

## School radio and cinema as factors in pedagogical innovation at the schools in the State of Espírito Santo, Brazil (1928-1930)

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**Abstract:** Current paper focuses on the school radio and cinema as elements of pedagogical innovation and cultural integration with regard to progressive education in the Brazilian state of *Espírito Santo* (1928-1930). The non-materiality of the pedagogical use of the radio is detected. Although widely announced, it never reached the schools. Further, the materiality of school cinematographic experiences, evoking innovation and cultural integration, somehow reached teachers' training, pedagogical work and relations established with the community. The two factors evoke strategies practiced in the public instruction reform in *Espírito Santo* within the relationship of forces that tensioned the political, social, economic and cultural scene in the 1920s.

**Keywords:** school radio, school cinema, active school, State of *Espírito Santo*, Brazil

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# Rádio e cinema escolares como elementos de inovação pedagógica na escola ativa capixaba (1928-1930)<sup>1</sup>

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**Resumo:** Focalizam-se no artigo o rádio e o cinema escolares como elementos de inovação pedagógica e de integração cultural projetados na reforma escolanovista no Espírito Santo (1928-1930). A investigação percorre tanto a imaterialidade do uso pedagógico do rádio que, apesar de fartamente anunciado, não chegou às escolas, quanto a materialidade de experiências cinematográficas escolares, na medida em que ambas evocam inovações educacionais que de algum modo atravessaram a formação docente, o trabalho pedagógico e as relações estabelecidas com a comunidade. Discutem-se, em última análise, estratégias praticadas no conjunto da reforma da instrução pública capixaba, em meio às relações de força que tensionavam a cena política, social, econômica e cultural no final dos anos 1920.

**Palavras-Chave:** rádio-escola, educação pelo cinema, escola ativa, Espírito Santo

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## Radio y cine escolar como elementos de innovación pedagógica en la escuela activa capixaba (1928-1930)

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**Resumen:** En este artículo se enfoca la radio y el cine escolares como elementos de innovación pedagógica e integración cultural proyectados en la reforma *escolanovista* en el Estado de *Espírito Santo* (1928-1930). La investigación abarca tanto la inmaterialidad del uso pedagógico de la radio que, a pesar de ampliamente anunciado, no llegó a las escuelas, como la materialidad de experiencias cinematográficas escolares, en la medida en que ambas evocan innovaciones educativas que, de algún modo, cruzaron la formación docente, el trabajo pedagógico y las relaciones establecidas con la comunidad. Se discuten, en último análisis, estrategias practicadas en el conjunto de la reforma de la educación pública capixaba, en medio de las relaciones de fuerza que tensaban en la escena política, social, económica y cultural a fines de 1920.

**Palabras Clave:** radio-escuela, educación por el cine, escuela activa, *Espírito Santo*



## Introduction

How may one interest pupils at school? How may one incorporate technical, scientific and pedagogical innovations to school programs and curricula? If these questions are still challenging, it was not due to lack of attempts by rather visionary reformers that proposals for the reform in public education were not undertaken in the early years of the 20<sup>th</sup> century under the aegis of the New School Movement in several Brazilian states. Inspired by experiences in Europe and in the US, the use of the cinema and the radio was suggested as educational tools.

The New School Movement's ideas were intense between 1928 and 1930 in the state of *Espírito Santo*, Brazil. The Secretary of Public Education, Attilio Vivacqua, backed by Sezefredo Garcia de Rezende and Pedro Deodato de Moraes, who integrated the administration of Aristeu Borges de Aguiar, deposed by the 1930 Revolution <sup>2</sup>, took to task the reformulation of teaching in the state and, following the guidelines of the Active School, insisted on the possibility of using the radio and the cinema for pedagogical purposes.

Educational reform in the state of Espírito Santo was backed by the Curso Superior de Cultura Pedagógica (CSCP) and the Escola Activa de Ensaio (EAE), both of which had the mission to train teachers. They were administered by Deodato de Moraes, at the Grupo Escolar Gomes Cardim. “[...] the coordination and dissemination of culture [...]” was the task of the Serviço de Cooperação e Extensão Cultural (SCEC)<sup>3</sup> (Rezende, 1930, p. 31) and suggested the use of the radio, cinema, museum, school

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<sup>2</sup> Attilio Vivacqua (1894-1961) was born in the state of Espírito Santo and took a degree at the Faculdade Livre de Direito of Rio de Janeiro; on his return to Espírito Santo, he worked as a journalist, lawyer and politician. Sezefredo Garcia de Rezende (1897-1978) was born in Lage de Muriaé, in the state of Rio de Janeiro. He moved to Espírito Santo in 1918 and worked as a teacher and journalist. He was secretary to Attilio Vivacqua at the Education Department. He maintained links with the Modernist movement. Deodato de Moraes (1885-?) was a teacher from the state of São Paulo. He adopted the New School ideas which were widely disseminated among Brazilian intellectuals. He was also a member of the Associação Brasileira de Educação (ABE) and superintendent of teaching in Rio de Janeiro, the Federal District of that time.

<sup>3</sup> SCEC was established by the Education Secretary of Espírito Santo under the administration of Garcia de Rezende. It was inspired by the Cultural Cooperation Service established in 1920 by the League of Nations.



magazine and mobile libraries<sup>4</sup> as factors in pedagogical innovation and cultural integration.

However, the project of the use of the radio as an educational tool failed to be undertaken in the Active School in the state of *Espírito Santo*. According to Gilioli (2008, p. 65), in Brazil, “[...] suggestions on education by radio emerged, not by coincidence, within the same intellectual circle: between Roquette-Pinto<sup>5</sup> and coworkers in Rio de Janeiro, and with Garcia de Rezende and Attilio Vivacqua in the state of Espírito Santo”. Analysis of this author led us towards the network that affected Vivacqua and Rezende to aggregate the radio as a pedagogical factor in the establishment of the active school in *Espírito Santo*.

In the state of São Paulo, the idea of education by radio was current with Gomes Cardim, with whom Attilio and Garcia de Rezende were connected since Paulo Gomes Cardim had moved to *Espírito Santo*, instigated by his father<sup>6</sup> to prop the educational reform between 1928 and 1930. Soares (1998) states that there were monthly meetings with Paulo Cardim and the reformers of the state of *Espírito Santo*. Further, Carlos Gomes Cardim himself returned to *Espírito Santo* in 1929 to give his guidelines on the teaching of music in the schools.

Sources related to the educational reform report on the use of the radio “[...] as a didactic factor for the information and approximation at the service of national unity” (Vivacqua, 1929, p. 12) expressed the idea that, through the radio, or rather, by music, courses, lessons and conferences, the schools may be directly linked to the capital city, to the country and to the world, to transmit to the state’s hinterlands the information and knowledge hailing from the most progressive centers. However, the authors did not find, although no stone was left unturned, traces of what was being proposed in the state schools of Espírito Santo.

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<sup>4</sup> This is the *Resumo Escolar*, a magazine for schools to teach children “the current period”. It was published between April and September 1929. Mobile libraries comprised boxes full of books sent to the schools in the hinterland of Brazil to be lent to students and their families.

<sup>5</sup> In Roquette-Pinto, the radio-school, inserted within the ABE, consisted of a national project of the Brazilian intellectual elite due to illiteracy theme. The radio would train quickly and efficiently not only school children but their families which would be reached by the new ideas.

<sup>6</sup> In 1908, Carlos Gomes Cardim headed the educational reform during the Jerônimo Monteiro administration.



Contrastingly to what occurred with the cinema, there is no evidence of any type of purchase of radiophone sets, the minimum condition for the development of the radio school, or the equipment of the schools with radio stations or receptors. In the early 1930s, the secretary announced the existence of suggestions for the purchase of radio materials and equipments but underscored that the project of a radio school still depended on analyses and studies on the matter (Vivacqua, 1930a).

The authors of current research on the use of the radio and the cinema as factors in pedagogical innovation and cultural integration in the active school of the state of Espírito Santo are particularly interested in the non-materiality of the radio school and in the materiality of experiences with regard to the school cinema, retrieved from the sources analyzed <sup>7</sup>. The experience of the active school in the state of Espírito Santo is investigated through such a gap.

Traces of materiality in school cinema and of non-materiality of the radio school underscore pedagogical innovation and cultural integration which somehow reached the teachers' training process triggered by CSCP and EAE. Work developed in schools of the state of Espírito Santo and relationships were established with the community. They eventually suggest practiced strategies (Certeau, 2004) within the context of the public education reform of the state within force relationships (Ginzburg, 2002) that problematized the political, social, economic and cultural scene of the state at the end of the 1920s.

The cinema and radio projects within the institutional processes of the active school of the state of Espírito Santo were analyzed to investigate the local use of these two factors in pedagogical innovation.

## **The school radio and cinema as factors of cultural integration and pedagogical innovation**

According to Garcia de Rezende (1930), SCEC would disseminate culture through the following activities: intellectual cooperation; collaboration among teachers, students, and scientific, artistic and educational organizations; exchanges and visits involving Brazilian and foreign teachers; analysis of conditions and guidelines for intellectual

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<sup>7</sup> Sources comprise reports by the Secretary of Education, material published in newspapers and magazines of Espírito Santo (*Diário da Manhã* and *A Gazeta*, the magazine *Vida Capichaba*) and Rio de Janeiro (*Diário de Notícias*), government memos, decrees on the purchase of radio sets by the Secretary and inspection reports and photographs.



work in and outside Brazil; publications on education by the Secretary of Public Education; news and documentaries and interesting data on the cultural movement in Brazil and abroad for the improvement and development of teaching (mainly, reforms, experiences, congresses and essays); book appreciations; organization of school legislation; school library organization.

The radio and the cinema have important roles within the aims of cultural diffusion. The radio, a potential factor which would attend to the local needs, especially the hinterland of the state<sup>8</sup>, was specifically impaired because of high costs in its installation and transmission. In the case of the cinema, even though extremely expensive, had the benefit of workability through the distribution of strategically localized projectors. Privileging the cinema had two effects: without the radio, reception was limited and direct transmission of locally produced programs was restricted. The cinema used educational films that transmitted information and knowledge, as updates, but normally far from the dynamics of local life. Another place identified with development and progress was thus indicated.

In October 1928, the success in the US on this means was mentioned in one of the first references by the state government press on the role of educational cinema in the educational reform of the state of *Espírito Santo*. It was underscored that the cinema in the US was one of the main vectors for the dissemination of North-American culture to the world. The cinema in the US and in isolated initiatives in Brazil could show important results in Education (O cinema..., 1928). Based on this argument, the production of school films on the History and the Geography of the states and on the History of Brazil was in the front line, whereby the formation of 'contemporary man' would be achieved.

Early in 1929 the secretary Attilio Vivacqua purchased the first cinematographic sets for schools in the capital city Vitoria and in Cachoeiro de Itapemirim, and underscored in an interview on the *Diário da Manhã* the importance of the cinema as one of the main modern educational factors to be employed in the development of the active school.

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<sup>8</sup> The state of Espírito Santo was largely agricultural, featuring coffee plantations. An analysis on the political and economic conditions of the state may be retrieved on Wanick (2007).



The cinema which widened in an almost infinite way our comprehension of the world through the visual impression to its most variegated geographical aspects and which changed deeply the bases of our mentality, will have an important and exceptional role in the school (Vivacqua, 1929, p. 10).

Consequently, the idea was the addition of new elements to the teaching of Geography, History and Natural and Physical Sciences, to make accessible the most important scientific advances “[...] to the most far off places of the hinterland” (Vivacqua, 1929, p. 10). According to Vivacqua (1929, p. 10-11), the socialization of scientific progress constituted “[...] the most complex function [of school cinema] as a didactic factor, since we cannot afford shunning the preponderant influence exercised by science in all its modalities within current civilization”.

While taking into account the arguments provided by the reformer of the state of *Espírito Santo* with regard to the cinema as a didactic instrument for the dissemination of progress in technology and science within the most developed societies, the reference to the possibility of reaching the hinterland is relevant on the conditions of the state in the late 1920s. During this period, a team of young politicians<sup>9</sup> took hold of the administration under the aegis of modernization as a reaction against the agrarian *coronel* heritage of which Attilio Vivacqua was part<sup>10</sup>. From the point of view of national unity, the cinema was a factor which benefitted the integration of Brazilian culture, following the civil-nationalistic ideas of the period<sup>11</sup>, or rather, strategies for social control (Carvalho, 1998).

With regarding to the didactic and pedagogical planes, as a contrast to bookish learning, Vivacqua underscored more dynamics forms of learning. In his view, images were an indispensable ally to reach students

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<sup>9</sup> Aristeu (1892-1951) was a teacher, headmaster of the Ginásio do Espírito Santo and president of the state.

<sup>10</sup> Attilio Vivacqua belonged to the powerful oligarchy of the state of Espírito Santo. He hailed from a rich Italian immigrant family that came to Brazil before mass immigration and fixed themselves in the town of Espírito Santo do Rio Pardo, currently Muniz Freire. They were landowners (coffee plantations) as was the case with Attilio's father.

<sup>11</sup> For example, the CSCP program comprehends the notion of Brazilianness in themes that should be mastered by teachers and inspectors trained in the concepts of the New School, among which may be underscored: 'The active school and the feeling of Brazilianness', 'Drawing and Music as the basis of the Brazilian spirit' and 'Sentiments of Brazilianness'.



through their intellect and emotions and to impart the values associated with civil formation. He argued that

In intelligently organized school films, through wisdom and tenderness, the cinema provides heroic stories, patriotic novels developed in an atmosphere of honor, nobility and goodness, replacing the reading of books through excitingly real and objective images (Vivacqua, 1929, p. 11).

For instance, Vivacqua identified in the teaching of History the propagation of hero cult, the values that it represents and the fertility of the imagination triggered by cinematographic images and narratives. He attributed to the cinema

[...] ‘superiority above the other didactic processes’ since it vivifies the past, underscores events and features heroes in an impressing resurrection of characters and facts that ‘children’s imagination’ may not reconstruct with traditional pedagogical processes (Vivacqua, 1930a, p. 33, our bold).

The documents on the acquisition of equipments for school use <sup>12</sup> comprised sets to be installed in Vitória and in Cachoeiro de Itapemirim, and indicated the purchase of portable apparatuses that could be easily transported and employed in the schools of the vast backlands. It was expected that shortly they would work regularly for the exhibition of “[...] films made in the state and others that the Secretary of Education would acquire” (Vivacqua, 1929, p. 11).

Owing to the possibilities of “[...] employing the cinema as a higher teaching agent” (Vivacqua, 1929, p. 12), the secretary planned, as a means of “[...] great relevance for Brazilian public education, a sort of agreement between the federal and state governments for the manufacture and exchange of educational films” (Vivacqua, 1930a, p. 32-33).

More sophisticated explanation may be read in the 1929 report with regard to the first phase of deployment by the Secretary of Education. The reformer underpins the use of the cinema as a teaching factor and bases his choices on European and US ideas as we shall presently see.

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<sup>12</sup> Documents comprise orders for the purchase of cinema apparatuses. A 1929 document authorizes the purchase of an apparatus trademark Pathé in Rio de Janeiro, and to be installed by a technician sent by the firm.



Based on these ideas, he praised the cinema for its speed in transmitting learning, its dynamism, the joy that surrounded it. In fact, the lesson transmitted by visual image was stronger and more lasting than listening. He believed that through cinematographic images, school subject matter would be presented in a more attractive way to attend to the principles of children's psychology.

Motion and fixed pictures are currently 'two valuable pedagogical methods', especially the former, and no school institution should spurn the method. The cinematographic screen, focused on by the avid and curious eyes of modern man who receives knowledge and impressions, sometimes good, sometimes bad, 'has moved by pedagogy from the houses of worldly diversion to schools'. It has been placed before the new generations as a synthetic frame, movable, pleasurable and fast, of infinite aspects, from the most simple to the most complex in Science, Arts, Industry, of life, society and nature (Vivacqua, 1930, p. 29, our bold).

Consequently, changes associated with modernity followed. According to Gilioli (2008), the first experiences with the cinema in the schools occurred in the US at the end of the 19th and the start of the 20th century, with special reference to the 1910s. However, silent cinema reached US schools in more populous and richer towns, albeit with generally low indexes.

People who advocated educational cinema started research work on the theme, some of which were mentioned by Vivacqua in reports and interviews to sustain scientifically the relevance of the employment of the cinema in the schools of the state. He mentioned research abroad and referred to the highly successful pedagogical use of the cinema in big universities and schools worldwide. In the case of the US, he remarked:

When 5,500 students taught through the cinematographic system and an equal number taught by the conventional method were examined in twelve US cities by Ben D. Wood of the University of Columbia and by Dr. Frank N. Freeman of the University of Chicago, the former revealed, at the 'comprehension' level, a higher level in 'General Knowledge' (111.8%) and in Geography (115.6%). This is a decisive experience which the practical manner of the US scholars also appreciated from the point of view of economy and fast learning (Vivacqua, 1930a, p. 29-30, our bold).



As may be surmised, economy in time and learning efficiency are underscored in their apology of the cinema in schools. Fastness and speed are also the terms employed to articulate active teaching with dynamism, work and, by association, economy: fast teaching in the shortest possible time.

Highlighting time economy in the school reminds us of Adolphe Ferrière who, in at least two books, *La loi du progrès en biologie et en sociologie* and *L'école active*, associated this principle to work, or rather, “[...] greater performance with minimum effort” (Vivacqua, 1930a, p. 31). According to the principles of production in the labor milieu, Vivacqua (1930a, p. 31) maintained that “[...] performance for professional guidance, for which the school should be a laboratory, is among the most interesting applications of the cinema”.

Vivacqua also mentioned arguments by the French Minister for Public Education, Edouard Henriot, who defended in Parliament the employment of the cinema in the school. He also referred to the Laboratory of Biological Cinematography of the School for Higher Studies in France, and to professors from Berlin and Vienna, who

[...] obtained interesting results in their radio-cinematographic experience. It is the most didactic efficiency in the short time possible. A formidable step in pedagogical economy appreciated from the point of view of shorter learning time (Vivacqua, 1930a, p. 31).

According to Gilioli (2008), economic principles applied to learning brings us directly to Taylorist efficiency through which the social media in the US were henceforth seen as tools for the dynamism of educational processes which are capable of transforming pure knowledge in vibrating one. According to the author, “[...] from the point of view of intellectuals in countries such as Brazil, enthusiasm was restricted to novelties and to the desire to apply them as a lifeline in education and in the molding of the amorphous mass for nationality” (Gilioli, 2008, p. 128). When one queries in what measure the generalization by Gilioli may be applied to the analysis for the use of the cinema as an element in the pedagogical innovation and cultural integration proposed for the state of Espírito Santo during the period analyzed, marks of amazement with the new pedagogical novelties and interest on the civil mold are evidenced (Carvalho, 1998).



The reference by Vivacqua on the establishment of the International Institute of Educational Cinematography, with HG at Roma, at the expenses of the Italian government and administered by the League of Nations, is very important. From the point of view of Vivacqua, the Institute would demonstrate

[...] the importance that modern governments give to the cinema as a factor in school education and in the cooperation and cultural extension among the peoples, since, as Mussolini said in the Institute's augural discourse at Villa Folamieri on the 5<sup>th</sup> November 1928, the cinema is greater than books and newspapers, because it speaks a universal language (Vivacqua, 1930a, p. 31).

The use of the cinema as an element of cultural extension was one of the reforms highlighted in the state. The SCEC was the local expression of this interest. It should be remarked that “[...] the first half of the 20<sup>th</sup> century was characterized by the ascension and consolidation of political regimes that employed mass communication media as tools for political propaganda and the control of public opinion” (Pereira, 2003, p. 102). Fascism is one of them. Within the Italian context, the cinema had the function of disseminating and strengthening the Fascist political regime and proved to be a basic tool for mass persuasion. In the state of Espírito Santo where the administration, composed of young politicians, boasted of a modernization project, the strength of the cinema as a propaganda tool, allied to appeals for pedagogical innovation and cultural integration, may have called to attention those responsible for government projects in education.

The project clashed on the economic, social, cultural and political life of the state since, during that period, Espírito Santo lacked the financial resources and material conditions for the establishment and maintenance of an ambitious project, due to its costs and to developments in local society. In other words, the discourse of modernity used to justify educational reform as the basis for social changes was a contrast to the agrarian tradition and to the *coronel* habits of local politics.

Anyhow, what Attilio Vivacqua announced as a still unapplied educational tool in Brazil, was already being discussed in other Brazilian states in which the reforms of the New School Movement were under



construction. Studies by Paulilo (2001, 2007) on the Federal District<sup>13</sup> and by Santos (2005) on the state of São Paulo in the late 1920s indicate that, at this period, the deployment of educational cinema was under way in these Brazilian states. Further, in the early 1930s, the same occurred in the state of Minas Gerais (Barros, 2009; Souza, 2006) and in other states, within the budget limits of each state due to cinematographic technology's high costs.

When documents and studies on the New School Movement in Brazil are analyzed, we find overt and covert networks underscored by Vivacqua and Garcia de Rezende, coupled to factors, considered new and even novel in the educational reform in the state of Espírito Santo. In other words, the experience of the state of *Espírito Santo* was linked to experiences and ideas produced in Brazil and abroad.

### **School cinema in the state of Espírito Santo: exploiting landmarks**

Photo 1 has been retrieved from Vivacqua's report. The photo shows a student of the Escola Activa Brasileira de Victória<sup>14</sup> handling the cinematographic machine in the Film Library of the institution. Although the photo is a proof of the execution of the school cinema project and the same school was not merely a model school but also a center of ideas on the active school in the state, a question hovers in the air: What was the place of the cinema in the New School reform on public education in the state of Espírito Santo?

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<sup>13</sup> In Brazil, the cinema was first considered an educational tool by Canuto Mendes de Almeida who wrote *Cinema contra cinema: bases gerais para um esboço de organização do cinema educativo no Brasil* (Gilioli, 2008) in 1931. Debates on modern technologies for education were enhanced in the mid-1920s, with a peak in 1927 when the Commission for Educational Cinema was established in the Federal District.

<sup>14</sup> The name of the Escola Activa de Ensaio after the achievement of the Curso Superior de Cultura Pedagógica.





Photo 1. The Film Library of the Escola Activa Brasileira de Victoria.

Source: Vivacqua (1930a).

Although reports by the secretary of public education detail plans and projects, there are few traces of educational cinema in Espírito Santo. One proof lies in the instruction published by Edmundo de Leers (Photo 2) authorizing the sending of a cinematographic apparatus to the Secretary of Public Education.



**EDMUNDO DE LEERS**  
CAIXA DO CORREIO 1056  
TELEPHONE CENTRAL 2875  
Ass. tel. "DELEERS RIO DE JANEIRO"  
A. B. C. Code 5, 1st Edition used  
Ribeiro Code

*Rio de Janeiro, 22 de Março de 1929*  
PRAÇA FLORIANO N. 3139 - III.

Exm<sup>o</sup> Snr. Dr. Attilio Vivacqua  
D.D. Secretario da Instrução Publica  
do Estado do Espirito Santo  
Victoria

Saudações,

Tenho a honra de accusar a recepção do seu prezado telegramma, como segue

"Autorizo remessa aparelho cinematographico Pathé com montagem completa para cabine conforme carta doze corrente, pedindo avisar Manoel Soares para vir fazer instalação saudações.

Attilio Vivacqua Secret. Instrução."

Em resposta informo a V. Ex<sup>a</sup> que a montagem seguiu hoje para essa, encaixotada em 3 volumes.

Snr Manoel Soares parte para essa a segunda-feira pelo trem nocturno para instalar a cabine, levando o respectivo conhecimento.

Esperando que o funcionamento da cabine, como antecipo, dê inteira satisfação á V.Ex<sup>a</sup>, subscrevo-me com alta estima e distincta consideração

De V.S.  
Att: Cr: Obr:

*9-4-29 ds*

Photo 2. Sending of a cinematographic apparatus to the Secretary of Public Education.

Source: The author.

It may be stated that the insertion of the cinema within the deployment of the active school in the state of Espirito Santo was a carefully planned project and started with the establishment of a film library of the Secretary of Education. Selection, preparation, storage, catalogue, exchange of pedagogical films, conservation and use of the cinematographic and epidiascopic apparatuses were centered in the secretary. The 1929 report mentions the number and types of films that were being acquired for educational purposes.



It was expected that the film library had approximately ten thousand meters of films to attend to the needs of the greatest number of students. The report also mentions information on cinematographic installations in the main schools of the capital city, namely, Primary School Gomes Cardim and the Teachers' Training College Pedro II, which were institutions with teachers' formation classes. In CSCP/EAE, on the premises of the Primary School Gomes Cardim, "[...] vanguard people with ideas and practices of active pedagogy" were trained (Vivacqua, 1930b, p. 3), whilst teachers were formed in the Teachers' Training College Pedro II.

Regarding teachers' formation, Vivacqua (1930a, p. 33) highlighted: "Cinematographic pedagogy emerged definitively in the educational system of our times. Teachers and inspectors should be prepared to put it into practice. We have already started preparations". In fact, he was referring to the CSCP which was responsible for the first (and only) team of inspectors and teachers who had the mission to disseminate the guidelines of the active school in the state of Espírito Santo.

The CSCP program comprised theoretical, practical and technical lessons. Theoretical lessons were public lectures and were based on documents of a scientific nature, organized in graphs, diagrams, schemes and cinematographic projections. The course included cinematographic projections, the handling of a projector and the importance of educational cinema<sup>15</sup>.

Besides the cinematographic apparatuses installed in the EAE and in the Teachers' Training College, two epidiascopes were used at the Teachers' College and at the Ginásio do Espírito Santo. Several portable apparatuses were purchased for the use of school inspectors in their travels to schools in the hinterland. It was a method to make the cinema reach the smaller and more distant schools. We would like to highlight the initiative of the town hall of the town of Alfredo Chaves where there was a free weekly session for the pupils of the school of the municipality.

Reports by school inspectors were another set of documents indicating the materiality of the cinema in the schools of the state of Espírito Santo. They registered activities on school cinema. In this case,

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<sup>15</sup> One of the items of the CSCP program included the cinema as a basic factor of the active school: "school publications – libraries – collection of pictures – Film library – Reading to children – Reading Clubs – Association for the protection of educational cinema" (Vivacqua, 1930a, p. 6).



there were gaps between the cinema sessions applied by the schools, especially through school inspectors, and the use <sup>16</sup> that teachers and pupils made of the teachings and material received. It must be underscored that several inspectors <sup>17</sup> attended the CSCP and, therefore, were disseminators of the New School ideas.

One should still take into account that making the cinema and other pedagogical innovations to the schools was not an easy task. In the first place, there were some 800 teachers that had to be trained according to the new pedagogical guidelines; second, a reform in educational principles required huge investment in training time and in the establishment of school units.

Consequently, the schools were very slow in being affected by the educational cinema. There are landmarks that demonstrate the approximation of the school and the community and a way to collaborate with the schools and help the most needy children since the profits from cinematographic shows returned to purchase school items for the children (Photo 3) (Costa, 1929).

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<sup>16</sup> With regard to these uses, Certeau (2004, p. 95) states: “Be as it may, the consumer may not be identified or qualified according to journalistic or commercial products that he assimilates: among them (which he uses) and the products (marks of the ‘order’ imposed) there lies a more or less distance of the use which he makes of them”.

<sup>17</sup> Among whom were Claudionor Ribeiro, Luiz Edmundo Malisek and Alfredo Lemos, with reports between April and May 1929.



~~R\$~~: 708000.

Recebi do Sr. Inspector Escolar Aristides Costa a quantia a cima de setenta mil réis, proveniente do liquido da secção cinematographica em que foram exhibidos admiraveis e instructivos films de propriedade da Secretaria da Instrução e em beneficio das crianças pobres matriculadas nas escolas publicas estaduais em funcção nesta localidade. Outrossim, a importancia já alludida foi distribuida com critério, regradado e igualmente, em material escolar indispensavel ás classes, com os orphanos reconhecidamente pobres por não existir caixa escolar aqui.

Para clareza e fins de direito, fixo o presente.

Vila de Chapemirim, 10 de Outubro de 1929.

Amneri Ribaut.




Photo 3. Accounts from cinematographic exhibitions.

Source : The author.

Educational cinema is also an activity of the Parents and Teachers Club of the municipality of Mimoso (D'almeida, 1929) and an exercise in active schools undertaken in São Pedro de Itabapoana by inspector Archimimo Gonçalves. According to the latter, these exhibitions put in



practice the precepts of the active school adopted by the Secretary of Education. Educational renewal in these schools occurred “[...] sometimes together with practical lessons and cinematographic exhibitions, sometimes with school festivities” (Gonçalves, 1929). In spite of acknowledging the possibilities of exercises in active schools, Gonçalves admitted that the cinema was still not greatly effective as a concrete educational means.

However, such reports did not dishearten Vivacqua (1930a, p. 33). In his evaluation, “[...] the introduction of these new didactic factors [...] [was] received with great interest inside and outside the school milieu”. The secretary’s optimism had great repercussions on the local press, especially on the newspaper that supported the administration, and even outside the state. The *Correio Paulistano*, for instance, ‘praised’ Vivacqua – described as one of the highest members of the intellectual elite of the state of Espírito Santo – and the educational reform in the state. Reorganizing education foregrounded on methods used in the state of São Paulo, the state of Espírito Santo was mentioned as a vanguard in the Brazilian literacy tasks.

Educational reform established the active school, introduced the cinema as a teaching factor and placed the state of Espírito Santo definitively in the first ranks among the Brazilian states that have made every effort with regard to education. The most modern pedagogical items are being employed in that state (Os progressos..., 1929, p. 5).

In its *Página de Educação*, the *Diário de Notícias*, published in Rio de Janeiro, greatly underscored events on education in the state of Espírito Santo, christening them as the ‘Vivacqua Reform’. Several elements of the reform were focused in more than thirty articles, with special reference to Serviço de Cooperação e Extensão Cultural comprising mobile libraries, ‘educational cinema’, Boy scouts and artistic education in music. The radio was only superficially mentioned among these items.

In one of the 1930 articles mainly devoted to educational cinema in the state of Espírito Santo, titled *Cinema educativo: como foi compreendido e aplicado pela reforma de ensino espírito-santense*, the importance of the cinema was discussed. Since the film collection of the secretary of Education included films on professional vocations, hygiene, History and Geography, the reform indicated important interests, such as,



the preparation of the future worker, hygiene control under the guise of scientific curiosity and ideals of civility triggered by the seducing lights of cinematographic projections.

## Final considerations

The employment of the radio and the cinema within the didactic and pedagogical stance and as educational tools in the teaching reform in the state of Espírito Santo was justified by the items highlighted by the reformers: a) students' interests and children's imagination, associated with the richness of images; b) the efficiency and efficaciousness in school time, with the best performance and the least effort; c) the amplification and enrichment of knowledge and information vectored by schools; d) the multiplication of knowledge and information in schools of the capital city and in the villages; e) teachers' training and practice that would be reflected by the cinema in teachers' and students' training.

On the political and pedagogical planes, the radio and the cinema are elements of cultural integration and social change, especially by the fact that the formation of 'contemporary man' would be defined by connectivity through technical and scientific progress. Vivacqua's speeches on the teaching of History also insist that the civil ideal expressed in hero cult may be increased by feelings caused by the cinematographic experience.

Possibilities of social control may be observed. They should not be separated from the defense of the school radio and cinema and from their apparently infinite pedagogical assets in the formation of the 'new man' or 'contemporary man' within the civic and orderly mold of progress. Novelty and modernity are dazzling: the man of the screen guards the magic of knowledge and information due to the dynamicity and fast changes in the world.

It is possible that emphasis on the modern and the formation of contemporary man – strictly linked to the educational uses of the cinema and radio – may be a great asset in the hands of an administration made up of young politicians that rose to power in the state of *Espírito Santo* in the 1920s. Further, we have insisted that the modernizing stance was easily in conflict with the state's coronel tradition foregrounded on agrarian economy. It was the opposite of the modernizing ideal within the educational field. The impeachment of the governor Aristeu Aguiar (1928-1930) during the 1930 Revolution was somewhat a response to the



impairment since it interrupted the New School reform in the state of *Espirito Santo*.

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