Coordination for the Improvement of Higher Education Personnel (CAPES), has been part of the reality of the Geography course at the Federal University of Viçosa (UFV), since its first public notice in the year 2000. Thus, as a public policy for valuing undergraduate courses in Brazil, it has achieved its initial objectives, regarding the improvement of the teacher training process in a world that is rapidly transforming, globalizing, and accentuating its contradictions. (AMBROSETTI *et al.*, 2013).

Thus, the School and the Teaching of Geography have assumed multiple tasks. They are going beyond educational actions, advancing to the reading of the world and the interpretation of geographic space (CAVALCANTI, 2019). Furthermore, it should be noted that this only develops when the educational process develops, from the construction of bonds, which allow the integration of the student/educator, seeking to achieve learning through scientific knowledge, stimulation of the look and the curiosity of the students to open themselves to knowledge. (LIBÂNEO, 2013). However, it is inferred that students, when they enter a world that goes through complex and successive socio-economic, technological, political, etc. They are directed to the school environment full of agitation and expectations, insofar as, in most cases, educational institutions present themselves as the space of discipline, study and silence, not being pleasant and motivating in the eyes of students. (SANTOS; CHIAPETTI, 2002).

Considering a globalized world, in which these environmental, economic, political, and social problems coalesce and worsen, there is a need for them to gain greater visibility and begin to be understood and analyzed by students, especially with regard to reflections within the teaching of geography. Nonetheless, a new scenario was imposed on students from basic schools in Brazil during this period. Diseases have also become worldwide. The Covid-19 pandemic has become the agenda of Brazilian educational institutions, which have come to live with something that was no longer expressed in books but affected them directly, preventing the mobility of people across regions, places, and streets.

And in the school context, the remote environment or distance education has become an unequal reality for most students, to the extent that not all students were able to access cyberspace in a way that they could have access to information. And this reality recalls the question posed by Callai (2001), when asked in the title of his work: Geography and school: does geography change? Does teaching change?

Furthermore, in remote education, some schools ended up creating their own teaching platforms and/or using different communication channels, in addition, others ended up transforming *WhatsApp*, the school website and institutional email, into an apparatus for interaction between teachers and students to provide activities, classes, and guidance to

young students. A reality that the PIBID-Geography of the Federal University of Viçosa (UFV), had to face during the Covid-19 Pandemic, which hampered the development of the projected plans.

As a result, the group of Geography students and the supervisor stopped looking for new teaching instruments, and all alternatives remained in the perspective of remote emergency teaching, developed in the period from October 15, 2020, until April 1, 2022, at the José Lourenço de Freitas State School, located in the Viçosa district of São José do Triunfo (“Fundão”). That said, it is a matter of fact that, due to the spread of Covid-19, the action of Pibidians was substantially reduced, so that they were limited to attending and removing students' doubts on *Whatsapp*, recording video classes, and their publication on the *Youtube* “PIBID UFV - Geografia”, aiming to deepen the contents brought in a decontextualized and simplified way by the Tutored Study Plans, and, finally, the creation of handouts and evaluative activities to be printed and provided by the educational institution for students without internet access.

Moreover, it is necessary to point out that the José Lourenço de Freitas State School (Image 1) is located in a region where socioeconomic inequality is highlighted, in such a way, that there were countless times when the Pibidians could not monitor or teach synchronous classes on the *Google Meet*, due to the absence of technological devices and stable internet on the part of students and their families, thus, I return to the reflections of Cury (2002), showing that the distribution of wealth in the country is the determining aspect of students' access and permanence at school, since, when dealing with the situation imposed by the Covid-19 pandemic, those who cannot afford the costs of internet services or the purchase of cell phones and computers will be facing the rigid reality of digital exclusion in the technical-scientific-informational era and the expropriation of rights, since Art. 205 of the Brazilian Federal Constitution of 1988 deals with education as a right of all and duty of the State and the family, aiming at the development of the person, their preparation for the exercise of citizenship, and their qualification for work, which was not likely to be achieved only by offering material emptied of criticality, content and of connection with reality.



Image 1: José Lourenço de Freitas State School

Photography by Roberta de Melo Figueiredo (Supervisor PIBID-Geografia-UFV), 2021.

As a result, PIBID-Geography has returned to providing training activities, in addition to traditional didactic- pedagogical practices, highlighting the construction of the Padlet Mural “Mineiridade em Foco”, in order to commemorate the 300th anniversary of the

state of Minas Gerais; the project "Biografias", which premiered on the May, 29th "Geographer's Day", recalling the trajectory and contributions of the main Geography professionals in our country, Brazil.

There was also the creation of a documentary, in partnership with colleagues from the pedagogical residency, about the "Congado in São José do Triunfo", a district where the largest part of our students, which was launched at the IX Interdisciplinary Dialogues in November 2021, whose theme was about the challenges of teacher training and the new High School, promoted by the UFV's Geography Teaching Laboratory and the Department of Geography. The documentary video is available on the *YouTube* of PIBID-Geography-UFV (<https://www.youtube.com/watch?v=p_80PMxHpww>). In addition, it was possible to present a mini-course on "Gamification in Geography Teaching" for undergraduate students interested in the subject and, finally, approaching the focus of this work, it is about the fact of the creation and execution of a Photo Contest, focusing on the space in which students' lives are built.

Further on, according to Mussoi and Santos (2008), photography presents itself as a necessary didactic tool, since it can contribute to the formation of basic geographic concepts and to the understanding of socio-spatial relationships since they would tend to make the students desire to learn through visual language. In this context, what guided the planning of the "Em Casa" Photo Contest was the need to start with a reference that is common to all students – their home, their bedroom, their kitchen, their backyard, etc. – giving them the opportunity to capture, through the lens of their mobile devices, what most caught their attention, so we aimed not to limit the creative and innovative character of children and adolescents at the school where we worked.

In addition, in order for the students' registrations to be validated, it proved to be fully necessary for them to pay attention to the creation of a "description" that explained the reasons behind the shared photography, since, according to Callai (2005), the places are full of stories, showing themselves as the result of the intervention of people, groups and the relationship between these and nature. Hence, it would be essential that the pupils - during the term of the project - could read the space, and the appearance of the landscapes, in addition to developing the ability to interpret the meanings contained in them.

Although there are about 203 students regularly enrolled in the José Lourenço de Freitas State School, there were very few of them truly interested in the activity. The contest was not mandatory, however, the regent geography teacher (also in the capacity of supervisor of PIBID) came to award 5 points to those who made the registration, in addition, to the first and second place Middle and High School would be rewarded for garnering a large number of "likes". The situation will be taken up again in the following topic.

Finally, the photographs taken during the project could have enjoyed greater and better use, since it is known the importance and wealth of information contained in working with photographs, especially in basic education. Despite this, the photographs were limited to the *Instagram* @pibidgeoufv, not being commented on during geography classes and/or attached to any diagnostic, formative, and summative activity of that discipline. Therefore, with the intention of benefiting from the material collected with difficulty in the second half of 2021, there was an initiative to portray the planning, execution, and closing of the photo contest, as well as, reflected in this text on some of the photos posted and how they could be addressed in a sequence of classes.

THE PHOTOGRAPHY CONTEST

The photography project began to be planned in January 2021, during this period there were discussions about possible themes, forms of publication, and the award for those who were interested in participating in the competition. It is indicated that, firstly, the scholarship holders thought about themes related to the Material and Intangible Heritage of the city of Viçosa, using tourist attractions, events, regional festivals, religion, and gastronomy. Another possibility raised was to portray the physical-natural components of the place of living.

Furthermore, it was thought about the perspective of approaching, through photographs, the positive and negative aspects of globalization, highlighting urban transformations, social inequality, the reduction of distances through telecommunications, and the contemporary environmental crisis - aiming to the construction of environmental ethics from the initial grades of basic education. In addition, the debate on aesthetics was present, after all, when working with the idea that the concept of beauty/ugliness would appear as subjective and conditioned by aspects linked to culture, history, and the place of living, there would be the feasibility of addressing the issue of low self-esteem and insecurity – a problem that affects pre-teens and young adults at the school.

However, due to the Covid-19 pandemic and the municipality's biosecurity protocol, the coordinator, the teacher, and the PIBIDIANS did not feel comfortable and calm in sending the students to take pictures in spaces beyond their homes, since there would be the possibility that they would gather - without masks - in certain parts of the city and if intercepted claimed to be complying with school obligations (which would compromise the school and the entire faculty), in addition, students could visit unstable parts and dangerous areas of the district, whether to photograph ravines (with the possibility of slipping and getting hurt), rivers, areas of dense vegetation, or areas where robberies are commonplace and “bocas de fumo” (drug sales point) are concentrated.

Thus, there was a consensus that the theme "Em Casa" would ensure the well-being of the pupils and encourage them to observe and describe different spaces, preparing them to formulate their own considerations on a given subject, with the possibility that they would solve these questions through their reflections and using photography as a mediation resource (FERNANDES *et al.*, 2021; CALAZANS *et al.*, 2022).

In view of this, the orientation would be that the students, from the sixth year of middle school to the twelfth year of high school (senior year), capture through the lens of their cameras the singularities of their daily family life, the people with whom they live routinely, their pets, the infrastructure of their homes, the furniture and plants scattered around the environment, the domestic activities carried out, the hours of study, their moments of leisure inside or outside the house, etc. Furthermore, it was decided that students could submit 1 to 9 photographs in the application form, in addition to having to describe them succinctly (no more than 500 characters), if they wished to participate.

The platform chosen for sharing the project was *Instagram*, so a profile was created (@pibidgeoufv) in which the photographs were hosted in carousel format (several images in a single post). The reason that triggered the selection of this social network was the possibility of having access to the number of likes and comments on each of the publications since we decided to award two high school and two middle school students with the most pictures Liked, thus, they had to take responsibility for the dissemination

of their own posts to their family, friends, acquaintances, among others, in order to obtain the greatest possible engagement.

Regarding the award (Image 2), the Geography Teacher massively announced that all those who signed up for the Photo Contest would receive a score referring to the complementary activities of the third quarter, therefore, 5 points. Moreover, funds were raised for the acquisition of gifts for the first two and two second places, after all, the award was given by the segment of basic education (Middle and High School). That said, it is discussed that the most liked photos from Middle School and High School received a *Headset Gamer* each, while the second most liked photos received a basket of homemade goodies from local producers.

Therefore, the disclosure of the Contest was made on *Whatsapp* for each class of the middle and high school, in addition, a short video was shared on the *YouTube channel* "PIBID UFV - Geografia" helping pupils in the filling process of the Application Form. They had about five weeks to send the photos and descriptions, so the deadline was from 06/07/2021 to 07/14/2021.



Image 2: Prize for the “Em Casa” Photography Contest.
The authors, 2021.

As already discussed, expectations regarding this project were very high, as it was believed that students were bored with the practice of traditional teaching, with lectures via *Google Meet* and *YouTube* little accessed by pupils and the Tutored Study Plans formed in the copying and reproduction of knowledge of geography, therefore, as discussed in Fialho (2014), the didactic manuals (and, in this case, focused on the PET's), do not present themselves as totally disposable and/ or bad, however, they should not be exposed as the only orientation, after all, they conform as teaching instruments and not as commanders of the pedagogical process. In this sense, the author defends the need to use other languages, such as literature, cinema, cartoons, fieldwork, theater, and photography itself. (Ibid, 2014).

Even so, the activity had a summative character for the third quarter and the act of winning or losing was disconnected from the luck factor – it depended solely on the movement in social networks and engagement in publications. In this context, it is indicated that, in a school with more than 200 students, there were about 21 registrations (even though the teacher and the Pibidians daily encouraged participation in *Whatsapp* and private chats).

The 21 publications had about 108 different photographs, and those of "landscapes" were the most highlighted by the students. They shared, numerous, images of the life of their homes, being these for the sky, the community of São José do Triunfo, the coffee plantations, trees, etc., positioning all this heterogeneity within the same concept (landscape).

Furthermore, most of the captions were succinct and did not bring enough impressions to explain the reason a particular photograph has been captured by the student. Therefore, Frasson's (2021) reflection is addressed, that it is because of the multiple possibilities that the image offers for research, discovery, and multiple interpretations, that make it fascinating.

Hence, it is assumed that the students of José Lourenço de Freitas State School had analyzed and discussed each of the photographs with less parsimony, that is, that they had overcome the barrier of what is visible, leaning over the also about the invisible aspects of photography, provoking more questions (than certainties) in those who read the final product.

What was said in Image 3 is exemplified. The reference was captured by a sixth-year middle school student and had the word "Nature" as a description. In the item it is possible to visualize the separation between supposedly "wild" species – behind the wooden fence – planted directly on the ground and that grow without direction or barriers. The orchid, in turn, occupies the central position of the photograph, and, compared to the other plants, is positioned in its own vase (and it is likely that it receives ordinary care).

In this context, it is possible that the student interprets everything that is "green" as nature or, even if, that he despises the whole scenario in the surroundings and only calls what is pleasant to the eyes (orchid) "Nature", thus, the photographer ended up expressly sparing words in the process of approaching his ideas and feelings, making the photo only aesthetically pleasing and with little meaning for the one who glimpses it.



Image 3: “Nature”.

Photo by student Filipe Silva (Class: 610), 2021.

Consequently, it is discussed that the evaluation period for the images ended on 08/05/2021, with an accumulation of more than 100 followers, 923 likes, and 58 comments on the PIBID-UFV Geography page. Middle students, especially the sixth-year class, were more engaged and participatory, and they were responsible for garnering more than 757 likes.

Thus, two sixth-year students from middle school, one eleventh-year (junior year), and one twelfth-year (senior year) of high school were awarded. These individuals had to go to the school to be congratulated by the principal and receive their respective gifts.

In view of this, it is confessed that the “Em Casa” Photo Contest was completed at the moment the photos of the winners were posted on the *Instagram*, and there was no request for *feedback* from the students and/or the adoption of any of these photos to deal with elementary concepts of geography, like the concept of Nature, which was expressed earlier.

Hence, it was sought to revisit and examine some of the photographs and descriptions made available by the pupils, so that they could be used as a pedagogical tool (LIMA *et al.*, 2018) in some themes of school geography - Brazilian Agrarian Space and the Urbanization (MEUER; SPIRONELLO, 2020) – and applied in the context of face-to-face classes.

REFLECTIONS ON THE USE OF PHOTOS IN THE CLASSROOM

According to Holgado and Rosa (2011), the character of photography should not be limited to its ability to illustrate, after all, these resources allow the unveiling of new contents and the insertion of the spectator into the "inside" of the text. Therefore, Freisleben and Kaercher (2016) defend the fact that photographic documents are exposed as a non-verbal historical source, which brings together their own language, imagery

messages, and a polysemic character (which admits multiple interpretations). In this sense, the photos should be studied taking into account their historical, cultural, and social *status quo*, since they have the ability to expand the dialogue between the diversity of subjects.

Furthermore, the existence of a "photogeography" is inferred, which, in line with Nascimento and Steinke (2018), would prove to be the link between Photography and Geography, creating a photographic language (NUNES, 2017). So that there would be an interrelation between the dimensions of the real (concrete) and the imaginary, of what becomes visible and invisible, providing the appearance of unlimited perceptions and interpretations, these being configured as antagonistic, critical, complementary, reflective, etc.

Freisleben and Kaercher (2016) argue that the photographic records that make up the geographic processes allow the gaze of the one who captures a fraction of reality (and of those who later read it) to be able to look into the continuous environmental changes, social and historical, that occur in the geographic space, in such a way, they are directed to instigate diverse interpretations and to welcome the construction of an individualistic speech of the recorded phenomena and landscapes.

Regarding the use of photographs in the school environment, it is explained that in the technical-scientific-informational era, an expressive portion of humanity finds itself being routinely bombarded by images of the most disparate natures, these ranging from affective and personal to appealing and advertising messages. In view of this, it is necessary to encourage critical, meaningful, and intentional analysis of the images that are placed in the daily lives of students of basic education.

After all, according to Callai (2005), it is essential that they become able to read the world of life, space, and landscapes, understanding that such constructs are made as to the result of living in a community, of subjects in the continuous search for survival and the satisfaction of their needs.

Sequentially, in the light of the bibliographic review, it was sought to revisit the photographs and texts sent by the students during the "Em Casa" Photo Contest and match them to the contents of school geography that are daily addressed in classrooms of Brazilian educational institutions.

In this context, it is indicated that in most of the photos sent there was the framing of the sky at different times of the day, in addition, photos of domestic activities, animals, family members, plants, and the students themselves were captured, which makes that we can imagine that they ended up recording what they consider truly beautiful – calling them "landscape" in the process – or important for their constitution as thinking beings.

From this, a possible approach in the classroom would be to expose these "landscapes", questioning their similarities and differences through their constitutive elements and the possible reasons that led them to associate them with this concept. In contrast to the notion that the geography teachers tend to show many images in the classroom, however, they rarely ask their students what they are capable of visualizing. (NOVAES, 2011).

It is known that the pupils, at the highlighted moment, are guided by common sense, so that they treat the landscape as everything that is seen and/or everything that is pleasant to the eyes, discarding the historicity of the phenomena and the social relations contained in it – invisible aspects – in their analysis. Therefore, it is up to the teachers to refine the

view that their students have about the landscape, so that the notion that reading the world precedes reading the word is asserted, in addition to having the influence of the life experience of the reader. (FREIRE, 1983).

Moreover, there is an opening for the teacher to question whether every landscape is explained as "natural" or if there is the coexistence of "artificial" and/or "human" landscapes since there were numerous photographs called "landscape" that they only focused on physical and natural aspects (FIALHO, 2008), such as hydrography, soil, types of weather and vegetation, recorded by the students. That said, it would be possible for the educator to deal with the world and its places – its artificial and natural landscapes – while using other photographs in order to give concreteness to their narrative. (NOVAES, 2011).

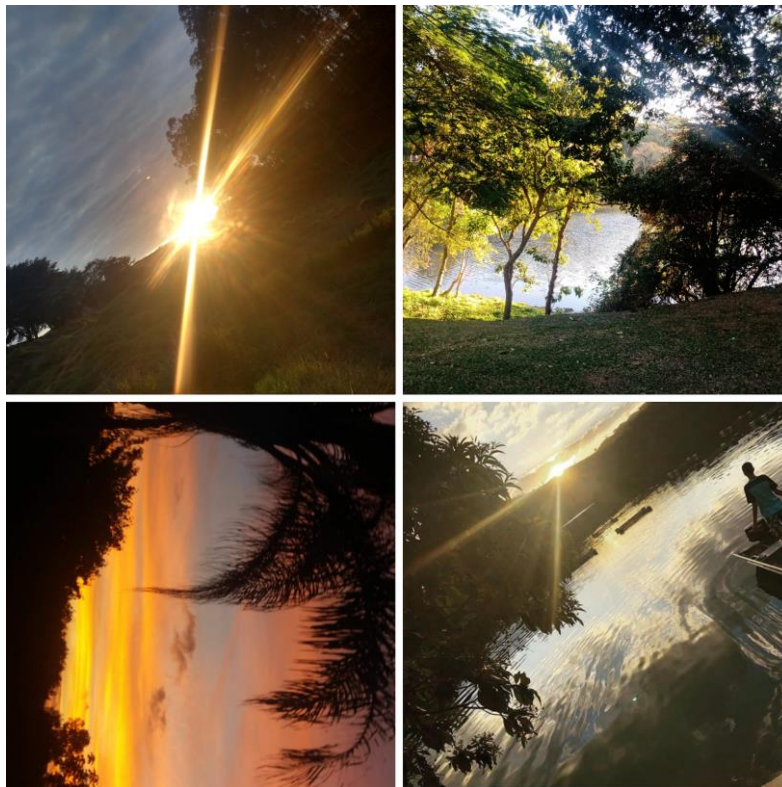


Image 4: Landscape.

Photographs by the students Nara Luiza (Class: 710), Maria dos Santos (Class: 710), Nathammy Dias (Class: 310), and Thiago Salatiel (Class: 210), 2021.

In addition to the photos of everyday life and landscapes, it was possible to highlight three publications that would fit in, in Geography classes on the agrarian space and urban expansion, so that the understanding of these themes would come from the subjects themselves, that is, the aforementioned would learn the content of geographic science from their life, family, school, street, neighborhood, city, and so on. (CALLAI, 2005).

From that, it is initially exposed the photograph captured by a seventh-year middle school student; in this one, it is possible to visualize the panoramic view of the Viçosa district of São José do Triunfo, thus, the distribution of multiple houses with different structures and sizes is undertaken, in addition, what ends up capturing the attention of the spectator is

that one of the houses focused is located in a lightly vegetated hillside area, generating the question of whether or not this is an area at risk for landslides.

Thus, when adopting photography in the school environment, aiming to promote awareness and curiosity, the teacher should be able to encourage the student to have a critical position in relation to what is visualized, encouraging them to question the visible elements, but also the context that triggered its production. (RAMOS; AGUIAR, 2016).



Image 5: Urban Area of São José do Triunfo, Viçosa, Minas Gerais.
Photo by student Maria Clara Santana (Class: 710), 2021.

In this way, students need to pay attention to the apparent contrasts in the photograph, such as the fact that the most preserved buildings are in the central part of the district, while the more degraded dwellings are found in the hinterlands. Furthermore, one could approach "self-construction" and the allocation of housing in areas considered to be at risk, processes that are recurrent in most Brazilian cities.

As the photo is not just what is exacerbated, it would be possible for the educator to guide the students to a discussion about social issues that are not seen, highlighting the problems of crime, drug trafficking, and violence, as well as the memory of place, as discussed by Monego and Guarnieri (2012).

Nevertheless, it would be possible for there to be an approach to the access and efficiency of public policies for garbage collection and recycling, basic sanitation, sewage treatment,

pest control, etc., in São José do Triunfo, since students and their families reside in the region.

Another photograph of the “Em Casa” contest, which ended up raising more questions than certainties, was captured by a tenth-year high school student (sophomore year), with the description of the sentence: “A top of a hill with coffee plantations and down there the whole community”.



Image 6: Coffee and eucalyptus monoculture.

Photo by student Fernanda Medeiros (Class: 110), 2021.

It can be seen that the coffee monoculture area is far from the urban center, as seen in the previous image, in addition, many of the houses are anchored on sloping slopes and with sparse vegetation cover (which may collapse in episodes of extreme rainfall).

In the upper part of the photograph, we can see the existence of planted forests (eucalyptus) for logging. Finally, it is possible to visualize the carving of the "half-oranges" and the acceleration of the formation of gullies. None of these observations were present in the student's analysis, so it becomes expressively necessary for the geography teacher to act in the position of a "guide" responsible for helping students to become familiar with the new environment, showing things that otherwise could go unnoticed. (FREISLEBEN; KAERCHER, 2016).

In this sense, a single photograph could help to explain different topics, namely: the expansion of rural and urban environments in Brazil, the expansion of areas dedicated to the planting of monocultures, especially coffee and eucalyptus, and the importance of such crops for maintaining economic stability and generating jobs in the district, the process of destabilizing ecosystems and environmental degradation through inadequate management, among other possibilities.

In this context, it is evident that the regent teacher and the Pibidians could have performed a more robust work regarding the development of perception, called "Sensitive Observation" by Fialho (2014) so that the exercise of interpretation and analysis of the intrinsic importance of the disposition of physical and human objects in the geographical

space could be motivated by them to the students of José Lourenço de Freitas State School.

Subsequently, the photography project also made it possible for students living in areas far from urban centers to express their perceptions about their place of living. This was the case of a student in the sixth year of middle school, the son of family farmers and fairgrounds, who lives in the rural area of the district of São José do Triunfo. In the description of his publication, he made it clear that the farm is where his family earns money for their livelihood. In addition, he exposes the existence of a pond from which his parents take fish and from where the water is collected for irrigation.

In view of this, the aim was to break with the ideals of observation, description, and measurement of observable elements, as seen in the traditional teaching of geography, primarily mnemonic, encyclopedic, and without daily application. In this way, the student was taken as the center of pedagogical activities and their living environment as teaching content, reaching a more regionalist and questioning education. (ESTEVES, 2018).

The student's photos could be used by the teacher together with the previous image, aiming to list the main contrasts between Family Agriculture and Export Agriculture. It is made explicit, for example, the diversity of products contained in the photographs of the sixth year student; fruit trees, chives, cabbage, flowers, and corn, were some of the species that we were able to identify, while, in the photograph of the student of the tenth year of high school (sophomore year), only coffee and eucalyptus are present.



Image 7: Rural area of São José do Triunfo, Viçosa, Minas Gerais.

Photo by student Gustavo Bernardes (610), 2021.

In this sense, it is permissible for the teacher to discuss the role of family farming in supplying most Brazilian homes. The issue of disparity between the size of the properties could also be indicated, since, in Fernanda's image, we visualize extensive areas destined

to a single agricultural genre, in Gustavo's photograph, in turn, we have a greater variety of foodstuffs, however, occupying a minimal fraction of space, which is a reality that spreads throughout the country.

That said, this is an invisible aspect to most eyes, but it should be paid attention to in a school environment, with the purpose of spreading the perception that the reading of photos tends to offer ways for them to coexist, in an environment managed by the educator, a plurality of ideas and ideologies. (LITZ, 2009).

In summary, it is believed that if the photos had been taken up in a virtual classroom at a time after the Photography contest, the assimilation of concepts such as "Nature", "Landscape" and even contents such as the Brazilian countryside and urbanization would have given in a more fruitful and meaningful way.

However, it must be ratified that the situation of the Covid-19 pandemic had come to imply the emergence of numerous barriers - mentioned at the beginning of the text - that prevented us from contacting our students weekly - who were solely occupied, for almost 2 years, by the Plano of Tutored Study.

In this context, it is assumed that during the term of remote teaching there was a deepening of the traditional practice of teaching geography, after all, the teaching-learning process was drastically reduced to the memorization of content, these not tied to the other constituent elements of geographic science. (SANTOS; CHIAPETTI, 2002).

Therefore, it is hoped that the same photographs can be used at a later time, as they allow the learner to interact directly with their object of knowledge (place of experience/photographs), making the teaching of geographic content become more attractive, and critical, creative and pleasurable. (Ibid, 2002). In addition, it is hoped that the "Em Casa" Photo Contest can inspire the emergence of other initiatives that appropriate photography as a didactic resource capable of favoring the reading of the world.

FINAL CONSIDERATIONS

In general terms, it is advocated that, like Borges et.al (2010), we agree with the idea that photography is expressed as a resource that can be inserted into the school's daily life in the most diverse ways, presenting high versatility and molding itself according to the needs of each educator and students in different age groups. "Em Casa" Photo Contest had a common theme "the domestic space", however, as they are subjects of different ages and interests, the photographs obtained were the most heterogeneous possible.

Therefore, the teacher could take advantage of a photograph published by the sixth year middle school pupil and use it to explain the Countryside-City relationship in the twelfth year of high school (senior year), in addition, a publication on urbanization, carried out by a student of the seventh year, could be analyzed and discussed by students enrolled in the eleventh-year of high school (junior year), and so on.

Furthermore, as it is a low-cost instrument of great value in terms of the assimilation of concepts and the formation of conscious and transforming individuals, it is necessary to remember that no document is presented in a neutral way, not being an absolute expression of the truth and/or a faithful capture of reality.

Hence, the geography teachers must be clear about the objectives to be achieved from the selection of certain images for didactic use, knowing the people who created them, the

techniques and equipment used, the socio-historical-temporal context, and the motivations that triggered their development. Finally, it is not enough for professors and students to focus only on what is wide open in the image, it is necessary for those referred to pay attention to the subjective and invisible aspects and relate them to the knowledge of geographical science.

In conclusion, it is noted that the Photo Contest was exposed as an emergency didactic-pedagogical practice adopted in the midst of the chaos created by the Covid-19 pandemic since it was believed that the images would show themselves in a way more attractive and informative than the texts linked via *Whatsapp* by the Geography Pibidians. However, as expressed by Ramos *et al.* (2016), photographs should be read just like maps, in order to provide as much information as possible about a topic or to make comparisons. In this regard, the "Em Casa" project proved to be flawed, since the students did not pay attention to the need to explain the interests and motivations that led them to capture a certain image, even so, the fact that the photos had not been taken up in the theoretical, practical, or evaluative exercises of the discipline had also compromised their potential as a didactic tool.

In view of this, it is hoped that, through this reflection, the photographs coined by the students of the José Lourenço de Freitas State School can be revisited in the context of face-to-face classes, given that, when educators, when starting from the reading of images corresponding to the concrete experience of the students, they will be expanding their ability to "learn to think about space", therefore, they will be developing geographic reasoning, incorporating skills and building new concepts.

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