

# Teoria etnoconstitutiva de currículo e ativismo visual de estudantes: interfaces teórico metodológicas a partir da experiência visual

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## Resumo

Este artigo apresenta uma proposta de debate epistemológico a partir dos estudos do campo do Currículo e da Cultura Visual. Para isso, apresentaremos as relações dialógicas entre a Teoria Etnoconstitutiva de Currículo (MACEDO, 2017) a partir dos conceitos de *atos de currículo*, *atores e atrizes curriculantes* e *autonomia e autorização curricular* através do ativismo visual nas “mídias de reexistência” de estudantes brasileiros. Compreendemos Currículo como campo de disputas e referenciais que norteiam a formação de sujeitos na eleição de saberes considerados significativos para determinado grupo, em determinada realidade. Esse artigo sugere que o Currículo deve ser pautado em pressupostos de liberdade, inclusão, diversidade e diferença, para a conFigureção de uma formação em que todas as manifestações culturais do indivíduo sejam garantidas e acolhidas, sobretudo aquelas que tem na experiência com a imagem, práxis pedagógica potencial de subjetividades e aprendizagens significativas.

**Palavras-chave:** Atos de currículo. Etnométodos. Visualidades.

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# **Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience**

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## **Abstract**

This article presents a proposal for an epistemological debate based on studies in the field of Curriculum and Visual Culture. For this, we will present the dialogic relationships in the Ethnoconstitutive Theory of Curriculum (MACEDO, 2017) through the concepts of curriculum acts, curricula stakeholders and curricular autonomy and authorization through visual activism in the “reexistence media” of Brazilian students. We understand Curriculum as a field of disputes and references that guide the formation of subjects in the combination of knowledge considered significant for a given group, in a given reality. This article suggests that the Curriculum should be based on assumptions of freedom, inclusion, diversity and difference, for the conFiguretion of a formation in which all cultural manifestations of the individual are guaranteed and welcomed, especially those related to the experience with the image, potential pedagogical praxis of subjectivities and meaningful learning.

**Keywords:** Curriculum Acts. Ethnomethods. Visuality

# **Teoría etnoconstitutiva del currículo y activismo visual de los estudiantes: interfaces teórico-metodológicas a partir de la experiencia visual**

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## **Resumen**

Este artículo presenta una propuesta de debate epistemológico a partir de estudios en el campo del Currículo y la Cultura Visual. Para ello, presentaremos las relaciones dialógicas entre la Teoría Etnoconstitutiva del Currículo (MACEDO, 2017) a partir de los conceptos de actos curriculares, actores y actrices curriculares y autonomía curricular y autorización a través del activismo visual en los “medios de reexistencia” de estudiantes brasileños. Comprendemos el Currículo como un campo de disputas y referentes que orientan la formación de los sujetos en la elección de saberes considerados significativos para un determinado grupo, en una determinada realidad. Este artículo sugiere que el Currículo debe basarse en supuestos de libertad, inclusión, diversidad y diferencia, para la conFigureción de una formación en la que se garanticen y acojan todas las manifestaciones culturales del individuo, especialmente aquellas que tienen en la experiencia con la imagen, potencialidad pedagógica de la praxis de las subjetividades y del aprendizaje significativo.

**Palabras clave:** Actos Curriculares. Etnométricos. Visualidad.

## **The Ethno-constitutive Theory of Curriculum (ECTC): An Action Theory in Dialogue with Visual Culture.**

To begin our discussions about the ECTC and the field of Visual Culture, it is necessary to revisit the historical development of its conception. Formacce - the research group in Curriculum and Formation, affiliated with the Graduate Program in Education at the Federal University of Bahia, has been engaged in curriculum-related activities for many years. These activities are driven by localized and contextualized demands within the needs and realities of groups interested in education. Engaged in dialogical and dialectical issues through ethnomethods, they conceive investigations from an intercritical perspective, recognizing the curriculum as an implicated and implicating space, ontological, representational, and perspectival. They develop activities not only "for" but substantially "with others".

In this way, the ECTC is conceived from the experiences of this formative school, recognizing that "theory is, in reality, a form of practice, a discursive practice tensioned by other practices (...) in a creative tension with its objects of analysis." (MACEDO, 2017, p.3). Thus, this theoretical lens allows for the inclusion of issues not only concerning Visual Culture but also those relevant to multicultural realities. It acknowledges and asserts that there is no dichotomy as commonly claimed between theory and practice, as we act theoretically in our relationship with the world and with others in implicated processes, where interventions aim for qualitative, propositional, and pertinent transformations, in a constant creation and formative action that is inclusive and culturally contextualized (MACEDO, 2017).

It is important to assert that the ECTC readily assumes an ethnomethodological commitment in thinking and doing curriculum when it recognizes that "from the dialogicity between new ethnosciences and established disciplinary fields, novelties can emerge from the various 'ecumenisms' that arise from emancipatory epistemological experiences." (MACEDO, 2017, p.44). In this sense, the ECTC provides other spaces for the clinical listening of voices that are central to the curriculum conception this study assumes, as it dialogues with Morin (2000),

A theory is not knowledge; it enables knowledge. A theory is not an arrival; it is the possibility of a departure. A theory is not a solution; it is the possibility of addressing a problem. In other words, a theory only fulfills its cognitive role, only comes to life with the full engagement of the subject's mental activity. It is this intervention of the subject that gives the term "method" its indispensable role. (MORIN, 2000, p.335)

Recognizing individuals as capable of intervening in their lives and realities, the ECTC tells us that those involved in their formation become authors of their processes, understanding their space-times, the power relations entangled in this context, and their capacity for individual and collective negotiation in spaces of difference. They are not, therefore, "cultural imbeciles" (GARFINKEL, 1976). They are lives intersected by desires, passions, spiritualities, and other characteristics inherent to us as human beings, full of contradictions, anxieties, and issues, but above all, subjects of interpretation and meaning-making. In this sense, the ECTC recognizes the curriculum as an infinite practice of cultural "conversations," potentially implicated in formative inventions of a heuristic and ethno-constitutive nature.

However, it is important to point out that the theoretical-ethno perspective of the ECTC gains a sense of transversality, in the sense of highlighting difference and diversity as central points of dialogue. The curriculum is viewed from an inclusion perspective where ethnomethods, developed and matured by its curriculum actors, intersect realities in what touches them in their formation, beyond the conventional or the "desirable".

The transversal nature presented by the ECTC reveals a multireferential empirical stance that we consider important to note. We start from the premise that this study, like any issue involving the field of Education, presents this perspective due to the complex nature of its practices, experiences, and contradictions inherent in multiple cultural identities.

The positivist logic, which for a long time was taught to us as the only and legitimate way of doing science, still persists in some formative spaces conducting research, leading us to believe that reality is unchangeable and events predictable. This methodological legacy from positivist and Cartesian histories disregards complexities inherent to human existence, especially with respect to subjectivities, which we sometimes cannot fully comprehend.

This reductionist context "restricts the complex to the simple, disregarding the unexpected as a new fact by trying to force it into theories that cannot accommodate it" (ALMEIDA, 2020, p.84). Thus, the prophylactic modus operandi that aims to seek certainties prejudicially places the anthropological and social sciences in a disreputable position within the field of knowledge, in an attempt to limit understanding, as Morin (2011) refers to as the "principle of reduction," asserting that:

Thus, it applies the mechanical and deterministic logic of the artificial machine to the living and human complexities. It can also blind us and lead to the exclusion of everything that is not quantifiable and measurable, thus

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience

eliminating the human element of humanity—namely, passions, emotions, pains, and joys. Similarly, when strictly adhering to the deterministic postulate, the principle of reduction obscures the unforeseen, the new, and the inventive (MORIN, 2011, p. 39).

In contrast to this reality, the ECTC views multireferentiality as a necessity for building alternative paths of investigation, where fragmented, plural, and socially oriented knowledge provides theoretical and epistemological support for the anthropological and social sciences. Curricular investigation constructs thus become immune to any deterministic logic, as they are directly linked to issues involving human intersubjectivities that are naturally exposed to the unpredictable, the event, and instability.

The multireferential analysis of situations, practices, phenomena, and educational "facts" explicitly aims for a plural reading of these objects, from different angles and based on distinct reference systems, not assumed to be reducible to one another, but rather potentially recognized as mutually heterogeneous (ARDOINO, 2012 p.87).

However, it must be stated that multireferentiality does not aim at an arbitrary or mistakenly evoked combination of references to justify its identity. It is not about methodological groupings added to a construct in search of answers. It is necessary to have an ethical and intellectually honest understanding for a rigorous approach to research. A "different rigor" (MACEDO; GALEFFI; PIMENTEL, 2009) that directly reflects the multireferential need that the construct demands in the field of Education. An approach that helps us to "understand understandings" of the complexities involved in qualitative investigations. Regarding the act of understanding, Macedo (2015) tells us that,

To understand is much more than to comprehend; it is much more than a cognitive and intellectual task explicitly stated... understanding is to grasp collectively, to create relationships, to encompass, integrate, unite, combine, and conjugate, thereby qualifying the attentive and discerning attitude towards what surrounds us and ourselves, to grasp what interweaves elements in space-time... Thus, it is a hypercomplex phenomenon with existential and political significance (MACEDO, 2015, p. 32 e 33).

In this sense, we note that curricular investigations in recent years have presented the scientific community with constructs that suggest alternative perspectives, whether in the theoretical,

methodological, or epistemological fields. Studies and research highlight horizons that place the Curriculum in the realm of possibilities where curricular justice for all, without exception, is ensured.

In this way, the ECTC finds conceptual dialogue in Critical and Post-Critical Theories (Giroux, 1997; Leite, 2008; Macedo, 2016; McLaren, 1997; Moreira, 1997; Silva, 1999; Young, 2000), inspirations that push investigations beyond the traditional, offering a keen perspective on the demands involving various issues of education, especially when we perceive power relations established in the curriculum as a means of controlling thoughts and bodies, as a way of reproducing a standard society.

Given the scope of the topic and considering that our study must be complexly established by issues involved in diversity and difference, we adopt a multireferential theoretical and methodological perspective (MACEDO, 2000) that neither succumbs to reductionism nor universalism, so that we can establish epistemological dialogues.

In this sense, engaging with ideas that intertwine multireferential epistemologies involving Visual Culture and Curriculum studies requires an expanded and, above all, honestly rigorous approach to theoretical and methodological choices and positions to reach a practice of “understanding understandings” of what substantially involves the formative relationships emerging from Visual Culture, in a dialectical and dialogical movement capable of problematizing the issues that images naturally evoke.

## **Visual Culture and Visual Activism: Formational Issues in Contexts of Experience with the ECTC.**

Imagistic constructions and inventions permeate our imagination through aesthetic, cultural, and social appeals. This phenomenon makes us reconsider this movement in the dissemination of questionable and dubious truths. Thus, we increasingly perceive a critical and attentive view of this moment, justified by the ideologies and messages consumed through these artifacts.

Considering that images are polysemic and polyphonic surfaces accommodating contexts from various spheres and viewpoints, we can infer that Visual Culture, in this sense, enables interdisciplinary discussions, transcends knowledge, proposes cultural intersections, and, why not, nurtures the possibilities of definitions through images on contemporary and challenging themes, such as concepts of identity, gender, sexuality, among others. It is in this context that Visual Culture gains strength.

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience

Inserted into cyberspace with wide reach, images become embodiments of ideologies, even if they are the most contradictory, subtly infiltrating our social media and often breaking with traditional paradigms. They colonize and decolonize thoughts, construct and deconstruct our practices, and enable and encompass studies that address, among other topics, diversity and difference. In this sense, Visual Culture paves the way for connections that do not characterize it as a traditional academic discipline, as it is centered on processes of understanding and response by individuals through visual means (MIRZOEFF, 1999). Thus, it starts from understanding how individuals and their groups, immersed in media environments and exposed to these visualities, perceive themselves, others, and society.

Lo que ocurre, sin embargo, es que las imágenes han cambiado de naturaleza. Ya no funcionan como estamos habituados a que lo hagan, aunque campen a sus anchas en todos los dominios de lo social y de lo privado como nunca antes en la historia. Se han confirmado los augurios de advertencias como aquéllas de McLuhan y Debord. La situación se ha visto agudizada por la implantación de la tecnología digital, internet, la telefonía móvil y las redes sociales. Como si fuesen impelidas por la tremenda energía de un acelerador de partículas, las imágenes circulan por la red a una velocidad de vértigo; han dejado de tener el papel pasivo de la ilustración y se han vuelto activas, furiosas, peligrosa.(...) La instantánea de un niño sirio ahogado en las costas de Turquía es capaz de desatascar acuerdos internacionales sobre refugiados e inmigración, que la burocracia y la desidia de los dirigentes políticos paralizaban. (FONTCUBERTA, 2016, p. 8-9)

Fontcuberta's (2016) citation aptly characterizes our idea about the phenomenon of Visual Culture. Images that circulate instantly through our devices, sending messages that are articulated through our thoughts and actions. We consume and produce images, occupying virtual spaces either as receivers/viewers or as producers/activists. In this process, we position ourselves as subjects immersed in this ocean of images, sometimes surfing, and at other times, shipwrecked.

La Cultura Visual incluye las cosas que vemos, el modelo mental de visión que todos tenemos y lo que podemos hacer en consecuencia. Por eso la denominamos Cultura Visual, porque se trata de una cultura de lo visual. Una cultura no es simplemente la suma de todo lo que ha sido hecho para ser visto, como los cuadros o las películas. Una cultura visual es la relación entre lo visible y los nombres que damos a lo visto. También abarca lo invisible o lo que se oculta a la vista. En resumidas cuentas, no vemos simplemente aquello que está a la vista y que llamamos cultura visual. Antes bien, ensamblamos



una visión del mundo que resulta coherente con lo que sabemos y ya hemos experimentado. (MIRZOEFF, 2016, p.15-16)

In this sense, we substantially infer that Visual Culture has a unique and distinctive formational character, as its crystallizations enable the production of meaningful knowledge that permeates individuals when we consider them as territories of experiences (LARROSA, 2011), especially imagistic ones. Thus, we are confronted with a phenomenon that closely aligns with studies on curriculum and formation.

We understand Curriculum as a field of disputes. It involves references that guide education in selecting knowledge deemed significant for a particular group, in a specific context (MACEDO, 2017). This premise leads us to critically infer that the Curriculum should be based on assumptions of freedom, diversity, inclusion, and difference, to create a formation in which all cultural expressions of the individual and their affiliations are guaranteed and acknowledged, along with the diverse pedagogical practices in this process. Therefore, addressing Visual Culture within the curricular field requires a perspective that allows for the integration of these visual artifacts into formational experiments where the image serves as a construct of knowledge in experimental and emancipatory spaces.

In this way, insisting on and advocating for the inclusion of imagistic practices in curricula, incorporating studies and actions from Visual Culture and Visual Activism into contextual and perspectival curricular realities, is an attempt to break away from conservatism, proposing continuous debates to ensure and legitimize emancipatory spaces where imagistic experience and visual events are significant vectors. We are facing an opportunity to understand a polyphonic visual movement where historically silenced voices can be heard, questioned, and activated through the production of meanings evoked by visual texts. The construction of identity in contexts of diversity, the difference within differences, conflicts against injustices within this field of re-existence, representations, meanings, and knowledge are some possibilities that the experience with images enhances.

In light of this view, the ECTC allows us to consider new conceptions of curriculum that distinguish it from traditional ideas, no longer seen merely as a program, curriculum grid, or list of contents, but rather as something more complex involving interactions between various curricular elements. The Curriculum is thus considered a territory of dispute and individual awareness in the search for values related to emancipation and liberation (SILVA, 2000; YOUNG, 2010; FREIRE,

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience (1982; APPLE, 2000; GIROUX, 2000), aspects that imply a connection with the transformations of societies.

In this perspective, the concept of Curriculum assumes a social and cultural significance, a meaning that we are interested in exploring as we direct this study by emphasizing "the curriculum as a cultural and social selection or construction" (GOODSON, 2001; SACRISTÁN, 2000; SILVA, 2000; LEITE, 2002). Thus, we understand that the relationships between visual activism and curriculum involve considering and/or bringing to the center of the debate the "excluded voices from pedagogical discourse" (BERNSTEIN, 1993), incorporating their various cultural manifestations that express their way of life, which in turn requires a different approach to (multi/inter) cultural curriculum development.

In this way, when we propose an education engaged with the ideas of Visual Culture, the social actors involved in this process tend to build and problematize issues oriented within this context, which will allow for an understanding of the complexities and subjectivities involved, directing the construction of curriculum acts oriented towards these demands. Formational experiences based on the use of images can characterize a curriculum as a space for dialogue between cultures and also within the same culture. This idea presents us with another component that we might designate as intraculturality, in the sense that what is intended is to seek certain cultural manifestations that, although not belonging to all groups, can be used as "pedagogical differentiation devices" (CORTESÃO & STOER, 2003).

In this sense, it is through the cultural perspective, intertwined with identity issues so crucial to the field of curriculum, that we are interested in understanding in this article how the experience of visual activism and its related issues to Visual Culture studies can constitute educational policies and curricular autonomies. These are established through curriculum acts via visual ethnomethods, supported by three concepts of the ECTC: curriculum acts; curriculum actors and actresses; and curricular autonomy and authorization.

## **Visual Activism of Students in Media of Re-existence: Formational Imagistic Experiences.**

Visual Activism is a concept still little discussed. According to Santos (2016), inspired by Zanele Muholi, it is an idea that corresponds to a critical worldview, an interventionist stance towards reality (SANTOS, 2016). It involves the direct and effective participation of individuals

who, committed to personal and collective causes of injustice and inequality, use image production as a vector of re-existence, challenging the silence and neglect of society, particularly the State.

In this context, historically, the university student movement has always been characterized as an important and significant vector of counter-power. Since the "years of lead" initiated by the Military Coup of 1964, these groups have legitimately mobilized through socio-political organizations (such as Academic Directories) to echo their voices in the name of personal and collective interests.

In contemporary times, Mídia Ninja (Independent Narratives, Journalism, and Action) has been representing this activist mobilization through the production of activist images. It is a media network operating in over 250 cities in Brazil and also working internationally. It is globally known for its socio-political approach involved with progressive ideals. The movement originated in June 2011 through Pós-TV, a digital media outlet from the "Fora do Eixo" network, which describes itself on its website as

a collaborative and decentralized network of work composed of cultural collectives based on the principles of solidarity economy, associativism, and cooperativism, dissemination, formation, and exchange between social networks, respect for diversity, plurality, and cultural identities, empowerment of individuals and achievement of autonomy in management and participation in socio-cultural processes, encouragement of authorship, creativity, innovation, and renewal, democratization regarding the development, use, and sharing of free technologies applied to cultural expressions, and sustainability based on the use and development of social technologies. (Fora do Eixo Network page. Accessed on 07/12/2022).

The name "Fora do Eixo" denotes and connotes a place of cultural production that circulates and operates outside the dominant and hegemonic axes of culture, journalism, and information. Thus, Mídia Ninja originates from principles of counter-power through the collaborative transmission of social movements and demonstrations.

Mídia Ninja's visual language is known for re-existence, presenting itself as an alternative to traditional media. The group gained international attention for its coverage of the protests in Brazil in 2013. Today, in addition to live video streaming over the Internet using cell phone cameras and a mobile unit, the network has a news portal. Its structure utilizes social networks such as Facebook, Twitter, Flickr, Tumblr, and Instagram for news dissemination. Currently, through a collaborative network, it has editorial offices and Ninja communities, referred to as "affluents," in various regions across Brazil and the world.

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience

On May 15, 2019, Mídia Ninja called on thousands of students from universities across the country to take to the streets in protest against the 30% cut in funding announced by the Ministry of Education. The day, known as “#15M IN DEFENSE OF EDUCATION,” was marked not only by protest chants and marches but also by a massive production of imagery (photographs, posters, videos, cartoons, etc.) for mobilization and dissemination on social networks. On the same day in Salvador, Bahia, a student leader on a loudspeaker asked the crowd to photograph the movement and share the large “wave” with the hashtag #15M. In a matter of seconds, a vast amount of imagery was circulating and being shared on social media, impacting not only Brazilian society but also the global community.

The power of mobilization through images on social networks establishes a significant communicative role, within a symbolic adherence where individuals relate to themselves, to things, and to events, creating connections and social reach previously unthinkable. In this sense, users and consumers feel like participants and belong to this free space of content production on the networks. McLuhan (1996) already pointed out that “the user is the content,” meaning each member becomes a medium of interaction, incorporating what they read, see, or hear within their socio-historical context and according to their categories and value system (GOMES, 2020), transforming the produced visual content into something relevant for their reality.

In this scenario, universities and their social actors are constantly producing and consuming images that lead individuals to (re)lections and formations of meaning. In May 2019, the Facebook/Instagram page of “Mídia Ninja” invited students from all over Brazil to become a “Ninja Student” to collaboratively help cover political demonstrations focused on modes of reexistence and counter-power in the context of diversity in pursuit of social justice. However, it is observed that this movement can be characterized as an open space for selecting symbols and values that, crystallized and disseminated through media images, echo the formative processes of their creators, whether in the technical reproductive apparatus of the image or in the polyphonic representations of discourse. Thus, we have characterized the formative vector of visual activism: an elective cultural action of values and representations of hegemonic counter-power, materialized in image production.

**Figure 1** - Students protest against PEC 242/2016, which freezes investments in education for 20 years.



Source: Instagram page "Estudante Ninja." Accessed on May 12, 2021.

Considering the potential of images to both emit and receive messages, coupled with all the cultural and social institutions arising from the "visual event" (HERNANDEZ, 2006), this study also engages with the field of pedagogical praxis, specifically focusing on the visual activism of students, notably the "Estudantes Ninja," launched in May 2019. This call, made through social media with the hashtag #15M, aimed to mobilize students nationwide to provide visual coverage of the protests against financial cuts in Brazilian education on May 15, 2019. In a creative effort to produce photographs and videos that would visually narrate the political and social implications faced by education at that time, thousands of students across the country took to the streets in defense of public universities and schools. Within minutes, the world witnessed, through cell phones and social media, the visual activism of students in a movement that spanned the entire national territory.

**Figure 2**



Source: Estudantes Ninja. Photo: Luz Nunez Soto / Estudantes NINJA. 17/09/2019. Accessed on 26/03/2021.

We understand that the movement of Visual Culture and its development in "visual activism" configure a formative space of intellectual engagement where diverse knowledge becomes central to how we think about education through the image.

El activismo visual es la interacción de píxels y acciones para crear cambios. Los píxels son el resultado visible de todo lo producido por un ordenador, desde palabras creadas por un procesador de textos hasta todo tipo de imágenes, sonidos y videos. Las acciones son cosas que hacemos con estas formas culturales para crear cambios pequeños o grandes, desde una acción política directa hasta una representación (en la vida cotidiana o en un teatro), una conversación o una obra de arte. Una vez que hemos aprendido a ver el mundo, hemos dado uno de los pasos requeridos, pero solo uno de ellos. Ahora se trata de transformarlo. (MIRZOEFF, 2016, p.260)

In this context, the "Estudantes Ninja" movement aligns semantically and dialogically with concepts that intersect with the studies on Curriculum and Formation within the ECTC framework. We assume that, being deeply engaged in their education, students act as curriculum actors (MACEDO, 2017). These thinking and learning individuals, involved in formative implications, have



collaboratively adopted the stance of being a "Ninja Student." By employing visual activism, they address their issues and concerns through images posted and shared on social media. From this perspective, they use visual ethnomethods that can inspire proposals to critically examine the curriculum, specifically the acts of curriculum (MACEDO, 2017) in higher education. In doing so, they embrace the idea of curricular autonomy and authorization as they become authors/creators of images shaped by their experiences.

**Figure 3** - Students Take to the Streets Against Education Budget Cuts Announced by the Ministry of Education Under Jair Bolsonaro's Government.



Salvador (BA), Foto: Jonas Santos / Mídia NINJA

Source: Estudantes Ninja. Accessed on April 24, 2021.

Inspired by ECTC, we conceive curriculum acts as understandings of how we can operate, through ethnomethods, curricular realizations, and transformations based on the implications of curriculum actors in a heuristic character of ethnoreferential pedagogical possibilities that guide our practices to conceive them as “cultural institutions subject to critique, cultural and historical understanding.” (MACEDO, 2016, p.66). This condition endows the curriculum act with a problematizing character, substantially based on its importance and relevance for transsingular educational contexts. Thus, when students position themselves visually through visual activism, they reverberate political, identity, and cultural issues interwoven with formative contexts. Therefore,

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience they craft curriculum acts via visual ethnomethods, from their role as curriculum actors: self-authors, imbued with narratives, producers of meaning policies, intellectually autonomous in their knowledge contexts, learners, and reflective....

actors from social segments as legitimate theorists of their realities, because they possess the capabilities of descriptiveness, intelligibility, reflectiveness, analyzability, and systematizability of their experiences; in other words, they produce viewpoints, opinions, definitions of situations, systematizations, and symbolic legitimizations about life and the world. In essence, they are creators of ethnomethods and, through them, establish realities (MACEDO, 2017, p.33)

**Figure 4** - Student Protest Against PEC 242 in Salvador, Bahia.



**Source:** Estudantes Ninja. Accessed on January 6, 2021

Therefore, there is an intertwined relationship between the concepts of curriculum acts and curriculum actors/actresses. This dialogue appears in a feedback loop of fundamentally generative, creative, and purposeful actions, where the established relationships are conjugated in an intellectual process aimed at pedagogical horizons, and the reverse can also be perceived. This means inferring that curriculum actors and actresses, creators of curriculum acts through ethnomethods, use their elaborations in a process of intercritical engagement not only to await a predetermined educational outcome but also for the benefit of the experience of creating the act itself and its ramifications in lived realities.

This condition positions us as a territory of experience (LARROSA, 2011) potentially enriched, not only by instituting a curriculum act but by learning from it. In this sense, creation,



action, evaluation, and learning interconnect within these ECTC concepts, in a constant dialogue between creator versus creation, with ethnomethods as the medium of materialization, permeated by human and consequently cultural constituents, which have significant theoretical value in lived experience. Thus, we align the concept of curriculum acts with the debate on "experience" proposed by Larrosa (2011), who states that,

Experience implies, as we have seen, that something that is not me, an event, occurs. But it also implies, secondly, that something happens to me. Not that it passes before me, but that it happens to me, meaning within me. Experience implies, as I have stated, an external event. But the place of experience is me. It is within me (or in my words, or in my ideas, or in my representations, or in my feelings, or in my projects, or in my intentions, or in my knowledge, or in my power, or in my will) where the experience takes place, where experience has its place. We will call this the "principle of subjectivity." Or, alternatively, the "principle of reflexivity." Or, also, the "principle of transformation" (LARROSA, 2011, p.6).

This context leads us to engage with another concept presented by ECTC: authorization and "curricular autonomization." In this sense, we understand that authorization is achieved through our power to decide, "anchored in our ability to decide about the means that effectively depend on us, as principles that govern our existence" (MACEDO, 2021, p. 27) in choices and means that position us as thinking and learning subjects.

This is justified by the historical disauthorization of curriculum actors and actresses by so-called "curricular authorities" over time. Thinking and learning subjects have been violently excluded from processes and disauthorized to think, discuss, debate, and participate in any upward social movement and practice, especially concerning their conditions of formation, interests, and implications. This reality characterizes disauthorization as a mechanism for sustaining reproductive social practices, aimed at maintaining and supporting a society where knowledge is for the few and is primarily exclusive to dominant groups.

Conversely, ECTC recognizes the concept of authorization as fundamental for incorporating the implications of curriculum actors and actresses into a perspectival and relational curriculum. It is primarily through these authorizations that we adopt cultural and meaningful practice as an experimental curricular construct. We will not effectively establish an inclusive and ethnocentric curricular scenario unless we qualitatively embrace the authorizations of subjects,

Ethnoconstitutive theory of curriculum and visual activism of students: theoretical-methodological interfaces based on visual experience implicating the construction of authorship, which essentially requires the active participation of the “other” with all their systems of creations dialogued with their values and contextual references.

When we engage with the idea of authorization presented and defended by ECTC in relation to our research construct, we understand that students are curriculum actors and actresses who authorize themselves through visual ethnomethods in reexistence media. This perspective places us in a debate space where self-authorization means strategic knowledge of image production, interconnected with the implications through which students experience and live.

Visual authorship supported by visual ethnomethods results in plural hermeneutic action, crucial for "understanding the understandings" of how visual activist students position themselves politically and how this image-based movement unfolds into formative propositions. Thus, "visual activism in reexistence media" gains dialogical and dialectical substance with the concept of authorization addressed by ECTC. More specifically, it fits within the prerogatives that encompass the idea of visual self-authorization in the field of curriculum and formation.

In this line of thought, the idea of "autonomization" emerges as a complement to the concept of "authorization." To this end, we draw on Josso's (2002) critique, which, recognizing the issues of prescriptive curricular scenarios that idealize an ideal curricular proposal, highlights the importance of a questioning perspective on these viewpoints.

This means reiterating the guidelines that ECTC outlines as a formative work horizon, especially regarding its relational and socioculturally oriented nature. For these curricular premises to become viable and operational within an "autonomization" logic, "authorization" needs to be guaranteed and experienced. Therefore, there is a direct relationship between these two ideas, and efforts must be made to ensure that this condition, which is very important to ECTC, indeed enables inclusive and participatory curricular strategies, understanding the freedom of decisions, adaptation, and recontextualization of needs and specificities in the curriculum construction process, in what they deem essential (MORGADO, 2003).

When we examine the debate proposed in this article, we understand that the ideas of "autonomization" and "authorization" feed into each other when we consider the assumptions upheld by ECTC. This means that student visual activism, resulting from processes of authorship, advocates for a free, independent, and non-submissive curricular autonomy to any hegemonic vector. In this context, values aligned with ideas about democracy, justice, and collectivity become essential when we think about curriculum and formation.

## **(In) conclusions**

We call this section "(in)conclusions" due to the provisional and relational nature that space and time present throughout history. Thus, the ideas presented here are deeply related to the contemporary context of Visual Culture and its current sociocultural relationships, allowing us to state that the debate proposed is marked by specificities and transingularities.

Therefore, we can affirm that we have reached a certain point in our reflections. We have arrived at what was qualitatively possible and rigorously observed within the field of education sciences, based on values of multireferentiality. We have brought to this study the evaluative significance of the possible relationships between a theory that proposes inclinations and changes in the way of thinking about curriculum within a vibrant visual activism. From an ethnographic perspective, we critically perceived the positions in conceptual fields on which we focused our attention, engaging with debates about existing ideas in education.

This methodological effort has shown us the inseparability of theory and practice, where theory is manifested in the actions and everyday lives of students involved in visual activism, marking and reaffirming the guidelines that ECTC supports in a different approach to researching the field of curriculum and formation. Student visual activism reverberates a multireferential study scenario. Considering the imagistic potential that images evoke, this movement suggests (in)tensive participation and deepening of the political and cultural issues presented by students through their authorizations and visual creations shared on social media.

Significant imagistic experience reflects the implications through which students are affected, and as actors and actresses curriculants, their images can be critically examined. We believe that within the premises presented by ECTC, all voices need to be heard and embraced, thus ensuring the space for diversity and difference in the development of curricular frameworks.

Furthermore, this article suggests that imagistic experiences and experiments should be better leveraged in curricular practices. The case of the "Estudantes Ninja" exemplifies how images mobilize students, and from this, we can infer that the Visual Culture movement proposes alternative practices that should be incorporated into contemporary pedagogical practices, where the image acts as an integrative construct in formative spaces. Thus, the imagistic potential reveals itself as intertwined with aesthetic, social, and cultural contexts, where qualitative formation occurs through diverse experiences within a curriculum that is open to the implications, desires, and affections of those for whom the education is intended.

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