



The meeting of educational and communicative possibilities using photography in the classroom with orofacial motricity students

Prática educ comunicativa na formação em motricidade orofacial: relato de experiência

Práctica de educ comunicativa en la formación en Motricidad Orofacial: relato de experiencia

*Gabriela Ribeiro César**

*Patrícia Conceição Santos**

*Juliana Araujo Pena**

*Claudemir Edson Viana**

*Carla Patrícia Hernandez Alves Ribeiro César**

Abstract

Objective: report the use of the interface between Education and Communication as tools to teach Orofacial motricity students in Speech, Language and Hearing Sciences Course. **Methods:** Ten students and a Professor got together to accomplish a Photography Exhibition. Four meetings took place before the Academic-Cultural week. **Results:** All those participating on the project have planned and discussed the Exhibit, increasing their knowledges in the theme as they were using the interface between Communication and Education, throughout Photography. **Conclusion:** As students allow themselves to

* Universidade do Porto, Porto, Oporto, Portugal

** Universidade Federal de Sergipe, Lagarto, Sergipe, Brazil

*** Universidade de São Paulo, São Paulo, São Paulo, Brazil

Authors' contributions:

GRC - Conception, review of the study and approval of the final version

PCS - Data collection, article outline, review of the study and approval of the final version

JAP - Data collection, article outline, review of the study and approval of the final version

CEV - Critical review and approval of the final version

CPHARC - Conception, methodology design, review of the study, orientation and approval of the final version

Correspondence address: "Gabriela Ribeiro César" cestgabiloja@gmail.com

Received: 20/02/2018

Accepted: 02/08/2018



perceive meaningful events and transform them, the event's meanings seem to transcend the academic atmosphere. This creative thinking is tool for future Health professionals to embrace the human dimension of their jobs.

Keywords: Education, Higher; Speech, Language Pathology and Audiology; Learning.

Resumo

Objetivo: relatar um projeto educacional na formação em motricidade orofacial de estudantes de Fonoaudiologia. **Método:** Participaram dez discentes e uma docente para a elaboração de uma Mostra Fotográfica para retratar a realidade e o cotidiano em Motricidade Orofacial, apresentada em uma Semana Acadêmico-Cultural Universitária. **Resultados:** Os envolvidos participaram desde o planejamento até a avaliação da Mostra, ampliando o olhar sobre o tema e o uso da fotografia enquanto prática educacional. **Conclusão:** A possibilidade de o estudante olhar para um objeto/evento, apropriar-se dele transformando o seu significado transcende o "conteúdo" temático acadêmico, pois permite que a reflexão criativa seja a mola propulsora para a mudança de futuros profissionais em Saúde, mais preocupados com a dimensão humana de seu entorno.

Palavras-chave: Educação Superior; Fonoaudiologia; Aprendizagem.

Resumen

Objetivo: describir un proyecto educo-comunicativo en la formación en motricidad orofacial de estudiantes de Fonoaudiología. **Métodos:** Diez estudiantes y una profesora participaron en la preparación de una Muestra Fotográfica para retratar la realidad y lo cotidiano en Motricidad Orofacial, presentada en una Semana Académica-Cultural Universitaria. **Resultados:** Los involucrados participaron desde la planificación hasta la evaluación de la Muestra, expandiendo la mirada del tema y el uso de la fotografía como práctica de educo-comunicación. **Conclusión:** La posibilidad del estudiante mirar un objeto/evento, apropiándosele, transformando su significado, trasciende el "contenido" temático académico, ya que permite que la reflexión creativa sea el resorte para el cambio de futuros profesionales de la Salud, más preocupados con la dimensión humana de su entorno.

Palabras claves: Educación Superior; Fonoaudiología; Aprendizaje.

Introduction

Reflection and criticism are important competences to be acquired by students in studies, especially in Higher Education in Speech, Language and Hearing Sciences¹, in order to foster the ethical-aesthetic-political commitment in Health work².

One of the possibilities for such development may be the incorporation of education practices in Higher Education.

Educational communication refers to the interrelation between Communication and Education as a field of dialogue, a space for critical and creative knowledge, for citizenship and solidarity³, through different technological media, so that, education can take place analytically reading perceptions of the media⁴.

Different technologies and new information have influenced Higher Education, requiring updating of informational and mediatic competences by students and, for this reason, educational institutions have sought to update pedagogically and educationally, from teaching, research or extension activities, enabling both students and teachers to use the media and the production of informational content integrated with Education⁵.

The present proposal has used photography as a critical and reflexive media resource, since photography allows the re-elaboration of the reality of the subject - hence its use, as educational communication practice. The *clipping* provided by photography is a way of looking back at your own world from another perspective. Therefore, through the photographic picture the observer can construct the image of a certain reality, but also, through his

knowledge, feelings, imagination and sensations, he can produce, create and rework something to create the new, enabling the improvement of truths or discovering new truths through what is explicit and implicit in photography⁶.

In addition to the abovementioned, photography is a form of language that respects the cultural and political characteristics of a particular group⁷.

This work was conceived based on the assumption that photography can be one of the educommunication media in Higher Education in Speech, Language Pathology and Audiology, favoring the instrumentation of critical thinking and the empowerment of a media as a tool for the exercise of critical reflection and its citizenship through artistic expression.

The objective of this work was to report the experience of an educommunication project in the training in orofacial motricity of students of an undergraduate course in Speech, Language Pathology and Audiology.

Method

Participants

Ten students from an undergraduate course in Speech, Language Pathology and Audiology at a Brazilian public university, enrolled between the II and IV Cycle of studies, aged between eighteen and 22 years old, with nine of them being female and one male and one instructor, teaching the respective undergraduate course, female, with 28 years of experience in higher education and 51 years of age.

Tools

The objective of this work was to report the experience of an educommunication project in the training in orofacial motricity of students of an undergraduate course in Speech, Language Pathology and Audiology.

Procedures

Planning and Data Collection

The University locus of the research uses integrally the active methodologies of teaching as a pedagogical proposal in all its courses of Higher Education, including Speech, Language Pathology and Audiology.

Therefore, it is important to emphasize that the roles of the student and the instructor / tutor

(teacher) are different forms of undergraduate courses that adopt traditional teaching and learning methods.

In the Higher Education courses in the health area that use active methods, the objectives are to promote a closer approximation to the current social situation - with emphasis on the Sistema Único de Saúde (Unified Health System) - and to encourage its teaching staff and students to weave new forms of knowledge⁸.

The research with photographic resource can be used in a differentiated way from the function sought by the researcher, being able in the functions: registration, model, autophotographic and feedback. In this research, the auto-photographic function was used, when the participant, from a photographic camera, was instructed to handle it from a specific question and later the contents of the photographs were analyzed. Interviews with participants can be used to raise perceptions about their own photographs. In this type of research, both the content and the author of the photos⁹ are considered important.

From the dissemination in the Sistema Integrado de Gestão de Atividades Acadêmicas - SIGAA - of an extension project idealized to incorporate educommunication practices in one of the training modules of the Speech, Language Pathology and Audiology undergraduate course at the Lagarto campus of the Federal University of Sergipe, ten interested students were enrolled in the activity.

Four meetings were scheduled between the proponent teacher (instructor) and the participating students, at pre-scheduled times according to the consent of the participants and in the classroom in which a multimedia resource (projector) and computer were made available, using the pictures visualizer and Power pPint program of the Office® suite.

At the first meeting, the instructor explained the objective of the educommunication proposal in Orofacial Motricity, whose focus would be to register the students' gaze on the daily life in the area, being available slides with photographs of the photographer Timothy Archibald, about his autistic son Eli (available at <http://amorpelafotografia.com.br/2013/10/pai-capta-universo-particular-filho-autista-photopic-sensibleproject>) so that they could understand the proposal.

From this, the students went to the field for photographic exits, individually or in small groups,



in order to register their gaze on how they perceived the functions performed by the stomatognathic system, as the respective system evolved by the phases of human development and by different moments of people's lives. The students were responsible for organizing the photographic exits.

After the photographic captures, in two other team meetings, the images were discussed, selected and grouped, by consensus, into four thematic posters.

It was agreed that each student would have autonomy regarding the use of the photographic language: the subject of the essay would be orofacial motricity and the way in which it pervades daily life. There were no technical limitations (resolution definitions, age requirement, etc.) nor a minimum / maximum number of pictures per student. The intention of the activity was to allow the participants, during the meetings, photographic exits and group evaluation of the photographs, to seize the subject and to weave critical-reflexive considerations from culture, art, theory and practice in orofacial motricity.

At the end of the project, the posters were published in the 1st Academic-Cultural Week of the respective University.

The four thematic panels were exposed for three consecutive days and contact with the public was carried out on the second day, in the morning and in the evening.

Finally, the fourth and last meeting with the participants was held to discuss and evaluate the experience, in the form of a conversation circle, with open questions that could provoke discussion and reflection on the practice developed among those present.

The conversation circle was planned because it is considered a participative and reflective method of everyday practices¹⁰, articulating, therefore, with the theme of the Photographic presentation: "Um olhar sobre o cotidiano em Motricidade Orofacial" ("A look at daily life in Orofacial Motricity").

Participants were arranged in a circle and answered, without planning, the key questions chosen for their meeting, given by the moderator of the group, in this case, the instructor responsible. The duration of the meeting was approximately one hour.

Six students were present on the day and time previously established for the conversation circle,

and three oral questions were asked about the extension activity performed:

1. For you, how were the planning and organization of the Photography Exhibition?
2. How was the Photography Exhibition itself?
3. What did you learn from the educommunication practice in Orofacial Motricity?

The questions were given in vocal intensity sufficient for the participants' understanding and as soon as the discussion of a question was given, the moderator asked if anyone would like to add another testimony or reflection and only after the group's refusal, the next question was read.

Data Analysis

The results were analyzed qualitatively.

Ethical Precepts

Qualitative and exploratory research, approved by the Ethics Committee of the Federal University of Sergipe under the No. 1,181,537 (CAAE 47526615.0.0000.5546) and held at a Brazilian public university.

Results and Discussion

At the first meeting of the group, the students involved were apprehensive and asked the instructor: "Professor, but what do I have to photograph?". It demonstrated insecurity and lack of autonomy for a creative, free essay that could portray their view on the Orofacial Motricity.

As they participated in the meetings and chose the photos, one could see that the collection of images gradually increased, totaling 295 pictures - generating the need to select the gathered material.

Of this collection, 68 were discarded for being blurred, resulting in a collection of 227 photographs. The photographs were separated by themes chosen by the group: childhood (represented by photographs of 23 babies), elderly (114), feeding (26), emotions (41: divided in joy, sadness and fright), grimaces (fourteen) and deleterious oral habits (nine).

This moment can also be considered as unique for the formation, since the reason for the choice of the images and those that collectively portrayed the opportunity of the photographic essay were debated.

Thus, it was collectively decided by the production of four posters (figure 1):



- One regarding feeding (figure 1A), with 23 photographs that portrayed foods (cake, party snacks, pavé, breakfast basket, gourmet dessert, chocolate petit gateau and Italian straw) or people of different ages eating different foods;
 - Another with 22 photographs of babies (Figure 1B) in different situations such as smiling, sleeping, with the hand in the mouth, showing the tongue, crying, yawning and biting toys;
 - Nineteen photographs composed the third poster, which contemplated different emotions (Figure 1C), with people of different ages (old-
- age nostalgia when reminiscing a song; smiles, especially for the joy of a mother who just gave birth and a girl jumping; crying in different circumstances like a baby at birth and a woman getting married) and
- A last poster containing 22 photographs with the combination of two themes: deleterious oral habits (onicophagy, finger sucking and pacifiers) and facial expressions / grimaces (eye blink, beak, clown smile, tongue out of the mouth, mouth covering, bad smell and blowing bubble gum).



Figure 1. Posters presented in the photography exhibition which was “a look at the daily life in orofacial motricity”, in the academic week of **Federal de Sergipe** university, campus **Prof. Antônio Garcia Filho**. In 1A - characterizing the theme feeding, 1B - babies, 1C - emotions and 1D - facial expressions and oral deleterious habits

Regarding the planning and organization of the proposal, the following statements were recorded:

It was good! – E1

[...] regarding the planning, I particularly enjoyed it, the team showed a lot of will and concern in getting involved [...] so that we could have a real contact with people [...] a great experience. - E2.

In my opinion, it was a creative and daring initiative, avoiding the daily activities carried out on the campus previously, so that it was possible to see that planning and execution flowed positively, since the actions worked. - E3.

The Photography Exhibition was a success in every aspect. It was well organized and very well planned. There was a meeting to train and improve our look [...] - E4.

The exhibition of the photographic essay was carried out during the Academic Week of the University, being attended and discussed by approximately 150 people (among Health University academics, University professors and the community of Lagarto, Sergipe, Brazil). Regarding the exhibition itself, the participating students demonstrated that they had enjoyed the experience of attending both the perceptions of the public about their view of everyday life in orofacial motricity, perceiving new and different interpretations, as can be seen below.

[...] as they looked at the posters, the audience was radiant. In a simple way, with the use of photography, they recognized themselves in everyday life in MO [orofacial motricity] ... showing joy and spontaneity. Some saw their photos on the exhibition and said they felt loved, important and respected - E2.

In this testimony it can be observed that the community, when participating in the activity and perceiving itself as a vector of knowledge and change, can feel valued. The participants have also been able to understand that the oral functions performed in daily life, such as chewing, yawning, swallowing, smiling, crying among others, are important mechanisms of communication and survival, often not valued until there is a biopsychosocial impediment for the stomatognathic functions to appear committed.

Thus, the Exhibition was an exercise in sensitization and redemption of the memory of such functions. According to literature¹¹, iconographic analysis

favors the establishment of the relationship between the present and the past “(...) by means of a physical support that is easy for both laypeople and specialists” (p.478).

Some visitors, on the other hand, have expressed doubts regarding the scientific nature of the proposal, as follows.

People wondered as they were drawn to the posters about what the real intent of that action would be, initially thinking it was just a Photography exhibition with non-academic purposes. When they were informed about the real purpose of the photographs, they praised it as interesting to combine the theory with everyday moments of ordinary people and not with a pre-established group - E3. It aroused their curiosity, and after explaining the objective, they [relating the discourse to the public] were fascinated, mainly because they perceived the relationships in basic everyday gestures (laughter, yawning, chewing, ...) with the stomatognathic system and from that explanation until we could see the clinical look of everybody - E4.

Photography, although it can be used as an intermediary approach of *inter pares*¹², still lacks credibility in the Health area.

Other advantages offered by the use of the photographic resource are those of approach, of knowledge and contact with the territory, with the social equipment and with the community; as well as the relationship with professionals of locoregional reference¹².

Knowing the (local and academic) community favored the expansion of knowledge of all the participants about Speech, Language and Hearing Sciences, especially, about orofacial motricity.

Therefore, it can be affirmed that when the lenses reveal their objectives and allow other eyes to see new realities, educommunication resources become an efficient and pleasant strategies for all involved.

Such an argument can be upheld by the statement in E5, below.

(...) It was pretty cool. A student from another undergraduate course [Nursing], looked, asked what was our purpose with the photographs and called his instructor. And there they were arguing about the possibility of doing the same thing as us, to publicize the actions of the profession. I felt important! [laughter from the deponent and the group] - E5.

The feeling that the student is important in this process leads us to hypothesize about his role in teaching and learning processes. In traditional methodologies, the student has a passive role, in which he receives a certain knowledge from a pre-determined program content. In teaching methodologies considered as active, his role is active, in addition to building learning repertoire, contact with reality and environment, from the initial grades, allowing him to be a protagonist in this path. It is added to the above the possibility of this student to share what one has learned, to appropriate this knowledge, feeling autonomous, motivated and able to work in communities, since the participants perceive that they can mediate the theoretical constructs through the practice of Educommunication, as well as share what they have learned, feeling valued in this process.

This is the ideal goal in Higher Education, to encourage the students to become proactive, autonomous, reflective and critical to change their reality and that of their community. The Photography Exhibition served, therefore, as a privileged space of socialization of knowledge offered by the University.

In addition, educational action, as argued by literature¹³, operates in educational activities and in different media, through interdisciplinarity and a critical and democratic attitude in order to associate "(...) theory with practice, knowledge to a participatory approach (...) "(p.71)¹³.

Another aspect that deserves attention is the moment when another student, from another undergraduate course, discusses with another student the possibility of replicating the proposal. The space constructed was the one of solidarity between peers because a relation of competitiveness or something similar was not established, but a relation of appreciation of the experience of others. Here, citizenship was expressed, as stated by Dias Sobrinho¹⁴. E6 reinforces what was expressed above, when stated that

(...) the use of photography as a tool made the connection between theory and practice practical and playful, rendering the attention of the observers to the content exposed in the Exhibition - E6.

This ratifies, therefore, the exposition by researchers¹⁵, when they commented that photography can generate new effects of knowledge.

The interesting thing was that not only the visitors of the Exhibition learned about the importance of orofacial motricity in their daily life, as the exhibitors could glimpse other perspectives on the same object, they also had access to popular knowledge about the established theme.

It was possible, in this experience, to modify the student-photographer's impression regarding a photograph. It had a single goal, but whoever observed and commented on the image, spoke other impressions. It seems pertinent to recall Vygotsky's¹⁶ definition of the symbolic, in which, although a work (in this case, image) is unchanged in form, its symbolism can be changeable regarding the established relationship (socially and culturally) with the object.

As an educommunication practice, the proposal seems to have met its objective, regarding the statements made by students.

This practice helped me to widen my impressions on orofacial motricity - E6. I agree with her [E6] and it also helped me to better observe the orofacial structure and to recover the knowledge at every moment of a photography's analysis - E1

Another aspect worth mentioning is the importance of extension activities in higher education and professional training. It is known that the university extension allows the transformation of both the University (understood here by all its protagonists) and the community. Using the photographic resource, it was possible to achieve the approximation between the University - which represents the technical-scientific knowledge, and the people. The exhibition of the photographs with the invitation to the community allowed the appreciation of the culture and the subject that lies behind the lenses. It fulfills the role defended and explained by the literature¹⁷ on the necessity of the interaction between teaching - research - extension (or diffusion). The testimony of E2 clarifies this.

[...] for me it was a great and unique experience. It showed me another reality that I did not experience, the importance of simple gestures that make a difference in the lives of many people, the facial expressions that each manifested, the mark of the special moments in the lives of those people [referring to the people photographed, their family and community] and mine as well. It helped me become a more humanized person. I loved it! - E2



Thus, extension is a dialogue between the University and society, recognizing the diversity that is implicit in this process and the possibility that the student can emancipate himself and become free¹⁸, building its own steps with dignity and promoting citizenship.

Therefore, it is imperative for higher education to be linked to its surroundings, so that by knowing the locoregional needs and the culture of its locus of insertion, it can promote knowledge and empowerment of the circumscribed community. In addition, it allows the resizing of technical-scientific knowledge and brings together all those involved (managers, community, students, tutors and instructors) to solve everyday problems.

In addition, it allows real problems to be carefully debugged, analyzed and addressed. For this work, in addition to the willingness and motivation to change all the actors involved, there is a need for continuous study and the production of research with scientific evidence that can aggregate knowledge for the resolution of community health problems.

Education, thus, is a dynamic and continuous process, which the objective is to develop knowledge through critical-reflexive thinking and interpersonal interactions, leading those involved to commit personally and professionally to the transformation of reality. Therefore, based on this assumption, education must be permanent and continuous.

Thus, permanent education is defined as a tactic used for the development of people to achieve institutional goals (in the case of this research, the enlargement of the view of the orofacial community) through problematizing situations, so that, learning becomes significant and there is better interaction among health professionals²⁰. This is how continuing education is a teaching activity with the adoption of strategies that promote the updating and apprehension of previously acquired knowledge²¹ - which, for this research, was the insertion and acquisition of educommunication practices in higher education.

Other comments were made by the participants, highlighting the ones selected below.

I also think that I need to improve on photographic technique, focus, image quality and photography [...] another important aspect is that this practice can help to see the other people's views from the same photographic record. It would be a record with

multiple lenses - E1.

I have learned that there are many ways to combine theory learned purely in the classroom with people's day-to-day lives through other communicative actions that not only academically enable new glances at what naturally tends to go unnoticed in our eyes - E3.

The use of photographs to increase the look in Orofacial Motricity was an indispensable instrument to achieve the objective of the Exhibition. Today, with the advancement of technologies, we can facilitate the process [referring to teaching and learning], making it closer. The posters both aroused curiosity and generated ease in reasoning - E4.

The pedagogical educommunication practice of this study was based on the theoretical assumption adopted by Paulo Freire, who, based on the problematization methodology, allows the dialogue between society and University, so that, together, they can build knowledge for the transformation of reality and broaden the subject. From the statements of E1, E3 and E4, it can be seen that the objective was achieved, even reaching self-reflection on the practice performed. It can be noticed that there was an association between theory and practice, indispensable for the training of future health professionals.

In addition, due to the current technological development, photography is part of everyday life in the modern world and can be used in the transmission of messages, and is also considered as an authorial resource²³, and it is, of course, possible to use it in problematizing educational practices, such as in the case presented.

Therefore, one can confirm what has been stated in the literature²⁴, emphasizing the importance of the tutor / instructor, who, in this case, is the mediator of knowledge, in

(...) considering the cultural and media universe that are part of the students' reality, and bringing some of this universe into the classroom, through activities that enable a more active relationship with the content worked in the school (p.10).

Conclusion

The possibility of the student looking at an object, an event, which has a certain meaning, appropriating this object or event by transforming its meaning, transcends the academic "content", since



it allows creative reflection to be the driving force for future professionals in Health, more concerned with the human dimension of their future patients and community.

Educommunication experiences are scarce in higher education, and the description of successful reports aims to strengthen it. These initiatives confirm what has been stated in the literature¹³, when concluded that

(...) the importance given to symbolic production, especially to the processes of artistic expression, seems to be useful to help elucidate (...) doubts. This shows that knowledge must always be important from the human, social and political point of view, opening space for self-knowledge and knowledge of the other, using not only logical analysis, but also sensitivity, perception and culture (p.74).

It is believed that the educommunication project reached its objectives both regarding a differentiated superior formation for the students who participated in the proposal, as well as for the academic and locoregional community. This occurs since the experience went beyond the training, heading for the liberation of a content learning, breaking paradigms, bringing the culture closer to formal knowledge, allowing dialogue between those involved, broadening the look on a particular focus / goal from an extra-wall perspective and, above all, allowing thinking on daily life in orofacial motricity.

We conclude this article by reaffirming the thought of Costa²⁵, which states that image promotes spontaneity and transparency in the act of teaching.

References

1. Brasil. Câmara de Educação Superior. Diretrizes curriculares nacionais do curso de graduação em Fonoaudiologia. Brasília: Conselho Nacional de Educação; 2002. Disponível em: <http://portal.mec.gov.br/cne/arquivos/pdf/CES052002.pdf>. Acesso: 20 fev. 2018.
2. Brasil. Ministério da Saúde. Secretaria de atenção à saúde. Núcleo técnico da política nacional de humanização. Humaniza SUS: documento base para gestores e trabalhadores do SUS. 4ª ed. Brasília: Ministério da Saúde; 2010. Disponível em: http://bvsms.saude.gov.br/bvs/publicacoes/humanizasus_documento_gestores_trabalhadores_sus.pdf. Acesso: 20 fev. 2018.
3. Soares IO. Educomunicação: um campo de mediações. *Comun. educ.* 2000; 7(19):12-24. Disponível em: <http://www.revistas.usp.br/comueduc/article/view/36934/39656>. Acesso: 20 fev. 2018.
4. Gaia RV. Educomunicação & mídias. Maceió: UFAL; 2001.
5. Dudziak EA. Competência informacional e midiática no ensino superior: desafios e propostas para o Brasil. *Prisma.com.* 2010; 13:220-37. Disponível em: <http://pentaho.lettras.up.pt/ojs/index.php/prisma.com/article/view/2008>. Acesso: 20 fev. 2018.
6. Sencio AMR. Olhar o outro – olhar a si mesmo, com a fotografia [Monografia]. São Paulo: Universidade de São Paulo; 2012. Disponível em: https://s3.amazonaws.com/academia.edu.documents/33166426/OLHAR_O_O_OUTRO_-_OLHAR_A_SI_MESMO_COM_A_FOTOGRAFIA.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1519140289&Signature=3TTl8k5jld9p70kBHA%2B6Zi0fG8s%3D&response-content-disposition=inline%3B%20filename%3DANGELA_MARIA_ROSSETO_SENCIO_Olhar_o_outro.pdf. Acesso: 20 fev. 2018.
7. Barthes R. A câmara clara: nota sobre a fotografia. Rio de Janeiro: Nova Fronteira; 1984.
8. Dornelas R, Barreto ACO, Granzotti RBG, Domenis DR, César CPHAR, Alencar RI, Silva K. Metodologias ativas: uma experiência na fonoaudiologia. *Distúrb. comun.* 2014; 26(4):812-8. Disponível em: <https://revistas.pucsp.br/index.php/dic/article/viewFile/19261/16161>. Acesso: 20 fev. 2018.
9. Neiva-Silva L, Koller SH. O uso da fotografia na pesquisa em Psicologia. *Estud. psicol.* 2002; 7(2):237-50. Disponível em: <http://www.scielo.br/pdf/epsic/v7n2/a05v07n2.pdf/>. Acesso: 20 fev. 2018.
10. Afonso ML, Abade F L. Para reinventar as rodas: rodas de conversa em direitos humanos. Belo Horizonte: RECIMAM; 2008.
11. Vasconcellos MPC, Rodrigues J. A fotografia como instrumento do trabalho do higienista (São Paulo, primeira metade do século XX). *Hist. ciênc. saúde* 2006; 13(2): 477-91. Disponível em: <http://www.scielo.br/pdf/%0D/hcsm/v13n2/13.pdf>. Acesso: 20 fev. 2018.
12. Lopes RE, Malfitano APS. Ação social e intersetorialidade: relato de uma experiência na interface entre saúde, educação e cultura. *Interface comun. saúde educ.* 2006; 10(20):505-15. Disponível em: <https://www.scielo.org/article/icse/2006.v10n20/505-515/pt/>. Acesso: 20 fev. 2018.
13. Costa MCC. Vendo e ouvindo vozes – a caminho da educomunicação. *Rev. Grad. USP.* 2016; 1(1):71-6. Disponível em: http://gradmais.usp.br/wp-content/uploads/2016/07/09_Costa.pdf. Acesso: 20 fev. 2018.
14. Dias Sobrinho J. Educação superior, globalização e democratização: qual universidade? *Rev. bras. educ.* 2005; 28:164-73. Disponível em: <http://www.scielo.br/pdf/rbedu/n28/a14n28.pdf>. Acesso: 20 fev. 2018.
15. Reznik L, Araújo MS. Imagens constituindo narrativas: fotografia, saúde coletiva e construção da memória na escrita da história local. *Hist. ciênc. saúde.* 2007; 14(3):1013-36. Disponível em: <http://www.redalyc.org/html/3861/386138015017/>. Acesso: 20 fev. 2018.
16. Vigotski LS. Psicologia da arte. São Paulo: Martins Fontes; 1999.
17. Soares IO. Educomunicação: quando pesquisa, extensão e ensino se imbricam!. *Comun. educ.* 2013; 18(1): 7-14.
18. De Paula JA. A extensão universitária: história, conceito e propostas. *Interfaces-Rev. ext. UFMG.* 2013; 1(1): 5-23. Disponível em: <https://www.ufmg.br/proex/revistainterfaces/index.php/IREXT/article/view/5/0>. Acesso: 20 fev. 2018.



19. Paschoal AS, Mantovani MF, Méier MJ. Percepção da educação permanente, continuada e em serviço para enfermeiros de um hospital de ensino. *Rev. Esc. Enferm. USP.* 2007; 41(3): 478-84. Disponível em: <https://www.revistas.usp.br/reeusp/article/viewFile/41645/45252>. Acesso: 20 fev. 2018.
20. Fagundes NC, Rangel AGC, Carneiro TM, Castro LMC, Gomes SB, Educação permanente em saúde no contexto do trabalho da enfermeira. *Rev. enferm. UERJ.* 2016; 24(1): e11349. Disponível em: <http://www.facenf.uerj.br/v24n1/v24n1a03.pdf>. Acesso: 20 fev. 2018.
21. Fernandes CS, Martins MM, Gomes BP, Gomes JA, Gonçalves LHT. Family nursing game: desenvolvendo um jogo de tabuleiro sobre família. *Esc. Anna Nery.* 2016; 20(1): 33-7. Disponível em: <http://www.redalyc.org/html/1277/127744318005/>. Acesso: 20 fev. 2018.
22. Miccas FL, Batista SHSS. Educação permanente em saúde: metassíntese. *Rev. saúde pública.* 2014; 48: 170-85. Disponível em: <https://pdfs.semanticscholar.org/91fa/03a52b3b63644ef2a139fdb31e30d16686b4.pdf>. Acesso: 20 fev. 2018.
23. Pedrosa SMA, Costa AV. Fotografia e educação: possibilidades na produção de sentidos dos discursos visuais. *Nuances: estud. educ.* 2017; 28(1): 78-94. Disponível em: <http://revista.fct.unesp.br/index.php/Nuances/article/view/4828>. Acesso: 20 fev. 2018.
24. Schöninger RRZV, Sartori AS, Cardoso FL. Educomunicação e prática pedagógica educacional: uma revisão sistemática. *Cad. Pes.* 2016; 23(1): 1-11. Disponível em: <http://www.periodicoeletronicos.ufma.br/index.php/cadernosdepesquisa/article/viewFile/4626/2557>. Acesso: 20 fev. 2018.
25. Costa MCC. Educação, imagem e mídias. 2ª ed. São Paulo: Cortez; 2013.