INTEGRATION OF DIDACTIC AUDIO DESCRIPTION INTO THE SCHOOL CURRICULUM

INTEGRAÇÃO DA AUDIODESCRIÇÃO DIDÁTICA AO CURRÍCULO ESCOLAR

INTEGRACIÓN DE LA DESCRIPCIÓN DE AUDIO DIDÁCTICA EN EL PROGRAMA ESCOLAR

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ABSTRACT

This article aims to discuss the integration of didactic audio description into the school curriculum, justifying the need for its inclusion in the educational context. The objective is to identify the challenges and difficulties that emerge from pedagogical practices during the implementation process of this strategy. This is a bibliographic research, which is based on the academic production developed in the country, especially in the works of Motta (2010) and Mianes (2023), as well as in the current legislation that regulates and guides the use of audio description as a tool for accessibility and inclusion of public students of special education. It is noteworthy that advances have been recorded in Brazil regarding the use of audio description in the school environment, promoting inclusion and equity in learning. However, it is important to highlight that there are still many challenges to be overcome, especially with regard to the initial and continuing training of teachers, in order to promote understanding about the possibilities of curricular flexibility, focusing on pedagogical practices that address the learning diversity of students.

Keywords: Audio-description. Equity in Learning. School Curriculum. Accessibility Tool.

RESUMO

O presente artigo tem como finalidade discutir a integração da audiodescrição didática ao currículo escolar, justificando a necessidade de sua inserção no contexto educacional. O objetivo é identificar os desafios e dificuldades que emergem das práticas pedagógicas durante o processo de implementação dessa estratégia. Trata-se de uma pesquisa bibliográfica, que se baseia na produção acadêmica desenvolvida no país, especialmente nos trabalhos de Motta

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(2010) e Mianes (2023), bem como na legislação vigente que regula e orienta o uso da audiodescrição como ferramenta de acessibilidade e inclusão de estudantes público da educação especial. Ressalta-se que avanços têm sido registrados no Brasil quanto ao uso da audiodescrição no ambiente escolar, promovendo a inclusão e a equidade na aprendizagem. No entanto, é importante destacar que ainda existem muitos desafios a serem superados, especialmente no que se refere à formação inicial e continuada dos docentes, de modo a favorecer a compreensão sobre as possibilidades de flexibilização curricular, com foco em práticas pedagógicas que contemplem a diversidade de aprendizagem dos estudantes.

Palavras-chave: Audiodescrição Didática. Equidade na Aprendizagem. Currículo Escolar. Ferramenta de Acessibilidade.

RESUMEN

Este artículo pretende discutir la integración de la descripción de audio didáctica en el currículo escolar, justificando la necesidad de su inclusión en el contexto educativo. El objetivo es identificar los desafíos y dificultades que surgen de las prácticas pedagógicas durante el proceso de aplicación de esta estrategia. Se trata de una investigación bibliográfica, que se basa en la producción académica desarrollada en el país, especialmente en las obras de Motta (2010) y Mianes (2023), así como en la legislación vigente que regula y orienta el uso de la descripción de audio como herramienta para la accesibilidad e inclusión de estudiantes públicos de educación especial. Cabe señalar que en el Brasil se han registrado avances en cuanto al uso de la descripción de audio en el entorno escolar, promoviendo la inclusión y la equidad en el aprendizaje. Sin embargo, es importante destacar que aún quedan muchos desafíos por superar, especialmente en lo que respecta a la formación inicial y continua de los maestros, a fin de promover la comprensión de las posibilidades de flexibilidad curricular, centrándose en las prácticas pedagógicas que abordan la diversidad de aprendizaje de los estudiantes.

Palabras clave: Descripción de Audio. Equidad en el Aprendizaje. Programa Escolar. Herramienta de Accesibilidad.

1 INTRODUCTION

The guarantee of quality public education is one of the main challenges of Brazilian society, shared by both government institutions and civil society organizations. In the current national context, marked by deep regional, economic and social inequalities, the search for the quality of the education offered must have as its central axis the principle of equal opportunities, regardless of the conditions of students' entry into school.

In the case of public students in special education, it is essential to establish school practices that promote the overcoming of barriers that limit their full participation and learning. In this sense, audio description stands out as a didactic resource capable of collaborating for access to the school curriculum. It is an accessibility tool designed not only to ensure access to content, but also to give visibility to the blind community, contributing to the elimination of obstacles and prejudices.

There are countless authors who seek to conceptualize this tool, and all of them have a common basis. For Lima et al. (2009), audio description should be understood as a regulated description, elaborated in order to build understanding where it did not exist before or was imprecise; A description full of meanings, which preserves the quality and independence of the attributes of both the audio and the description itself. The authors state that this tool constitutes a bridge between the unseen image and the mental image constructed by the person who hears the description (LIMA et al., 2009).

Audio description is also recognized as a right guaranteed by the Brazilian Inclusion Law (LBI), which provides for communicational accessibility to people with disabilities. Article 1 of Law No. 13,146, of July 6, 2015, establishes the Statute of Persons with Disabilities, aimed at guaranteeing and promoting, under equal conditions, the exercise of fundamental rights and freedoms, aiming at social inclusion and the full exercise of citizenship (BRASIL, 2015).

From this perspective, this study justifies the need to integrate didactic audio description into the school curriculum, ensuring that the rights of students with disabilities are effectively respected. Thus, the objective of the research is to identify the challenges and difficulties present in the pedagogical practices that involve the integration of didactic audio description into the school routine.

Researchers such as Motta (2016) and Mianes (2023) have demonstrated, in their studies, the potential of audio description when applied in the school context. The school, in this sense, is configured as a privileged space for the discussion, proposition and implementation of strategies that favor the effective participation of students, enabling them to have more equitable access to curricular content, including textbooks, other text carriers, image materials

— such as videos and photographs — in addition to other elements that make up the process of pedagogical mediation carried out by teachers.

This article is organized into sections: the first presents the introduction; the second describes the methodology; and the third and fourth sections bring together the results and discussions, including a historical account of audio description practices in Brazil and in the world, the presentation of concepts and theoretical foundations that support its use as a tool to access the curriculum, as well as reflections on its possibilities of materialization as a pedagogical resource in the school context. Then, the use of audio description in the promotion of better teaching and learning conditions is problematized. Finally, the final considerations highlight its relevance in guaranteeing rights and in the exercise of citizenship, reaffirming its potential as a viable and powerful resource for school implementation.

In this context, the benefits arising from this research include the possibility of qualifying the educational practice in the school environment and in the education networks, contributing to the consolidation of more inclusive pedagogical practices.

2 METHODOLOGY

2.1 RESEARCH APPROACH

The research presents a qualitative approach, as it seeks to understand the phenomenon of didactic audio description from its conceptual, pedagogical and inclusive dimensions, in the context of teaching practice and the school curriculum. The qualitative approach was chosen because it allows interpreting meanings, perceptions and experiences associated with the use of audio description as a tool for accessibility and pedagogical innovation, valuing the discourse and understanding of the subjects involved.

For Silveira and Córdova (2009, p. 32), "qualitative research is therefore concerned with aspects of reality that cannot be quantified, focusing on the understanding and explanation of the dynamics of social relations". In this study, the focus falls on the pedagogical mediation strategies that incorporate audio description in the school environment.

2.2 TYPE OF RESEARCH

The study is characterized as a descriptive and bibliographic research, with elements of documentary analysis.

Descriptive, as it aims to present and analyze the phenomenon of audio description in its historical, conceptual and pedagogical context, describing its applications in inclusive education and the impacts on the school curriculum.

Bibliographic, because it was developed from the survey, reading and analysis of works, scientific articles, legislation and official documents that deal with audio description, accessibility and school inclusion (such as Motta, 2010; 2016; Mianes, 2023; Alves, 2012; Ferreira-Costa, 2016; and normative documents such as the LDB, the LBI and the BNCC).

Documentary, insofar as it also uses institutional and legal sources that guide pedagogical practice and accessibility in education.

2.3 DATA COLLECTION INSTRUMENT

Data collection occurred through systematized bibliographic research, developed in four stages:

1. Survey of theoretical and normative references — Books, dissertations, articles and legal documents (LDB, LBI, BNCC, NBR 15290, among others) available in academic databases (Scielo, Google Scholar, CAPES Periodicals and institutional repositories) were consulted.
2. Selection of key authors — Authors who directly address audio description and its relationship with accessibility, curriculum and teacher training stood out: Lívia Motta, Mianes, Alves, Vergara-Nunes, Galvão Filho, Minetto and Ferreira-Costa.
3. Organization of the material — The selected works were categorized by thematic axes: audio description and curriculum, audio description as a pedagogical resource and didactic audio description and teacher training.
4. Interpretative analysis — The collected material was read, recorded and analyzed in order to identify convergences and divergences between the references, as well as the main theoretical-methodological foundations on the subject.

2.4 DATA ANALYSIS TECHNIQUE

For the treatment and interpretation of the data, the content analysis proposed by Bardin (2016) was used, which comprises three phases:

1. Pre-analysis – Floating reading and organization of the collected materials, identifying the units of record related to audio description and inclusion.
2. Exploration of the material – Coding and categorization of data according to the defined thematic axes: (a) fundamentals and history of audio description, (b) audio description and inclusive curriculum, and (c) didactic audio description as a teaching practice.
3. Treatment of results and interpretation – Articulation of the categories with the theoretical references and with the Brazilian educational legislation, in order to show how audio

description is integrated into pedagogical practices and contributes to the effectiveness of an inclusive education.

This technique was chosen because it enables the understanding of the meanings and senses emerging from the texts, allowing the correlation of theoretical discourses with educational practices. The theoretical framework in a study comprises a critical and organized analysis of the literature pertinent to the theme, providing a theoretical contextualization and defining the key concepts. It should comprehensively contain previous theories, models, and research, identifying gaps, contradictions, and consensuses in the literature that are important to the focus of the work being developed.

3 RESULTS AND DISCUSSION

The results of the bibliographic and documentary research indicate that audio description (DA) is a fundamental accessibility and communication resource for the democratization of access to information and knowledge, especially for people with visual impairment. According to Motta (2010; 2016), audio description is a modality of intersemiotic translation that transforms visual elements into verbal language, enabling the visually impaired person to fully understand contexts, images, environments and non-verbal expressions.

This function of communicational mediation inserts audio description in the field of assistive technologies, but, according to Mianes (2023), its potential goes beyond the technical field, also assuming a pedagogical and inclusive dimension. By translating the visual into accessible language, DA enables new ways of learning, participating, and producing meanings in the classroom.

In this sense, audio description, when understood as a didactic resource, becomes an integral part of inclusive pedagogical practice, contributing to the development of autonomy, imagination and critical understanding of curricular content by students with or without disabilities.

The documentary analysis shows that the inclusive curriculum, as guided by the Brazilian Law of Inclusion (Law No. 13,146/2015), the LDB (Law No. 9,394/1996) and the National Common Curricular Base (BNCC), must include accessibility strategies and resources that ensure the full participation of all students in educational processes.

In this context, audio description presents itself as a tool that puts into effect the principles of equity and curricular diversity. Alves (2012) reinforces that the curriculum needs to be flexible and accessible, allowing the adaptation of contents, methodologies and assessments according

to the specific needs of students.

Thus, the insertion of audio description in pedagogical practices and didactic materials favors the realization of a curriculum that recognizes differences as an educational potential, and not as a methodological barrier. Ferreira-Costa (2016) emphasizes that inclusion is not restricted to the physical presence of the student, but to effective access to knowledge and culture, which requires the use of accessible languages and sensory mediation resources.

In this way, audio description is consolidated as an inclusive curricular strategy, which expands the reach of content and promotes cognitive justice within the educational process.

The theoretical results indicate that teacher training still represents a central challenge for the implementation of audio description as a pedagogical practice. Although legislation and guiding documents recognize the importance of accessibility, many teachers do not receive specific training on resources such as AD (Vergara-Nunes, 2021).

The discussion of the results demonstrates that didactic audio description is an effective instrument of educational accessibility, which transcends the technical field and is inserted in the pedagogical field of inclusion.

Its adoption requires accessible curriculum planning, qualified teacher training, and institutional commitment to equity.

Although the research has been limited to the theoretical and documentary field, the results suggest the need for future empirical investigations that analyze the impact of audio description on the learning of students with visual impairment, especially in visual disciplines such as arts, sciences and geography.

3.1 AUDIO DESCRIPTION AND CURRICULUM: HISTORY, CONCEPT AND RATIONALE

Lívia Motta (2016) expands the concept of audio description by explaining it as a communicational accessibility resource that favors the understanding of visually impaired people in different types of events through sound information. This resource transforms the visual into verbal, creating greater possibilities of access to culture and information and contributing to cultural, social and school inclusion. In addition to people with visual impairment, audio description also broadens the understanding of subjects with intellectual disabilities, the elderly, people with attention deficit, autistic, dyslexic, among others (Motta, 2016, p. 2).

It is, therefore, a comprehensive definition, which includes aspects related to culture and education. The conversion of images into words is an effective strategy to allow the blind person to "see without seeing". It is in this sense that Franco and Silva (2010, p. 23) state that "[...] Audio description consists of transforming images into words so that key information transmitted

visually does not go unnoticed and can also be accessed by people who are blind or have low vision".

Although different references have sought to conceptualize audio description, they all converge on its primary function: to promote the inclusion of people with disabilities, favoring their participation and functionality in the activities in which they are inserted.

Initially created to facilitate access to dynamic images (films, plays, operas, orchestras and lectures) and still images (photographs, graphs, maps, works of art and museum visits), audio description benefits anyone who needs it. Through this resource, visually impaired subjects attribute meanings to the imagetic world, establish connections and build memories about the events.

Historically, the practice of audio description has always existed intuitively, carried out by friends and family of the person with disabilities. However, the technical and professional recognition of the practice came in 1975, from the postgraduate thesis Master of Arts by Gregory Frazier, at the University of San Francisco. The first experiences developed in the United States, in the following decades, showed positive results and boosted its dissemination in theaters, museums and cinemas. Frazier's meeting with August Coppola facilitated the dissemination of audio description throughout North America.

In 1989, audio description was applied in films at the Cannes Film Festival, expanding rapidly throughout Europe, especially in the United Kingdom, a pioneer in the insertion of the resource on television, through the "Descriptive Video Service" program. The success of this initiative fostered other experiences, such as those of the Canal Network. Currently, England is the country with the largest offer of audio description on television, theaters, museums, and cinemas, followed by Germany, Spain, and the United States (ENAD, 2020, p. 17).

In Spain, the Sonocine system, created in 1991, made it possible for visually impaired people to access audio description of films shown on television, through a radio channel. In 1992, the Audetel Project, coordinated by the Royal National Institute for the Blind, investigated technical requirements for the use of audio description in television stations. As early as 1993, the ONCE Foundation launched the UNE 153020 standard, which established requirements for audio descriptions and the preparation of audio guides.

Currently, communication accessibility is on the global agenda. Countries such as Germany, the United Kingdom, France, Spain, the United States and Uruguay make audio description available in cinemas, theaters, museums, television programs and DVDs. Several film festivals — such as the Pamplona Festival, the Huelva Ibero-American Festival and the Móstoles Festival — incorporate the resource in their sessions. In Spain, TVE was a pioneer in

offering audio description, followed by channels such as Canal Sur and TV3. At the Museum of Audiovisual Arts of Alcira, there is a permanent room with the service.

In the United Kingdom, more than 270 cinemas and some 250 DVDs with audio description are accessible to the public. Most British television channels offer programming with the feature. In Germany, cinemas and the BR channel incorporate audio description, while the Wie wir leben Festival in Munich has been using it since 1995. In Australia, the Sydney Film Festival and The Other Film Festival also offer accessible programming.

In Brazil, the public use of audio description occurred for the first time in 2003, during the festival Assim Vivemos: The International Festival of Films on Disability, inspired by the German festival Wie wir leben. In 2005, the first DVD with audio description in the country was released, Brothers of Faith, followed by Blindness (2008). That same year, Brazilian television aired its first accessible advertisement, promoted by the Natura brand.

Important festivals, such as the Gramado Film Festival (2007) and the São Paulo International Short Film Festival (2006 and 2007), screened audio-described films. In theater, the play Andaime (2007) inaugurated the resource in shows in the country. Subsequently, the production The Three Audibles became the first audio-described dance performance, followed by the first audio-described opera in Brazil, Samson and Delilah, at the XIII Amazonas Opera Festival (2009).

At the same time, initiatives aimed at the visually impaired public were developed, such as monthly sessions of audio-described films at the Laramara Association (São Paulo) and the Cinema em Palavras project, at the Louis Braille Cultural Center in Campinas. In 2008, the first Brazilian association of audio describers, MIDIACE, was founded, followed by the 1st National Meeting of Audio Describers. In the same period, the first Brazilian website for accessible films, BlindTube, was launched.

Currently, some free-to-air TV channels offer audio description on a second audio channel, making accessible movies and programs available, albeit for a limited workload. Implementation expanded from 2011 onwards, after disputes between people with visual impairments, audio describers, broadcasters and the Ministry of Communications. The initial forecast — of two hours a day and expansion to 100% of the programming in ten years — was reduced to two hours a week in 2011 and four hours a week in 2013 (Motta, 2016, p. 4).

> In the country, audio description continues to expand, covering cultural and educational products, events and public services. Of note is the publication of ABNT's NBR 15290, which establishes general guidelines for communicational accessibility on television, including subtitling, audio description, sign language and warning systems, guided by the principles of universal design (ENAD, 2020, p. 21).

In this scenario, Minetto (2008, p. 17) points out that the search for stability generates resistance to inclusive proposals, since they destabilize consolidated conceptions. Ferreira-Costa (2016) adds that such insecurity stems from persistent prejudices and lack of sensitivity to the barriers faced by people with disabilities, demanding collective support to ensure access and social inclusion.

The school, in this context, plays a crucial role. A truly inclusive institution incorporates in its curriculum and in its Pedagogical Political Project contents and methodologies appropriate to the needs of students. As Minetto (2008, p. 32) states, this occurs when the school recognizes the complexity of human relations and understands the school environment as a relational space that forms identities.

When discussing innovation, we turn to Huberman (1973), who characterizes it as an action aimed at incorporating effective changes in the school environment. In the debate on technologies in education, Groenwald and Ruiz (2006, p. 5) observe that the integration of new technologies requires pedagogical innovation capable of improving teaching and learning processes (SCHERER, 2020, p. 9).

In this context, accessibility assumes a structuring role, guiding teachers and schools in the reformulation of learning objectives and the use of assistive technologies. Such technologies enable students with disabilities to follow the curriculum, through pedagogical interactions that promote reading experiences, image production and aesthetic-critical development (Alves, 2012, p. 99). Audio description, as a mediating word, enables accessible processes and confronts prejudices and stigmas (Alves, 2012, p. 97; Motta, 2016, p. 45).

In this line, the challenge of teacher training to integrate didactic audio description into the curriculum is highlighted. Almeida and Valente (2011) argue that the greatest difficulty does not lie in the technical mastery of technologies, but in the understanding of the pedagogical possibilities of use, related to the conceptions of learning. Costa and Felizardo (2012) argue that continuing education is essential to deal with teachers' beliefs and values, contributing to processes of curricular change and innovation.

As for Information and Communication Technologies (ICTs), Galvão Filho (2008) states that these have become central cultural instruments, especially for people with disabilities. ICTs can be used as assistive technology in themselves or through assistive resources, such as adaptations of keyboard, mouse and specific software (Filho, 2010).

In the educational sphere, it is discussed how to incorporate audio description into school daily life and how to foster an inclusive culture among students, teachers, pedagogical teams and families. For Mianes (2017, p. 7), the teacher is not required to be an audio describer, but

to use "instrumental audio description", characterized as a more informative than translational practice. This offers opportunities for reflection on pedagogical practice and for the consolidation of approaches sensitive to cultural differences and students' learning processes (Alves, 2012, p. 98).

In this sense, we reiterate the role of the school, as a space of cultural diversity, it must promote respect, solidarity and citizenship, regardless of the differences between the subjects (Costa, 2016). Thus, reflections on the possibilities of materializing audio description as a pedagogical resource follow.

3.2 AUDIO DESCRIPTION AS A PEDAGOGICAL RESOURCE IN SCHOOLS

The school is the space in which the determinations present in national normative documents are materialized — such as the LDB, the National Policy on Special Education in the Inclusive Perspective, the Brazilian Inclusion Law, resolutions and decrees. It is in this environment that students, protected by their rights, must experience learning situations that enhance and enable their full development, regardless of their previous conditions.

In this context, school managers, coordinators and teachers have the responsibility to ensure, propose and develop strategies that ensure the full participation of students in a participatory, creative, inclusive and citizenship-based teaching and learning environment. For democratic formation, Santomé (2013, p. 80) highlights that school institutions "need to work with didactic methodologies that foster the development of critical and creative thinking, which make it possible to understand, argue and live with people from different cultures, ideas and ideals". In addition, Motta (2010, p. 1) states that "the school, as a locus for the construction of knowledge and the formation of citizens, needs to prepare teachers capable of reading this chaotically imagetic world and teaching their students to do so".

Thus, the school is configured as an environment that is both powerful and challenging for all who participate in it. In the case of public special education students, it is recognized that this challenge can be even more intense. Mianes (2023, p. 34) observes that "it is undeniable that a student with a disability generates, for the most part, an initial strangeness and a feeling of unpreparedness in the face of the peculiarities of each student".

However, the paradigm that attributes the cause of educational obstacles to the specific needs of students has been overcome. The current understanding shifts to the context, when not appropriate or prepared, is what generates exclusion, hurting legally guaranteed rights, as established in Article 27 of the LBI (Brasil, 2015):

> Education is the right of people with disabilities, ensuring an inclusive educational system at all levels and lifelong learning, in order to achieve the maximum possible development of their physical, sensory, intellectual and social talents and abilities, according to their characteristics, interests and learning needs.

In view of the diversity of students' learning conditions, the school faces demands that require transformations in practices, paradigms and assumptions. The teacher, in this process, is faced with the urgency of professionally qualifying to act, in co-responsibility with the institution and the education system, as provided for in the Brazilian Law of Inclusion (Brasil, 2015):

> IX – Adoption of support measures that favor the development of linguistic, cultural, vocational and professional aspects, considering the talent, creativity, skills and interests of the student with disabilities;
> XV – Access of people with disabilities, under equal conditions, to games and recreational, sports and leisure activities in the school system.

The professional qualification of teachers, in this sense, is a central element for the improvement of the conditions of access of public students to special education. It is through it that teachers can reflect on their practices, working conditions and professional development strategies. Ibernón (2011, p. 72) emphasizes that ongoing formation should make it possible to:

> Assess the potential need and quality of educational innovation [...] develop basic skills within the framework of teaching strategies [...] provide skills to continuously modify educational tasks, adapting them to the diversity and context of learners; to commit to the social environment.

Teaching aimed at overcoming the barriers faced by students is recognized as an essential practice for the effectiveness of inclusion. From this perspective, audio description emerges as an instrument of curricular accessibility and flexibility, with significant potential for pedagogical practice and learning. As Mianes (2023, p. 34) states, "modifying thinking about students with disabilities means no longer being based on the 'defect' or 'lack' of a certain sense, but on the potentialities that the subjects have, even if they have some bodily limitation".

Thus, it is considered pertinent to analyze the potential of audio description as a resource for accessibility and inclusion not only for blind or low-vision students, but also for those with intellectual disabilities, global developmental disorder, dyslexia, and other conditions, as discussed in the studies by Mianes (2023), Franco (2018), and Motta (2010).

Accessibility is a right of people with disabilities, encompassing citizenship and human dignity. As determined by article 53 of the LBI, it is the right that guarantees the person with

disabilities or reduced mobility to live independently and exercise their rights of social participation (Brasil, 2015). In this sense, accessibility strategies must ensure access to spaces, content, and information.

> It transfers images from the visual dimension, through verbal and sound information, expanding understanding and providing access to information and culture, enabling people with visual impairment to watch plays, TV programs, movies, exhibitions and others, on equal terms with sighted people, which brings us to the idea of cultural accessibility. (Motta, 2010, p. 68).

Although the specificities of the work of audio description professionals are recognized, it is necessary to understand how such a resource can be effective as a pedagogical tool, mediated by the teacher in the school context. Motta (2016, p. 7) points out that, given the prevalence of vision in the learning process, it is necessary to broadly explore other senses, such as touch, hearing and smell, in addition to the use of language. In the same sense, Mianes (2023, p. 35) adds:

> A blind person will not be able to see a figure, but he can touch it or hear a description through which he himself can construct a mental image [...] according to his cultural and sensory repertoires.

At school, all environments are educational and must ensure inclusive pedagogical practices. In a context marked by the predominance of visual resources and complex social dynamics, audio description implemented in the school environment can collaborate in the realization of rights. Motta (2010, p. 3) argues that the resource benefits not only people with disabilities, but all students, as it "increases the sense of observation, broadens perception and understanding, shows and unveils details that would go unnoticed".

In this sense, the description can be used to present school spaces, murals, drawings, figures, posters and signage — visual resources widely used to communicate, inform and guide. When these elements are not accessible to blind or low-vision students, gaps are consolidated in their learning process. Mianes (2023, p. 40) warns that "these constant losses of access to content can hinder and even prevent the best performance of this student".

On the importance of a qualified presentation of the school space, Motta (2010, p. 9) highlights:

It will be a walk mediated by the other, exercising the gaze in search of characteristic elements of each place, room or department.

This practice can generate opportunities for dialogue with other students about inclusion and accessibility, fostering a reflection on the organization of the city and its repercussions on the lives of people with disabilities, contributing to the exercise of citizenship.

In the classroom, the teacher uses several strategies to mediate content, being frequently induced to the use of media and visual resources. However, accessibility must be integrated with pedagogical intentionality. The use of the blackboard, textbook, films, graphs or photographs requires systematic description and, preferably, prior access to information by the blind student. As Mianes (2023, p. 40) observes, when student involvement is fostered and their needs are addressed, the results are evident.

The description should prioritize information relevant to the understanding of the content. Mianes (2023) highlights its potential for different curricular components. In Portuguese, for example, description can be mobilized as a reading and written production strategy by sighted students, enriching vocabulary, textual interpretation and construction of meanings.

For the Exact Sciences, the description should include analogies with concrete objects and verbal explanation of formulas, theorems, graphs and tables, in order to facilitate the understanding of elements strongly anchored in visuality.

In the Natural Sciences, where many concepts are representations not visible to the naked eye, Mianes (2023, p. 41) explains that such images already constitute, in themselves, descriptions, which allows the teacher to integrate tactile resources and verbal descriptions to favor learning.

In areas related to body movement, such as Physical Education, the description needs to consider aspects such as laterality, orientation and spatial perception, and, in the case of sighted students, but with cognitive impairment, that the movements are described with caution, in order to enable imitation, ensuring that students with different specific needs can understand and perform the proposed activities. (Mianes, 2023).

Among the resources widely used in the school are videos and movies. When audio description is not available, it is recommended that the blind student has prior access to the material accompanied by the description made by the teacher. In the same way, in the use of the textbook, it is essential to describe the images. Motta (2010, p. 10) recalls that:

> Both static and dynamic images are used not only to illustrate, draw attention and make classes more attractive, but also to complement the understanding of the text, the topic under study and make them more easily understood or assimilated. They all have meaning, hence the need to read and translate them into words, especially considering the diversity of students in the classroom and the possible communication barriers. (Motta, 2010, p.10).

The authors' contributions show that audio description, in the school context, constitutes a powerful pedagogical strategy, applicable to all stages of education and to different audiences. Its benefits are noticeable both for students with visual or cognitive impairment and for the entire school community, promoting inclusive experiences, reflection on diversity and the construction of a more civic and dignified society for all.

3.3 REFLECTIONS ON THE INTEGRATION OF DIDACTIC AUDIO DESCRIPTION

In the educational context, didactic audio description (Vergara-Nunes, 2016) is an essential assistive tool for students with visual impairment, helping both those with blindness and low vision to understand image content present in books and other didactic resources. From this point on, it is intended to reflect on its integration in the pedagogical practice of the common room teacher, as a way of considering the importance of access to visual content in different disciplines, especially for the special education public.

In regular education, attention to students with sensory or cognitive disabilities involves reflecting on aspects related to the initial and continuing training of teachers, as well as respect for the culture of others. The presence of students with disabilities reveals that many practices are still predominantly directed to students without disabilities, with the use of strongly visual materials and lacking accessibility resources. Thus, as Motta (2016) argues, it is necessary to incorporate strategies already consolidated in other contexts in the school to eliminate communication barriers.

Based on this reflection, it is understood that audio description, as a didactic resource and communicational accessibility, tends to assume an increasingly relevant role in society, as it collaborates with the promotion of access to image content in a broad and plural context. Its application ranges from books and slides to movies and documentaries. In didactic audio description, the description of an image can even provoke emotions, revealing feelings, sensations and understanding in the learning process (Vergara-Nunes, 2016).

As an assistive technology, audio description makes it possible to "hear what cannot be seen" and understand what cannot be understood without the use of sight. Initially designed for people with visual impairment, configuring itself as a universal design approach, accessible to all who need it. Its adoption contributes to innovate teaching practice and improve learning, both through the description of static images, as well as those present in textbooks and paradidactics, as well as dynamic images that circulate in educational videos.

However, it is recognized that, although this perspective presents itself as a powerful pedagogical strategy, the audio description of images and figures in teaching materials is still

insufficient. The educator's own performance needs greater qualification, because, despite the efforts, there is a lack of preparation in dealing with these learners, especially with regard to knowing how to behave and how, didactically, to describe fundamental elements for the student's understanding, aspects that could minimize difficulties in the learning process.

As Alves (2012, p. 96) argues, "[...] Such incorporation implies the development of systematic initiatives in the field of teaching practice and its training (initial and continuing), in articulation with the processes and challenges of special education from the perspective of school inclusion".

The BNCC (Brazil, 2018) addresses the singularities of the inclusive process and expands the possibilities for schools to seek new alternatives to teach everyone. In this way, it dialogues with the principles of Universal Design for Learning (UDL), which include: providing various means for learning; enable different forms of expression of what has been learned; and maintain the motivation and permanence of students.

In the field of knowledge visualization, in the educational space, audio description is presented as a useful tool that allows students with disabilities to access the visual content present in their teaching materials (GUEDES, 2011). For Vieira and Lima (2010, p. 3), "the adoption of audio description as a technology for accessibility to image content present in didactic materials becomes crucial for visually impaired students to be able to establish mental connections between image and text".

This possibility allows the use of the resource in the classroom to put the student with disabilities in equal conditions to follow classes in which the content is associated with images, as well as to perform any task. Based on Vieira and Lima (2010, p. 4), it can be stated that, if the image is properly described, students with disabilities will be able to fully participate in the school learning community and in discussions with their peers when the content discussed has been conveyed by visual means, ensuring a more inclusive process.

From this perspective, social inclusion is conceptualized as the process by which society adapts to include, in its general social systems, people with disabilities and, simultaneously, these people prepare themselves to assume their roles in society autonomously (SASSAKI, 2010, p. 46). Thus, a school committed to diversity and equity must adopt strategies aimed at overcoming challenges characterized as the ideal scenario for building a more citizen society and apt to tolerance. The use of audio description, in addition to constituting an accessibility resource, can be understood as an instrument for valuing the learning capacities of all students, regardless of their conditions, collaborating for their learning with a focus on their full development.

4 FINAL CONSIDERATIONS

Based on the above, it is observed that audio description, throughout the history of its application, has been consolidated as an important resource for overcoming communicational and educational barriers. Originally conceived to meet the needs of people with visual impairments, its use currently goes beyond this public, and can also benefit other people and contexts, especially in overcoming obstacles that hinder full participation in various social situations.

From the bibliographic and documentary analysis, it was recognized that audio description, when translating images into words, transcends the technical character and assumes a pedagogical, ethical and social dimension. In this sense, it is configured as a tool to support teachers in the teaching process and students in learning, contemplating educational specificities, as defended by Motta (2016) and Mianes (2023).

It was found that audio description is, at the same time, a communicational right and an essential didactic strategy for equitable access to knowledge by visually impaired students. Its application favors the active participation, intellectual autonomy and expansion of the sensory and cognitive experiences of these students, strengthening the effectiveness of the principles of inclusive education provided for in the Brazilian Inclusion Law (2015), the LDB (1996) and the BNCC (2017).

The school, as a privileged locus of paradigm ruptures, needs to consolidate itself as a democratic space for the construction of inclusive practices, capable of welcoming, valuing and enhancing differences. The theoretical results indicate that, when incorporated into pedagogical planning, audio description contributes to the humanization of teaching practices and to the transformation of teaching methodologies, enabling the construction of a more accessible, sensitive and plural curriculum.

Thus, its adoption should not be seen as a supplementary resource, but as a structuring element of educational practice aimed at diversity.

Developed in the school context, audio description plays the role of an accessibility resource and guarantee of rights, as demonstrated by Mianes (2023). It provides students with disabilities with better conditions of access to the curriculum, through pedagogical flexibility. This resource proves to be especially powerful in a markedly imagetic society, such as the contemporary one, and in the school environment, which demands multiple didactic resources to promote the appropriation of knowledge in different curricular components.

Another aspect evidenced by the research refers to teacher training, which is still a priority challenge. The absence of specific training in accessibility and audio description limits

the potential use of this resource in schools, indicating the need for public policies for continuing education and interdisciplinary integration between the areas of Education, Communication and Assistive Technology.

As Mianes (2023) and Motta (2016) point out, the teacher is the mediator of the inclusive process, and his ethical, aesthetic, and pedagogical engagement is decisive for the success of didactic audio description in the classroom.

Finally, it is understood that didactic audio description should be recognized as a pedagogical practice of sensory and cognitive inclusion, which expands the ways of perceiving, understanding and teaching the world. By transforming images into words and sounds into meanings, it materializes the principle that all learning is an act of accessible communication, reaffirming the dignity and right of all to education.

Therefore, this study contributes to the strengthening of the debate on audio description in the educational field, presenting theoretical subsidies that can guide future research, training and practices focused on accessibility. It is suggested, for further investigations, the development of empirical studies that analyze the application of didactic audio description in real teaching contexts, in order to verify its impacts on learning, perception and aesthetic experience of students with disabilities.

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