

ENQUIRY 1

Focus	Young people wellbeing and learning
Problem identified	Lack of wellbeing expressed in young person F narrative
Research question	What educational conditions are needed to foster the wellbeing and learning of the young person identified?
Research method, instruments and categories identified	<p>This enquiry builds on F's free narrative, which allows highlighting the problem in the origins of this enquiry; and the narratives of J and D, which highlight the recognition of the situation and the search for conditions to sort it out. Data was categorized and translated into English. Among the set of categories that were found, we selected three key ones, as follows: 1. Unveiling F's point of view on his lack of wellbeing; 2. Approaching F's sociocultural reality in teachers' eyes; and 3. Teachers' insights into F's attitude: a new role in the construction of the school play.</p> <p>1. UNVEILING F'S POINT OF VIEW ON HIS LACK OF WELLBEING we were able to identify a set of dimensions that reflect his lack of wellbeing</p> <p>1.1. Restlessness and anxiety "I tried, but I can't keep calm" "To be one more in this world where the devil rules"</p> <p>1.2. Self-reflection on the self "And I think I will be the work of god or of the devil" "I can only take refuge with something substantial/ That makes me forget that I am/ Who I was/ And where I am going to/ And I cling to this torment/ I do not know what to do, I just take drugs, sit and think" "I only want to have an innocent smile/ There is nothing better than being happy with basically nothing and be present with a smile/ What do I have to do to be this way/ But to me it only leads me to grasp the evils of life as so/ I am a savage trapped in a cage/ Or with my conscious imprisoned inside a wing"</p> <p>1.3. Claiming safety "Life for me does not make sense, because nobody in my family wants to know about me."; "I wish I could live in a tribe, because there is no hypocrisy, there is no money, there is no competition, we are all equal, "I do not trust anyone, so I walk with a knife to protect myself."</p> <p>2. APPROACHING F'S SOCIOCULTURAL REALITY, IN TEACHERS' EYES</p> <p>2.1. F's background and attitude in the school context "F was a young man with several personal, family and social challenges"/ (...) empty eyes in the void and unable to verbalize what he felt, what he thought and what he wanted, with clarity and enthusiasm. Sometimes it was a real challenge to establish eye contact and talk to F for more than 5 minutes."</p> <p>2.2. Confronting the world through aggressive behaviour "F found out that his knife had been 'apprehended' by me, in an aggressive and imposing tone, he approaches me in the bar..."</p> <p>2.3. Sustaining freedom of choice: writing with music "(...) and if the theme is something connected with the 'Existence of the human being'?, he immediately joined in. I gave him a note book with lined paper, a pen and headphones so that he could begin his writing process" [which fuelled this enquiry]</p>

	<p>3. TEACHERS’ INSIGHTS INTO F’S ATTITUDE: A NEW ROLE IN THE CONSTRUCTION OF THE SCHOOL PLAY</p> <p>3.1. Some guidance could bring on unexpected changes</p> <p>“F’s attitude changes. His unique essence enables actions that go beyond the norm”; “From this joint work, F became a devourer of the world, insatiable, unstoppable. In addition to participating in the recording of the “Cântigo Negro” [Black Song - poem], he co-authored with another young man the writing of a song “Heróis sem nome” [Heroes with no names], which he also choreographed. Later, in the final school play, he played a central character.”; “On a personal level, we observe a more active, participatory, interested young person, setting new life goals and even falling in love”.</p> <p>3.2. The acceptance of the <i>real me</i></p> <p>“His individuality lies in his choices, not following everyone else’s path and looking for a different one, even if it is harder, more obscure.”; “F had found himself, reconciled with his dark side, at last.”</p>
Findings	<p>We can observe some dimensions of distress in young F. As we can see on his narrative, he shows restlessness, anxiety and internal conflict, which result in aggressiveness and a tendency to isolation. However, he recognizes that something is ‘wrong’, manifesting a desire to change his behaviour, not only for himself but also for those around him. The intervention of educational professionals was essential for this to happen. One of the fundamental factors was that they observed the leaning that F developed by writing. It was from here that J+D realized the fundamental role that arts could have in the involvement of F in the school community, as a catalyser for change. Becoming more active and interested, he ended up having various functions in the school play, from writing a song to performing a central character. The nature of his participation shift from anger to cooperation. To sum up, teachers’ close look allowed them to create a space, with the use of the Arts, where F was able to express himself and thus achieve the desired state of wellbeing.</p>
Final highlights	<p>Considering the above, we highlight several aspects that promote well-being and learning not only in school but also in a broader educational context. This can later be re-contextualized to other educational realities, with the aim of softening situations of stress or anxiety and learning difficulties.</p> <p><i>Wellbeing</i> in school education implies a set of dimensions that all together enable young people to be successful – good relation with himself, with his/her peers and adults; and the provision of conditions so that the people engaged <i>are</i> and <i>feel</i> good; and become able to express their unique potential, not only physically but also in a bodily cognitive and mental/emotional way.</p> <p>For this to happen, it should be noted that learning through the Arts would, on a large extent, be a catalyser for well-being. Focusing on learning in a holistic way, this type of approach is based on creativity, imagination and the personal dimension. Greater openness brings the possibility of expressing in different and unusual ways. In addition, it is a way of being able to diversify educational practices, using different incentives and teaching strategies. There is also the opportunity to adapt the style of teaching to the learning style of each learner which may result in greater familiarity with teaching and learning in itself. This implies change in the role of the educational professional from transmitter to facilitator of learning by means of strong adult-student relationships, in which both assume the double role of teachers and learners.</p>

ENQUIRY 2_PT

Focus	Teaching competences
Problem identified	Lack of wellbeing expressed in young person F narrative
Research question	What competences did I have, did I develop and still need to develop to be able to promote (F and others) wellbeing and learning
Research method, instruments and categories identified	<p>This enquiry builds on F's free narrative, which allows highlighting some of the teacher competences that we can infer from his text, which are in the origins of this enquiry; and the narratives of J and D, which highlight the recognition of the situation and the competences that they already had, that they developed along the process and the ones they recognize they still need to achieve; and the summary of emerging topics from the inter-professional meeting. Data was categorized and translated into English. Among the set of categories that were found, we selected three key ones, as follows: 1. The right to guidance as a tool for safety in F's words; 2. The need for relational education: a view from professionals; and 3. "From intuition to intention": matching professionals' views on the practice.</p> <p>1. THE RIGHT TO GUIDANCE AS A TOOL FOR SAFETY IN F'S WORDS Mapping teachers' competences on the basis of F's narrative</p> <p>1.1. Climbing out of the <i>mental prison</i> by means of safe empowering advice "Someone who gives me advice /To get out of this mental prison" "Take me out of here I want to be free /I just want to have an innocent smile "</p> <p>2. THE NEED FOR RELATIONAL EDUCATION: A VIEW FROM PROFESSIONALS Mapping teachers' competences on the basis of J and D's narratives</p> <p>2.1. Educate yourself for mutual learning: Feeling good and promoting wellbeing "I identify myself as someone who likes people; and liking people is the main ingredient for being an extraordinary educator."; "Curiosity and non-judgment (...), flexibility, creativity, presence, conscious communication, calmness, patience, resilience, trust and acceptance, which I take every day to my professional practice and that allow me to build empathetic and conscious relationships with those around me."; "There are three essential premises on which I ground my educational action with young people: Sensibility aesthetics (...), ethics of identity (...) and politics of equality (...). It is this existential dialogue between the school and its people that expresses and elaborates the world (...) "</p> <p>2.2. Active listening & empathetic dialogue: from conflict to awareness "I didn't speak much, but listened carefully"; "(...) it makes perfect sense that a teacher / educator needs to be able to create empathy, to create a safe space for dialogue, not to judge what the student is feeling, to be able to become aware ..."; "Intervening in this way is the key to conflict management."</p> <p>2.3. Enhanced competences: understanding the person within the student "(...) I needed to improve my sensory acuity and read his inner speech (...). I needed to be neutral (..) "; "I needed to empathize with what he felt, to enter into his world and to understand him ..."; "I had to remind myself that people are not their behavior, (...) I had to free myself from some kind of judgment."</p> <p>3. "FROM INTUITION TO INTENTION": MATCHING PROFESSIONALS' VIEWS ON THE PRACTICE</p> <p>3.1. Fostering a culture of care in the pedagogical environments "Look for space, bringing a sense of well-being and acceptance so that the pedagogical relationship can develop"; "To be attentive to the needs of the other"; "Foster a culture of care".</p> <p>3.2. Fostering a culture of reflection and lived experience to improve practice</p>

	<p>"Be able to reflect on educational practices"; "Bring personal experiences into the relationship. [Personal] Sharing is meaningful to young people"; "Holistic view of education/ professionals/ youth: collaborating in the educational process as a whole"</p>
Findings	<p>Writing emerges as a powerful tool for catharsis, self-expression and empowerment in education. Professionals use of this powerful tool opens the ground for reflection about the need to be opened to students' interests and potential. According to F's narrative, we understood an imperative necessity for some guidance. Due to his lack of wellbeing, he claims for support and for an alternative way to deal with his inner conflicts and anxiety. J+D previous experience made them able to fit into and deal with this particular case. It was essential that the professionals took the first step in the relationship with F. Thus, it is possible to identify some essential competences to promote F's wellbeing. This includes the resource to relational education, through active listening, observation, empathic dialogue; respecting individual and group boundaries and privacy; working in the territory that is opened by young people to adults, without claiming for more. For that to happen, J+D needed to reflect on the competences that they already had, developed and still need to develop, and act. Taking into account F's unique ways of interacting and learning, they had to adapt some of their practices and develop new ones, to include rap as a form of expression and teaching tool. As unique professionals and human beings, who opened to the 'other', J+D approach enabled F to grow and realize his unique potential by means of holistic relational practice, according to his uniqueness, distinct learning style, developmental needs and particular forms of self-expression.</p>
Final highlights	<p>The use of relational education, with the right incentive, can be very enriching for individuals' wellbeing. Group and individual empowerment by means of reflection and awareness appropriate to each, can be an adequate philosophy to promote self-esteem, willingness to learn and investment in self-development. Thus, a pre-disposition on the part of the educators to self-reflection and about the practice - aimed at the promotion of change - is imperative to allow reaching people in a safer and effective way. Being alert, listening to learners, observe and be able to create spaces for dialogue, debate and reflection, both individually and in groups, in order to promote greater sharing among all seems to constitute essential competences. Openness to use more reflective learning styles rooted on young peoples' cultures and personal competences, where new forms of learning can be expanded also reveals to be crucial. Therefore, the promotion of flexible learning should take personal individualities into account, and also the singularities, specificities, motivations, dreams and needs of all by investing in the potential of innovation in each learning environment. To develop a better understanding of art practices is key to achieve a shared view and goals for young people's learning and wellbeing. This implies addressing the gap between the educational practices and the 'real' people within. In turn, this leads to opening to peoples' competences, motivations aspirations and needs; and the possibility to rebuild hope for the present and the future and the development of a sense of belonging and of having an important role to perform in the(ir) world. Praxis – as a meaningful dialogue between theory and practice seems to be a good word to describe this process.</p>

ENQUIRY 3 - "POETRY AT THE HEART OF ALL": ON THE CONSTRUCTION OF THE PEDAGOGICAL RELATION

Focus	Pedagogical practices
Situation identified	The recognition by a teacher of RAP as an expression of young adults' specific cultures
Research question	What is the role of poetry in the improvement of relational educational practice that shelters young adults' cultural specificities?
Research method instruments and categories identified	<p>Observations at ESOM in 2018, in the classroom and in the record studio are at the core of this research. The work is based on teacher's and researcher's narratives about planned and emerging activities, the latter responding to the needs of students as co-authors of the year-end school play.</p> <p>Three major categories - and respective subcategories - emerged from the three voices (teacher and researchers) interpretation of the set of narratives: i) poetry as a sociological practice; ii) Towards an ethics and "esthetics of sensitivity": Authenticity and transparency in the pedagogical relation, iii) Unveiling the inner self in the pedagogical dyad: cultivating awareness within the relationship. As follows:</p> <p style="text-align: center;">1. Poetry as sociological practice</p> <p>Throughout the deconstruction of the narrative we assumed that although orthodox concepts of sociology were not used in the narrative, the teacher's discourse was rooted on considerations of the sociological field:</p> <p style="text-align: center;">1.1. Engagement with the profession as a political action</p> <p>In teacher's own words: "The human world can be a better place (...). I want to eliminate all social devices that promote social predestination. I want to silence the oppressors and free the oppressed. In education I found the most beautiful and poetic way of doing so. (...) It is my love materialized in action. Education makes me move with the wit of Blimunda [character in Saramago's <i>Memorial do Convento</i>], who gathers the other people's wills, similarly to the passion of the poet who tries to write the perfect verse."</p> <p style="text-align: center;">1.2. Poetry as social activism</p> <p>The teacher asserts that her "role as an educator is to give young people the ability to be happy as they understand the world."; "The best poems have the enormous questioning power of the word. This is the proof that poetry can perfectly lead to the most lived and critical interrogation of the dramas of the world."; "RAP makes social criticism much more lucid".</p> <p style="text-align: center;">2. Towards an ethics and "esthetics of sensitivity": Authenticity and transparency in the pedagogical relation</p> <p>Building on the style of discourse and assertions, this category reflects upon a pedagogical relation rooted on authenticity and transparency:</p> <p style="text-align: center;">2.1. Catalyzing the young person's potential with the arts: relations, emotions and the brain</p> <p>In teacher's own words: "All young F's hostility, his fears, his traumas, his chronic sadness, his verbal violence, his brutality, his dark side, his vulnerability and his hopelessness ran up against a scheme of social representations I had devised. F assumed a dystopian reality that</p>

hurts me.”; “The impulses for the creative activity of RAP bring into existence what did not yet exist. With and through this musical poetics, we reinvent new objects of language, capable of making explode the creative action”; “The union between poetry and music has the power of alchemy - it triggers metabolic reactions that can alter our choices and the course of our lives. Magic happens. As we become aware of ourselves, we develop a sense of the fundamental interconnectedness of all things - we are ready to see and experience the world.”; “Activities based on poetry and music have fostered safe environments for young F and I know that some of the brain's functions may have been restored/ repaired by the engagement in multisensory and relational activities”

2.2. Music and the ‘word’ in the dignification of young person’s biography

In teacher’s words: “His subversive-poetic attitude is the guiding thread of the peripheral and marginal literature”; “The search for and ascription of meaning to our own life. The verses become visceral and their cadence is paced by the rhythm of the heart.

“Learning as celebration of life”.

The teacher also refers what she understands as a prerequisite to the educational action an “esthetics of sensitivity: to honor beauty/ to find what is beautiful in everything that surrounds us – to contemplate. To feel”; “In my pedagogical discourse there are words such as utopia, hope, beauty and joy – future paradises. My discourse(s) are regulated by love and it is through this love that my educational action arises.”

3. Unveiling the inner self in the pedagogical dyad: cultivating awareness within the relationship

This category brings to the fore the reinforcement of self-awareness and explores how this awareness reinforces the pedagogical relation allowing for the reinvention of each individual engaged in it, by means of the acceptance of who each person is and can become.

3.1. “F, myself and ‘musicized’ poetry”: relationships at the core of learning

In teacher’s own words: “The quality of the relationship, the instruments that mediate it, result in the connection - Myself and the other, the other and me, in the middle... the answer. There is no learning or any production of meaning and knowledge without an affective connection, driven by dreams, desires and the people we like”; “The work with F made me go back inside, revisiting all my sacred places (...). Pure existentialism “What makes me move inside, what makes all the cells in my body vibrate, what makes me be more of a person?”

3.2. Young person’s voice: RAP as expression of participation and autonomy.

In teacher and researcher’s words: “This poetic-musical genre is embedded in the cultural identity of young F. from this genre emerges all his strength for human change and liberation. F is angry at the organization of the world and how it diminishes him, devours him, makes him small. F invents, creates, discovers, precisely because he is

	<p>dissatisfied and because he dreams and there are several ways of dreaming. (...) This complex and ambiguous function of RAP pleases F.”</p> <p>The teacher chooses poems in different circumstances, hoping that playing a role will enable young people to project their own experiences and reveal aspects of themselves that they previously did not know (The case of <i>Cântico Negro</i> was paradigmatic).</p> <p>3.3. Learning voice by turn taking</p> <p>In researcher’s voice: "We are living moments of sharing through the word. RAP is a form of expression. Unable to identify and describe the social codes guiding the young people’s relations, I realized that the space and "position" of voice or silence in the recording studio seem to be already known. There is a silence that resonates respect for the sharing that is going on. Through some of the things I heard I became aware, perhaps so clearly for the first time, that the pedagogical work is developed <i>in</i> and <i>through</i> the word. I realize that some texts are sometimes co-constructed with the teacher before they reach that stage"; "Loudly JP shared perceptions about the lived world."; "The young man showed seriousness (...). He did not turn away, he was focused, he looked attentively at J and P when they gave him hints. The text was gaining shape as it was repeated more often, some verses seemed to become more visual, others still needed repetition.”</p>
<p>Findings</p>	<p>The teacher's narrative reveals her political conscience and deep love for the profession as generator of change, in line with Freire. There is a clear concern and awareness about structural social inequality and a conception of education as a catalyzer for change.</p> <p>The sociological interpretation of the experience, of the context and of the young people by the teacher and researchers enriches the reflection on the practice and enhances the practice in itself.</p> <p>The teacher emphasizes the human dimension of learning, which provides space for the emersion of the inner selves of the people involved.</p> <p>In this context, poetry allows questioning the world and the oneself and RAP (rhythm and poetry) emerges as way of social criticism. This goes in line with the sociologist Sousa Santos who asserts that RAP is a way of resistance, as referred in the researcher’s narrative.</p> <p>By recognizing and valuing young peoples’ cultures, the teacher was able to find - in the written or oral word - a form of resistance and liberation that suited the young man in question.</p> <p>The verbalization by young people of feelings through poetry facilitates the recognition and awareness of emotions, enhancing their well-being and learning, as a result (see poem attached).</p> <p>The reconstruction of meanings about his own life is identified by the teacher in the poetic-narrative of F, where recovery ‘effects’ are present. Another relevant aspect is the daily view of beauty as stimulus to cultivate hope and inspire young people to dare to dream.</p>
<p>Final highlights</p>	<p>The pedagogical relation mediated by poetry and music seems to allow new paths that go beyond the feelings of pain initially shared by the young person.</p>

The creative process can be seen as “embodied learning” as far as the teacher refers to metabolic transformations and she is aware of the plasticity of the brain.

Stimulated by the arts, self-awareness leads the young persons to feel at ease with himself and “see and experience the world”

The matching up of music and poetry facilitates the entry of “young voices”, understood as their history, their ways of representing and seeing themselves and the world.

Voices emerge when they make their own rhymes and when they embody the words of others. These moments have potential for individual and collective empowerment. Cultivating space for voice within the educational relation seems to be a relevant strategy to reinforce citizenship and participation.

Words move beyond the ‘grammatical’ use to constitute relational codes that reflect the respectful ways in which young people learn to work with one another respecting the use of voice, including silence.

One may say that poetry – and the resource to the arts as whole – seem to open the ground for young peoples’ rewriting of their life and school biographies, which are sometimes marked by school failure, disaffection and dropout. The arts – as an educational option and intentional experience – may mobilize young people’s pleasure of being in school and foster their reengagement in learning.

Some authors identify RAP and poetry as forms of resistance. Sousa Santos asserts “While the social sciences lost political energy, while the left lost energy, these young people rebelled and assumed a stance of resistance with an artistic dimension ... These young people insisted and said: we are not poor, we are impoverished, we are not minor, we are diminished [they refuse] the idea that there are no alternatives” (Lusa, 2014)¹.

Recording, learning the turn of voice or of the healing silence are significant pedagogical strategies for those young people who enjoy RAP and who see their cultures reflected in the texts they work with, whether they are theirs or of others.

A sociological view on education that places individuals within a relational context and live situations (that may lead to trauma and maladjustment) is extremely relevant to an educational mode tailored to specific young people

¹ Disponível em <https://www.publico.pt/2014/04/28/p3/noticia/projecto-reune-musica-e-sociologia-para-reafirmar-o-rap-como-forma-de-resistencia-1819800>

Cântico negro [Black chant], José Régio

"come this way" – some say with sweet eyes
 opening their arms, and certain
 that it would be good if I would listen
 when they say: "come this way"!
 I look at them with languidly,
 (my eyes filled with irony and tiredness)
 and I cross my arms,
 and I never go that way...
 this is my glory:
 to create inhumanity!
 to accompany no one.
 – for I live with the same unwillingness
 with which i tore my mother's womb
 no, I won't go that way! I only go where
 my own steps take me...
 if to what I seek to know no one can answer
 why do you repeat: "come this way"?

I rather crawl thru muddy alleys,
 to whirl in the wind,
 like rags, to drag my bleeding feet,
 than to go that way...
 if I came to this world, it was
 only to deflower virgin forests,
 and to draw my own footsteps in the unexplored sand!
 all else I do is worth nothing.

how can you be the ones
 that give me impulses, tools and courage
 to overcome my own obstacles?
 the blood of our ancestors runs thru your veins,
 And you love what is easy!
 I love the Far and the Mirage,
 I loves the abysses, the torrents, the deserts...

go! you have roads,
 you have gardens, you have flower-beds,
 you have a nation, you have roofs,
 and you have rules, and treaties, and philosophers, and wise men.
 I have my Madness!
 I hold it high like a torch burning in the dark night,
 and I feel foam, and blood, and chants on my lips...
 God and the Devil guide me, no one else!
 everyone's had a father, everyone's had a mother;
 but I, who never begin or end,
 was born of the love between God and the Devil.

ah! don't give me sympathetic intentions!
 don't asks me for definitions!
 don't tells me: "come this way"!
 my life is a whirlwind that broke loose,
 it's a wave that rose.
 it's one more atom that ignited...
 I don't know which way I'll go,
 I don't know where I'm going to,
 – I know I'm not going that way!

ENQUIRY 4

Focus	Intra-professional partnerships
Situation identified	Recognition by staff members of the value of intra-professional cooperation through the arts
Research question	What is the relevance of collective work with the arts to improve pedagogical relationships?
Research method instruments and emerging categories	<p>This enquiry focused on intra-professional development emerges from the centrality of the school play in the daily life of staff and young people. Thus, the Portuguese team would like to understand how the construction of the play reinforce relations among peers and improve the pedagogical relations. From the construction of a data collection instrument by STALWARTS's ESOM professionals, taking into account the plan of pedagogical activities and research co-building with the researchers in the beginning of the project implementation, the Portuguese STALWARTS team design an enquiry. The main issue on which we are concerned is on the understanding of the relevance of collective arts based practices in the construction of the school play to improve teachers and other professionals' relations. This <i>co-operative enquiry</i>¹ comes from the responses of 11 professionals one month after the play event (21.05.2018). The context in which the written answers of the ESOM team members took place was the staff meeting. These meetings take place weekly and are developed for reflection and planning between peers. The questions raised were the following: A. Visual/audio artefact representing the moment. What is the Eureka moment?; B. What did I see? (Description); C. What I learned from this? (Reflections and outcomes); D. Changes after Eureka moments?. Eureka moments was introduced on the questions with an explanation: "the word 'Eureka' sums up the emergence of a moment of inspiration/transformation, after the mobilization of the various knowledges belonging to the <i>tridimensional curriculum</i>²".</p> <p>The research question emerged from the first level of data analysis. We will seek from the words of the professionals to find emerging topics. The issues are based on the most relevant moments in terms of inspiration/ transformation that they identify.</p> <p>ESOM team proposed a more generalist grid to professionals identify a meaningful moment (not necessarily related to the school play). What we can see in the 11 professional's answers is just two</p>

¹ To in-depth reading about this approach, see Reason, Peter (1998). Three approaches to participative inquiry. In Norman Denzin & Yvonna Lincoln (Eds.), *Strategies of Qualitative Inquiry* (pp. 261-291). Sage: London.

² Curriculum conceptualization will not be discussed in this enquiry. However, the three-dimensions of the curriculum that ESOM professionals tell about here is inspired by José Pacheco, as we were told, and refers to the *universal, subjective and community/world* dimensions that the curriculum involves. It seems to be also in line with what Perrenoud (1995) and other authors explore on the *prescriptive dimension of the curriculum; real* dimension, which relates to the application and implementation in a specific context and *hidden* dimension, which emerges from the subjectivity of the subjects in presence.

	<p>do not refer explicitly to the school play, when asked about “eureka moments”. This is the first aspect that we recognize as relevant, that emerges from this inductive analysis. Thus, nine professionals identify the school play as relevant moment and that revealing aspects about the pedagogical process and relations. After read, the responses of professionals’ feedback and the contact with the school since 2016 give us the awareness of the school play as a mark on the pedagogical process, as refer by the coordination of school. In this content analysis, we identify 10 emergent topics from ESOM staff responses – based on their own interpretation of what is an “eureka moment”. Are they: affection, respect for young rhythm and uniqueness, safety, youngsters’ relations, revealed potential in artistic activities, pedagogical relations, cooperation, attachment school-students, trust relations and well-being. These topics were related to the four questions proposed on the grid, as described above.</p>
Findings	<p>The first aspect that emerges indirectly from this subjective analysis is the observation as a competence revealed by the teachers and other professionals. The description about what they saw reveals the attention of singular aspects, for example when someone refers the students’ performance – in stage and after it (T4, T4, T8, T9) –, namely the focus attention reveal on the stage (T2, T4).</p> <p>Despite the qualitative nature of this inductive analysis, in which the relevance of idiosyncrasies was assumed, the largest number of occurrences in some topics drew our attention. In what concerns to what they learning from the moment, we register in the topic of “pedagogical relations” the largest number of meaning units (8 on a total of 6 teachers). Based on their own experience, they identified as relevant “do not give up on the young” (T2), “construct a relation makes the difference” (T2), “believe in the student potential and propose challenges” (T5), focus on the problems’ solution” (T7) as learning aspects that reinforce the development of pedagogical relationship. Also relevant in what concerns to learning about development pedagogical relations was that had “positive experiences foster positive relations” (T11).</p> <p>One aspect that we would like to highlights it refers to the teachers’ expectations. When they talk about “expecting the best” (T5) for the students there is in our perspective an announcement of rupture with “self-fulfilling prophecy” (that authors like Rist (1970) wrote almost five decades, and that was republished by <i>Harvard Educational Review</i>³ in 2000). Cooper (2000: 339)⁴ affirm, “teacher</p>




³ Rist, Ray (2000). HER Classic Reprint - Student Social Class and Teacher Expectations: The Self-Fulfilling Prophecy in Ghetto Education. *Harvard Educational Review*, 70(3), 257-302. doi:[10.177637/haer.70.3.1k062416102u2725](https://doi.org/10.177637/haer.70.3.1k062416102u2725)

⁴ Cit. in p. 22 <https://pdfs.semanticscholar.org/ff39/bb05c290fcf85ae6fa8e0d9856c8292098af.pdf>

	<p>expectations often do play a role in student achievement”. ESOM staff refer that the stage experience give different opportunities for the youngsters to feel focused, know more about their own potentialities and build a sense of belonging.</p> <p>The topic “cooperation” was identified because professionals refer to collaborative work is fundamental (T2) and team work strength/potential (T6). It seems to be related with the adult awareness of their facilitator role and the awareness that the persistence and collective work promote change (T10).</p> <p>The play construction is developed with collaborative moments was recognized by the teachers as promotor of positive relations between adults and the youngsters. We may say through the teachers’ discourses that the relations become more “strong”. The staff team refer also that the learning process reveals fears and challenges to be faced and the artistic processes helps to deal with and overcome the challenges (T10). The professionals highlight that the experience with the arts was a bridge to embrace the learning process with hope. Another aspect that teachers refer is about teacher-learning process is fulfilled in collaborative terms – teacher-student. In line with Freire on Pedagogy of Oppressed, “Educators and students (...), co-intentional to reality, find themselves in a task in which both are subjects in the act, not only to unveil it and thus critically to know it, but also to re-create this knowledge. When they attain, in reflection and in common action, this knowledge of reality, they discover themselves as their permanent rebuilders. In this way, the presence of the oppressed in the pursuit of their liberation, rather than pseudo-participation, is what should be: engagement”.</p>
Final highlights	<p>First of all a competence of the professional that emerges as a key competence is the observation. Give meaning to the experience is a main point to improve relations and practices.</p> <p>In what concerns to engagement, professionals agree on the potential of do collaborative activities with arts: “The engagement in the play construction could encourage school engagement and participation” (T8), “Performative event trigger a process of change” (T9). We may say that this kind of enrolment on the collective activity generates change in the way adults and young people relate to each other and in the way young people engage in and participate in school activities. This reinforce that teacher’s competences as a process in permanence is construct in context and inseparable from the pedagogical relation.</p> <p>For educational context is particular meaningful a cooperation culture and the idea of assuming different roles as a form to develop a more effective participation on the collective experience. It seems to reveal that the participation in the play brought change in the participation of some young people in the daily life in the school.</p>

This data analysis seem to reveal other potential on the feedback that can be given to young people about the moments that staff identify as eureka moments to the relations and learning. Some of these professionals tell concrete episodes that have lived with young people and that can be shared with them to value their performances and action on the collective space, in view of well-being and improvement of self-esteem and positive self-image. In our point of view in this enquiry the potential to collect data about the reflection on the doing was revealed. Their so many other aspects that we can see on the analysis (see table in annex) and that was not explored on this small enquiry that may be explored in order to develop the potential of arts experience in school to enrich learning experiences and pedagogical practices.

ENQUIRY 5

Focus	Expression of relational health among all people involved (young people and adults, in their diverse roles)	
Situation Identified	It seems that teacher-student cooperation in the joint construction of the school play seems to reinforce their emotional bonds and wellbeing	
Research question	Does the participation in the school play allow for the expression of relational health among the people involved?	
Research method and instruments	<p>This enquiry builds on a collection of photos taken by teachers of ESOM throughout the construction of the school play, which allows to highlight the problem in the origins of this enquiry. The selected photos were categorized. Among the set of categories that were found, we selected three key ones, as follows: 1. Relationships among professionals; 2. The complexity of young adult's relations: proximity beyond roles; and 3. People supporting people: formal and informal pedagogical relations.</p> <p>The present analysis is divided in two insights: one from the first level of analysis (people outside the context) and a second level of analysis (analysis from the all research team). More, the analysis stands on three sequential and interrelated steps: the selection of photographs, an innocuous description and a more subjective extraction of meanings.</p> <p>1. RELATIONSHIPS AMONG PROFESSIONALS</p> <p>Extracting evidences of adult-adult's relations: <u>an insight from the first level of analysis per sub category:</u></p> <p>1.1. Working together and the creation of an environment of wellbeing:</p> <p>Photo 1: In the photo we see two men and one woman in profile, dressed in a t-shirt from the play "There is a hero in me". They're aligned and facing forward to a window. One of the men is leafing through a series of papers. > They seem to be focused on any function, and it feels like they're observing something that is going through the other side of the glass. They're in a professional relation, engaged in a common task, for the same result.</p> <p>Photo 2: In the photo appears a scene with a painting projected in the centre. Off the stage in the centre of the image are two women, one sitting and the other one standing. On the right side of the image is another woman pointing at the stage. In the lower right corner is a person sitting in the front row of the audience. > Apparently oblivious to what is going on around them, the two women seem to be discussing ideas, rather over the series of papers in front of them. The woman who points to the stage seems to be giving directions to a fifth person. Collaborative relationships between peers seem to be able to be identified.</p> <p>Photo 3: In the photo are four women, in line to look at the camera. One of them has a pregnant belly, two have a red flower one the head and de 4th one appears with a king of dress/costume over her clothes. > There seems to be a relationship of complicity and closeness. It shows us the importance of relations of proximity and informality in the workplace, which seems to associate work and pleasure.</p> <p><u>An insight from the second level of analysis:</u></p> <p>> Collaboration with professionals' outside the school of complementary areas that allows us to realize the realization of the spectacle, concretely in terms of light and sound. To note the importance of knowing the context of action, as it allows a greater and deeper reflection on the findings, such as identifying the people and knowing their</p>	 <p>Attach. aa_1</p>  <p>Attach. aa_2</p>  <p>Attach. aa_3</p>

particularities (attachments aa_1 e aa_2);

> Of note is the importance of the involvement of the members, where they demonstrate the pleasure of participating. The contact and the body together are indicators of a relational health in the workplace, marked by happiness and well-being. (attachment aa_3).

2. THE COMPLEXITY OF YOUNG ADULTS' RELATIONS: PROXIMITY BEYOND ROLES

Mapping dimensions of some construction of student-student relations: an insight from the first lever of analysis per sub category:

2.1. All together for a purpose: construction of inter-subjectivities:

Photo 1: In the photo, the first thing we see is a group of students and a painting projected in the background. In the image are seven students. Four of them blindfolded, moving from the right to the left of the stage.

> It seems that those who do not have blindfold are helping those who must follow their way without any setback.

Photo 2: In the photo are a group of boys and girls, all in black pants and white t-shirts. Most are circling, kneeling on the floor, while two of them are in the centre, standing on top of the shoulders of two others. They all form a kind of pyramid.

> Even during the rehearsals, it takes a very strong concentration and inter-group relationship so that everything goes well, and here we can see the mutual help and commitment of all in balancing and holding the two girls in the centre. A multi-level relationship network seems to be in place, which supports and maintains the secure group of young people who risks being at the top: empowering safety net.

Photo 3: The photo reveals seven pairs of people, all dressed in black pants and white t-shirts. The pairs are facing each other, with one hand raised and leaning against the other of their pair.

> This image shows a moment of concentration and connection between colleagues. Such skills are indispensable in the construction of a common project, in which the emergence of recognition of the *self* and of the other is embodied in the concretization of the spectacle. In this process, the body is redefined.

Photo 4: In the photo, we can see a student in the foreground, dressed in a t-shirt with the slogan that inspired the title of the show ("There is a Hero in me"), being some more students on a second and third plan. They are all in movement with their arms raised.

> The photo seems to portray a dance. All of them reveal a relaxed posture, a happy expression, but at the same time focused on a common activity.

Photo 5: In the photo there is a group of boys and girls in black pants and white t-shirts, positioned in the middle, bent toward the center, arms intertwined on each other's backs, an image that stands out in the foreground.

> The physical proximity and physical expression present in the photo conveys union, a sense of belonging and complicity among all. External observation reveals that the group is facing inward.



Attach. ss_1



Attach. ss_2



Attach. ss_3



Attach. ss_4

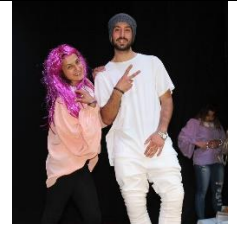


Attach. ss_5

2.2 Feeling good along the process: relational wellbeing in education:

Photo 6: In the photo we are able to see a girl and a boy, both posing. The girl has a purple wig and the boy has a cap on his head and makes a gesture with his hands that symbolizes peace (in Portuguese culture).

> They are both very amused and the girl is clinging to the boy, which shows complicity and friendship during the rehearsals. Just as they seem to feel safe in the space in question.



Attach. ss_6

Photo 7: In the photo there are two boys and six girls. Mixed together and one beside the others, they are taking a picture of themselves. Everyone is wearing a smile and even some are with their arms around each other.

> The photo shows joy, complicity and friendship among all. It also reveals the desire to take a group photo in order to capture a joint memory that is remarkable for everyone.



Attach. ss_7

Photo 8: In this photo you will find a large group of students and a dog, in a close plan. The students are all in equal t-shirts and the majority of them is with their arms raised and clapping.

> It reveals the good disposition and a good relationship between all, in a constant clapping of hands and exchange of complicity and cheerful looks.



Attach. ss_8

Photo 9: In the photo are three girls looking at the camera and hugging to pose. They have the same three t-shirts, printed with the phrase "There's a Hero in me!". They find themselves in an informal and entertaining posture.

> We can extract from this image, that these three girls feel free to make their personality transparent, being this distinct among the three.



Attach. ss_9

An insight from the second level of analysis:

> The dual role of ESE and ESMAE trainees, acting both as students (of their own faculties) and as professionals, working with students with the remaining ESOM professionals. We emphasize the fact that it is not possible to distinguish professionals and students, due to the proximity of ages and complicity, with the roles of one and the other being shared, diluting the relations of power. This allows you to take on roles, regardless of the role usually exercised by each person. This fluctuation of roles brings advantages and seems to be able to introduce also a great complexity in the professional exercise, being that the relational dimension can be superimposed to other dimensions of the pedagogical practice. (attachments ss_1, ss_3, ss_6, ss_7, ss_8 and ss_9);

> Symbolically, the pyramid seen in the photo can be a metaphor in which power is at the base and is exercised from the bottom up, in a process of empowering the group in which new balances are sought. This constitutes an empowering safety net in that, on the one hand, young people become aware of their capacity to do something positive for the other, which can reinforce / create a positive concept of themselves. On the other hand, it allows students to feel supported by the network of peers, which can reinforce / generate their trust in the social relationship. (attachment ss_2);

> Here we establish both a relation of difference (by affirmation of self) and equality (by participation in collective work). The image seems to show dimensions of relational health, in a safe environment and of tranquillity. In some cases, they are evidenced by: touch, physical proximity, direct visual contact; in others by directing the gaze to the body of the other person (without apparent inhibition) or by immersing oneself in the relationship mediated by the work with the other person. These different aspects seem to bring to the fore the existence of a previous work and, possibly, continued to the level of self-recognition, participation and interpersonal relation (attachment ss_3 and ss_4).

> Even though their arms are raised, we can perceive a personal interpretation of what appears to be a directed movement. The activity proposal seems to give space to personal expression since the same movement is interpreted in different ways by different people. This leads us to think of the pedagogical interest in working with the arts as an expression of subjectivity and intersubjectivity (attachment ss_4)

> The circle as a symbology in which the body acts as a bridge and not as a barrier (attachment ss_5). One observes an ancestral ritualization of empowerment through the circle. Moreover, a relationship close to the physical and emotional level supports the concept of relational health, closely linked to the well-being of young people in the course of these activities. The fact that the group turns to itself without any attitude of vigilance towards the outside, can be revealing of the confidence in the space where they are inserted. In turn, the joint embrace and the apparent looking at a point that is invisible to the observer shows a potential flow state: focus, concentration ... The fact that they are bending over themselves, almost like a nest, seems to reinforce the idea of the group as a safe haven.

2. PEOPLE SUPPORTING PEOPLE: FORMAL AND INFORMAL PEDAGOGICAL RELATIONS

Extracting some photos that allow to observe how people support each other within formal and informal pedagogical relations: an insight from the first lever of analysis per sub category:

2.1. Helping each other:

Photo 1: In the photo we can see a young man kneeling followed by a woman, both moving from right to left of the stage.



Attach. sa_1

Photo 2: Here we can see five people gathered on a stage. Among these people there are two young men on the left side and two young women on the right side of the image looking towards a woman in the centre (also sitting on the stage, cross-legged, concentrated in a bundle of leaves in her hands).



Attach. sa_2

> We can extract from these two photographs (sa_1 and sa_2) that these are moments of orientation in which the women present seem to work with the young people in the improvement of their role in the play. We can also highlight, in analysis of the photo sa_2 (where the woman in the centre is sitting in a posture of resemblance to the young) a horizontal relationship between young and adults and where there is a concern and joint work for the common goal: the realization of the play.

Photo 3: In the photo there are lots of people sitting, in a circle, in the middle of the stage, young people and adults. In the audience there are still three persons sitting at random.



Attach. sa_3

> The photo gives us the feeling of a meeting happening. In the middle of the stage there is a man giving directions to the rest, seeming to be leading the team.

Photo 4: In this image there are ten people gathered in a room, young people and adults, eight standing and two lying at tables receiving massages.







Attach. sa_4

> The environment is transparent, relaxed, convivial, but also reliable among the members of the group.

2.2. Connections in construction:

Photo 5: In the first plan we see some people lay on the floor on their bellies, on their side and on their bottoms. They are very close to one another. There are three adults in the background, one is holding a baby. One person is standing up and three are seated. One young person is seating in front of a computer.

	<p>>The ones that are laying down seem to be comfortable and relaxed. The person that is standing seems to be guiding the activity.</p> <p>Photo 6: In this photograph we can see three people in pose, a woman in the centre to smile, with the arms around two young people with costumes, the one of the right side also with a smile and the one of the left side in dramatic pose.</p> <p>Photo 7: Here we can see a group of seven people in a room looking towards the camera. Between young people and adults: six women working on the design of textile pieces and a man near the chamber, on the right side to iron one of the pieces.</p> <p>Photo 8: In this photograph we see three people sitting on the steps of a ladder in a relaxed manner. On the left side of the image is a woman smiling and looking in the direction of a young man looking at the camera with a ripped smile (on the left side of the image), and lastly in the centre behind, there is a young man with a hood on his head.</p> <p>> Although these are moments in which the people portrayed look to be aware of the existence of the camera and being photographed, the closeness and sense of belonging that seems to exist among all suggests a relationship of well-being, which may arise from the joint construction of the play "There is a Hero in me!" (sa_6, sa_7 and sa_8).</p> <p><u>An insight from the second level of analysis.</u></p> <p>> A second level of analyses (sa_3) involving all the research team allowed understanding that the person standing up is the director of the school and that involvement is more motivational and the provision of safety to participants. This routine happens just before the presentation of the all the school plays.</p> <p>> The importance of touch as a form of clear and respectful communication, for the construction of bridges of connection (sa_1, sa_4 e sa_6).</p> <p>> A new insight into sa_4 brings to evidence that people seem to be comfortable with being touched. Wellbeing among professionals and young adults is to be highlighted. One may say that there seems to be a relationship of trust among the people in this group. After a hard day of rehearsals, people were involved in a session of meditation and relaxation that led to this moment that was observed.</p> <p>> An insider researcher explains that photo 5 corresponds to a rehearsal for the play. There will be an alarm clock per person and the young adults are to stand up at their own paste and engage in a choreography. The metaphor underlying the exercise is the conscious intention of getting up in the morning to go to school, as discussed in the group.</p> <p>> The fact that one of the performers is in character in the photo may be interpreted in the sense that it gives him pleasure to do so. This is to say that there may be a sense of wellbeing and self-assertion in his performance. (sa_6).</p>	 <p>Attach. sa_5</p>  <p>Attach. sa_6</p>  <p>Attach. sa_7</p>  <p>Attach. sa_8</p>
Findings	<p>In a first level of analysis done by people distanced from the reality of the school, a series called "students-students' relations" was created to describe a selection of photographs apparently representing young students in relation. A second level of analysis incorporating other investigators and ESOM professionals to the school, allowed to verify that had been included photos with mediators, trainees, school officials. This "error" of interpretation was useful in two ways: 1. revealed the existence of close relations between the people of the school that go far beyond the roles / role of each in a school context and that are based on the approximation of ages, styles, ways of being ...; 2. It evidenced the need for an in-depth immersion in the context, in the sense of maintaining a loyalty relationship with the observed data.</p>	

	<p>Based on the new meanings that were attributed to data owing to the new insights, the category was renamed to encompass the data in its 'real' meaning. The ending name was "the complexity of young adults' relations: proximity beyond roles", which brings into evidence the presence within the category of young adults that lead diverse roles in the school setting. This allows highlighting the pedagogical value of age proximity among 'students' and 'educational mediators'. Proximity in 'youth' cultures may help the construction of the pedagogical relations with a view to wellbeing and empowerment. One may also emphasize that there may be risks in this proximity and that great levels of relational transparency and clarification of roles must be introduced in these relationships to avoid misunderstandings between learners and educational mediators (both in their double role as teachers and learners).</p> <p>As revealed by the set of photographs that show people engaging in relationships with each other, another important finding refers to the role of the group as an emotional space of safety and trust where identities may be tried out, negotiated and constructed. Within the pedagogical relation, educationalists and learners may co-construct the conditions of this to happen, by means of the arts, open communication and deeper awareness of the group and of the <i>self</i>.</p> <p>As an example of the importance of a sensible guidance, the sense of care and the construction of a safe space for all that leads to wellbeing, we can refer the attachment sa_5. This demonstrate that whereas all young adults come from a different life context (each with a different alarm clock), beyond the individual will to go to school, they all share this collective compromise as a shared project. This can be multiplied for the participation in the play, that may assume the form of self-assertion and reinforcement of individual empowerment.</p>	
Final highlights	<p>The process of data analysis with two levels allows highlighting the value of matching up diverse subjectivities from within, from the outside, and the share and comparison of ideas from all professionals. This helps the construction of an intersubjective view that gets closer to the situations observe and its complexity. Methodologically one may highlight the value of understanding the context of production of data as the contexts bring deeper meanings to data.</p> <p>It seems that the construction of positive attitudes towards school, despite all the life constraints and problems, may be induced by means of the arts, through the use of metaphors in a context of movement, kind guidance and in an environment of relational health, where wellbeing, trust and a sense of safety find room to be developed.</p> <p>Beyond all the social dimensions and constraints to wellbeing, one may say that relational wellbeing in education is a co-construction among the people that are involved in the different processes. This means, there is no recipe for wellbeing but the consensual involvement of people by means of artistic productions seems to be an important condition for it.</p>	

Focus	The emergence of new practices as a result of new teaching competences.
Situation identified	It seems that teachers engagement in the Stalwarts project by means of the construction of the school play may have led to change in their teaching practice.
Research question	Did teacher engagement in the Stalwarts project by means of the involvement in the school play lead to the emergence of the new teaching practices? What and how?
Research method and instruments	<p>Analysis of narratives and of pedagogical/research project</p> <ol style="list-style-type: none"> 1- Teachers testimonies 2- Minutes of staff training provided by UP at E2OM 3- Framework of competences (proposed by Clough and Tarr, 2017)
Findings	<p>Conceções da Arte na educação e da educação na Arte - reflexão das possibilidades das linguagens artísticas como força propulsora da pedagogia libertadora</p> <p>A relação entre o trabalho artístico e trabalho pedagógico permite a construção de novas realidades pedagógicas. As linguagens artísticas invadem e contagiam o espaço curricular, possibilitando a mobilização de questões estéticas e culturais e a impressão identitária nos processos de aprendizagem. Implica também uma perspectiva ética, política, filosófica e antropológica que permite a recuperação da dimensão pública da pedagogia e a constitui como um aspeto central para a compreensão de contextos educativos pluriculturais e vulneráveis. Além de propor uma prática pedagógica articulada com as áreas artísticas, reconhecendo-as como essenciais ao equilíbrio do currículo, serve também como dispositivo de acesso ao conhecimento holístico de uma forma indutiva, implícita e orgânica – o diálogo interdisciplinar fecunda a relação entre a arte e as várias áreas do saber, complementando-as. A transitoriedade dos saberes de outras áreas acabam por fluir e aliar-se de uma forma convergente e concertada, onde a ação educativa inspirada em</p>

técnicas artísticas e interdisciplinares faz emergir novas abordagens pedagógicas e um novo posicionamento do professor mediante a Arte. Desta maneira, o professor habita um espaço privilegiado para o desenvolvimento e mobilização de competências inerentes à sua atividade profissional.

Competências pedagógicas com arte, informadas pela terapia:

Que cruzamentos na saúde relacional?

A arte pode estimular a prosódia emotiva, que busca investigar a alma humana e “reparar” os danos causados por situações traumáticas - um despertar mágico dos núcleos saudáveis do ser humano.

Durante a criação artística operam-se funções mentais e emocionais que são fundamentais ao bem-estar, porque as artes, na sua dimensão expressiva, estimulam a externalização de elementos (sintomas, emoções, problemas) que causam perturbações na vida humana. A escola deverá assegurar o desenvolvimento de estruturas de suporte e de estratégias para a promoção da saúde mental e relacional, requerendo dos professores a mobilização de competências para introduzir práticas educativas artísticas informadas pela terapia. A consciência da importância destas práticas com recurso a experiências baseadas na Arte promove a integração corpo/coração/mente na ação educativa, reconhecendo os agentes educativos como seres de “corpo inteiro”. As atividades pedagógicas com Artes proporcionam ambientes multissensoriais e relacionais, que legitimam, por sua vez, “lugares” seguros. Por possibilitar a união entre a sensação de falta sentida pelo indivíduo com o encontro de seus recursos pessoais, vitaliza as suas disposições ocultas, direcionando-as para a sua superação pessoal – auto-transcendência. O uso de experiências artísticas funcionam como catalisadores de bem-estar entre espaços partilhados de aprendizagem. A produção cooperativa do agir educativo holístico possibilita a síntese entre ideias de pedagogia, artes e psicologia, desencadeando processos reparadores dos estados emocionais dos jovens, ajudando na sua autorregulação.

Final highlights**O processo educativo como vivência artística**

A experimentação de processos pedagógicos reinventados pelo diálogo entre diversas linguagens artísticas configuram plataformas transformadoras e significativas na construção e desenvolvimento de competências nos professores, proporcionando cruzamentos entre saberes.

A vivência artística durante o processo educativo serve o propósito de dar ao professor a oportunidade de realizar valores num trabalho criativo ao mesmo tempo que lhes devolve a oportunidade de se reinventarem mediante a experiência da beleza e da arte.

Há um desígnio incomparável do professor que faz da educação a sua obra de arte – Transformar a Educação num ato de amor.

A educação é uma ato de amor

Não existe experiência mais gratificante para um professor do que conhecer outro ser humano no seu ser único, sem igual e irrepetível, por meio das Artes, enriquecendo todas as possíveis relações que daí advém.

Através das artes, o professor fica capacitado para ver os traços e características essenciais dos alunos com quem se relaciona, mais consciente daquilo que estes podem ser e daquilo em que podem transformar-se; mais ainda, vê aquilo que há em potência neles e permite-lhes a efetivação dessas potencialidades. Neste sentido, o professor desenvolve-se enquanto ser sensível e atento.