



STALWARTS

Sustaining Teachers and Learners with the Arts

## CROSSING GLANCES BETWEEN ACTION AND RESEARCH

### Portuguese experience on practice-based enquiries

IO2 | A Framework for impact study

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## Introduction: Presenting

This text aims at providing feedback on the enquiries developed in Portugal within the STALWARTS project, leading to the provision of guidance to teachers and other professionals. Hence, a reflection is provided on the enquiries developed and on the benefits for educators and learners, of educators' research and reflection about their own practice. The research stands within a qualitative and *interpretivist* paradigm, in line with participatory action research, within which all people are in their double role as teachers and learners. The research constitutes an interdisciplinary and inter-professional approach, and took place throughout the first and second years of the project. Why the option for Participatory Action Research (PAR)? Even though it has various uses in diverse disciplinary fields, we may say that Action Research (AR) is a term that describes a global family of related approaches that integrate theory and action. The different labels depend on the methodological and theoretical emphasis of the research/social intervention and the social, geographical and historical roots. However, one may say that its main goal is to address organisational, community and social issues together with those people who experience it. AR is a democratic practice that emerges from collaborative learning processes, combines design, action and reflection in an ongoing cycle of co-generative knowledge (Coghlan & Brydon-Miller, 2014)<sup>1</sup>.

When we identify with PAR we are emphasizing the role of participants in the reflection about their own experience and practice. This is to say that the arts-based classroom enquiries make part of PAR as they are developed under the assumptions that: Reality and knowledge are plastic and subject to constant change; Reality is fluid and unfolding, and is constructed in the mind in multiple, local, and temporal forms. Therefore, teachers/ educators' concrete experience takes priority over fixed abstract principles and there is no single *a priori* thought system that governs the construction of the enquiries. They are based on 'real' experience, in 'real' educational contexts, and involving 'real' practitioners' and learners in the vivid construction of reflection about their learning processes and individual and collective development. Hence, the construction of the enquiries, respects the contingency and discontinuity that limits knowledge to the local and the specific (Pine, 2009)<sup>2</sup>. This contingency and discontinuity as well as the subjectivities inherent to human experience led to the open construction of reports by the different countries involved in this process (To go deeper in this matter, please consult the national reports from the UK, Italy, Estonia and Norway). This means that, departing from a common framework (the one that is presented here) each partner organization interpreted it in its own way and according to different professional cultures and knowledge(s) – *knowing-in-action* (Senge & Scharmer, 2006)<sup>3</sup>.

Another relevant matter is that AR is a research method in which the subjects of the study “participate with the professional researcher throughout the research process, from the initial design to the final presentation of the results and discussion of their action implications” (Danley & Ellison, 1999)<sup>4</sup>.

As a specific form of doing and reflecting on doing, Participatory Action Research (PAR) takes into account that education and research are not a neutral, objective endeavour because knowledge and power intertwine. Hence, research can be part of an emancipatory educational project within which people can participate actively in the definition of the problem, the analysis of its causes and the actions taken to address it. Moreover, by investigating their reality people own the process of knowing and gain confidence to engage in community action. To say it shortly, PAR is about “naming the world and changing the world” (Coghlan, David & Brydon-Miller, 2014).

In our particular case, two researchers of the Centre for Research and Intervention in Education (CIE), Faculty of Psychology and Education Sciences (FPCEUP), University of Porto (UPorto) and two master

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<sup>1</sup> Coghlan, David, & Brydon-Miller, Mary (Eds.) (2014). *The SAGE Encyclopedia of Action Research*. London: Sage.

<sup>2</sup> Pines, Gerald J. (2009). *Teacher action research: Building knowledge democracies*. Thousand Oaks, CA: Sage.

<sup>3</sup> Senge, Peter, & Scharmer, Claus (2006). Community action-research: learning as a community of practitioners, consultants and researchers. In P. Reason & H. Bradbury, *Handbook of action-research* (pp. 195-206). London: Sage.

<sup>4</sup> Danley, Karen Sue, & Ellison, Marsha Langer (1999). *A Handbook for Participatory Action Researchers*. Retrieved from [http://escholarship.umassmed.edu/psych\\_cmhsr/470](http://escholarship.umassmed.edu/psych_cmhsr/470)

students of our faculty, and one ESOM teacher – with the collaboration of other two ESOM staff – constituted the research team. Master students also prepared a set of group enquiries that are included. These students have quite diverse profiles within the field of education including *educologists* (trained in Educational Sciences), who will intervene in education but who are not teachers, teachers, social educators, and trainers working with the arts in non-formal learning environments. Ethical concerns have been taken into account and students were provided a consent form, which was discussed and signed by all but one (whose work is not included here).

The presentation of enquiries is divided into two sections. In the first section we will present the joint experience developed among educators as researchers and researchers as educators in the construction of practice-based enquiries at our partner institution, the Escola de Segunda Oportunidade de Matosinhos, a Second Chance school. In the second section the enquiries developed by Master Students who attended module 1 (*Arts Experience as Educational Right*) and module 2 (*Relational Health in Education with Arts*) will be summarized and attached.

It is worth noticing that the framework presented here was the one proposed to all partners towards the production of their own national reports. As a matter of fact, throughout the project partners decided to use this framework in quite a diverse way a decision that relates to their specificities, context and ethos, per relation to the nature of our experience-based work, in line with PAR, as referred above. Hence, you will find different interpretations of the framework in the reporting about enquiries in different countries.

## The contexts: university + school

UPORTO is one of the largest higher education and research institutions in Portugal. The FPCEUP is committed to top level education and research and to the promotion of an institutional culture addressed to well-being and social progress. FPCEUP hosts one of the leading research centres on Education Sciences in Portugal, the CIIE funded by the national funding research agency (FCT). In the last national research assessment carried out by the FCT, through the evaluation of international panels, CIIE was among the top two research centres in Education in Portugal and was ranked as Excellent. The research carried out at CIIE includes educational issues, with emphasis on dimensions related to educational and social inequalities and exclusions, in line with the goals of the European Union and the Council of Europe for the 'promotion of equity, social cohesion and active citizenship' and with the goals of 'Europe 2020' for sustainable and inclusive growth. Over the years, UPORTO/CIIE has been engaged in a wide range of international research, and has developed considerable expertise and a growing reputation on early school leaving and school achievement; teacher education; teaching and learning in higher education; VET; adult education and training; citizenship education; ethnicity, migrants and mobility; youth cultures and educational pathways; arts and arts education schooling. UPORTO/CIIE has a particular strength in diversities and inequalities in education, and in intercultural education. The CIIE includes communities of research practice (CoPI) and project teams that carry out the research activities. The CoPI encompass one or more thematic areas of specialisation and research interests. They include senior and junior researchers and students. Each CoPI includes a mentoring program to support junior researchers. The inclusion of master students in STALWARTS research is part of this mentoring and learning process.

The Escola de Segunda Oportunidade de Matosinhos is an independent school run by an NGO – AE20 – Associação para a Educação de Segunda Oportunidade<sup>5</sup>, which reached an agreement with the ministry of Education to become part of the public school system, from next year onwards. It is still the only Second Chance school in the country and a member of the European Association of Cities, Institutions and Second Chance Schools (E2C). The project develops through local and international cooperation and networking. It integrates collaboration with and support to regular schools and has extended its intervention to other territories, namely the metropolitan area of Porto, and to other fields of intervention with young people. The school promotes in-service training for professionals and other stakeholders. Other educational actions form part of its initial matrix such as international youth exchanges and the hosting of national and international trainees and volunteers. ESOM's offer is one compensation policy that addresses those who left school prematurely, supporting them to reengage in education and training. As referred in the school's website, ESOM offer PIEF, and EFA<sup>6</sup> allowing the attainment of the 2nd or 3rd cycles [grade 6 and 9]. In 2017/18 students' ages varied between 15 and 25 years old. 30 young adults attend each educational offer. ESOM provides a second opportunity for young people who left school without obtaining the minimum qualifications to access the labour market or new training pathways and achieve social and occupational integration. ESOM offers an alternative experience, based on the arts and in a motivational environment. Basic, social and vocational skills are explored based on young peoples' needs, desires and capacities. The training offer includes practice in the work context, ensuring a space of formation and relationship where young people discover their interests and build their life projects. This educational institution does not make resource to grade retention.

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<sup>5</sup> <http://www.segundaoportunidade.com/>

<sup>6</sup> The Adult Education and Training Courses (EFA Courses) constitute the main instrument for the qualification of adults, aim at reducing their qualification deficits as well as improving their levels of employability and social and professional inclusion. <https://www.iefp.pt/>

## The concerns identified in the school

According to the bid, “STALWARTS [project] addresses risks to the continuing learning /school attendance of young people in Europe who are disadvantaged in formal education because they are challenged by their emotional/ mental states and consequent poor social relations”. Moreover, the project also states “young people in the target group require additional support from education, health and social services because of their emotional, social or developmental needs. Such needs arise from adverse childhood experiences from circumstances such as abuse/ neglect within the family, abandonment due to parents' economic migrations, experience of warfare/ forced migration/ human trafficking. While this applies in extremes for a relatively small %, there is evidence in each country represented in this application that high levels of psychological distress exist within school populations.” (BID, 2017)

However, as already referred to in the LINK PT report UPorto proposal stands on a set of assumptions that set our research within a different approach. As we see it, the reinforcement of the social dimension of school dropout and early school leaving build on an unequal basis. This “makes it possible to combat an individualistic perspective, based on the characteristics of young people and their families, from a deficit perspective. Thus, we assert a view of collective responsibility for a social problem to which answers” should emerge. In the tension between differentiated expectations of teachers and the school as a structure, a nondeterministic/non-fatalistic idea of trauma arises. Hence, the current project envisages teachers' and educators move to seeing themselves as transmitters of knowledge to become social actors who seek to reflect and research about their competences and professional practice.

The presence of ESL and ESL related behaviours, such as truancy, are matters of concern for the school direction and teachers. In many cases, young adults in this school. According to the school's report (ESOM, 2019), their concerns relate to young people: Some of them are early leavers from education and training, have not yet completed the 3<sup>rd</sup> cycle, and are no longer attending education or training; they are not integrated into education, training or employment, with low school qualifications, below the 12th grade; have difficulties of social integration and occupation, without motivation to integrate formative (and often non-existent) responses or employment; with deviant life paths, in the sense of small delinquency, drugs, lack of family and social support and lack of professional and life projects; who are fathers and mothers, looking for a protected context of socialisation that allows them autonomy and confidence to face the challenges of social family and parental responsibilities; attend regular training systems, showing strong difficulties in school integration, in collaboration with schools and other institutions of training, prevention of drop-out and school failure; who are under measures of promotion and protection and/ or educational tutorial measures; who have problems of emotional self-regulation and impulse control, not very severe psychological and/ or psychiatric disorders; from minority and migrant groups, including ethnic minorities.

Most of these young people were referred to the school by the committee for child and youth protection (CPCJ) or by a multidisciplinary team that support courts (EMAT), among other services and institutions with competencies in the field of childhood and youth.

The team is aware that: 1) we must take into consideration these young peoples' ‘vulnerabilities’; 2) be aware of the limits of the school mediation with families and life conditions outside of school leading and informing their school pathways. We are also aware that there is something schools can do in the attempt to support young people within the school environment as 3) the relationships with staff and the pedagogical relations have revealed essential to students sense of engagement and belonging to school life. The work plan that follows, brings to the fore some STALWARTS initiatives to be developed with ESOM staff that were introduced within this fashion.

What makes ESOM particularly interesting for our purposes is its arts-based pedagogy and staff support that contributes to students' reengagement in education. The school invests in weekly in-service training for staff. Its vocational education emphasises creative and practical skills and there is a flexible timetable and a holistic approach to the curriculum with project-based learning at its core; its' relatively less rigid learning environment and the presence of youth mediators facilitate students' sense of belonging (COM, 2013).<sup>7</sup>

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<sup>7</sup> Macedo, Eunice, Santos, Sofia, & Araújo, Helena (2018). How can a second chance school support young adults' transition back to education?. *European Journal of Education*, 53, 452-455. doi:10.1111/ejed.12312



## The general action plan for research

This action plan takes into account the project, the school concerns and the ones of the professionals about the ‘real’ students in a ‘real’ educational setting. The team reflected upon long lasting observation of students and schoolwork, to define specific objectives for students, professionals and research. An example follows. If you are interested, we can see the detailed plan attached to this report (Annex A).

**Table 1: Example of activity with objectives**

Pedagogical and/or Research Activities (A)	Objectives for students (SO)	Objectives for teachers (TO) Per relation to the framework of competences (Cfl) <sup>8</sup>	Project/research objectives (PO)
<b>A4. Exploring ‘world’ instruments</b> (this activity could be complementary and sometimes simultaneous of A3 activity)	SO4.1. Explore other kind of sounds, SO4.2. Opening mind to other cultures/music	TO4.1. Building strong pedagogical relations doing joint music TO4.2. Exploring / valuing diverse music /arts traditions (competence 4j-CfL) TO4.3. Understanding the power of the teachers’ own participation alongside young people in arts and music-based activities for supporting their self-regulation (5h-CfL)	PO4.1. Explore the power of music to improve emotional self-regulation and relational health PO4.2. Develop relations between all participants in the project

Then we selected a set of activities within the school offer that might lead to the fulfilment of these objectives. Along the process and in line with Participatory Action Research the team discussed the plan and readjusted it. We deepened the work in some activities and abandoned others that did not seem to make sense in that particular group and/ or that revealed not to be relevant as a pedagogic strategy in that context. Below, you can have a look at the schedule of activities.

**Table 2: Schedule of activities**

<b>ST</b>	<b>Research and/or Pedagogical activities</b>
<b>ST0</b>	A1. Complete PANAS enquiry 1 (Students)
	A2. Complete PANAS enquiry 2 (Teachers)
<b>Session type 1</b>	A3. Doing beats with recording and editing music software   1s/w
	A4. Making experimental music with ‘world’ instruments   1s/w
	A5. Complete the simple flow grid
	A6. Record music making in collective sessions + narratives
	A7. Summarise the experience in a sentence
	A8. Record the discussion about A7   1s/m
<b>ST2</b>	A9. Short activities with Music, body movement and arts   1s/d
	A11. Written EUREKA Moments (critical moments) - teachers and researchers
	A12. Written reflection/sentence on the experience –ALL in turns, in a joint notebook
<b>ST3</b>	A10. Begin the teacher session with short activities with Music, body movement and arts   1s/w
	A13. Evaluating the competences they have & need – Stalwarts’ teachers against competences grid; sharing with other ESOM teachers
	A14. Debate about the potential competences they have and need to develop – All teachers

<sup>8</sup> To know more about this framework of competences produced within the LINK project, please refer to [Annex G](#)

## Methodological procedures: step by step construction

### General description of procedures

In this section, we start by presenting a set of practice-based enquiries. We opt for this designation as the 'school' partner shifts away from the 'classroom' formal model of learning – the 'lesson' – to work with the arts and relational mediation as media for learning. This implies the construction of safe less formal learning environments and relationships that open space for self-expression and belonging. This is why the enquiries presented are arts-based. They relate to the construction of a school play and build on the preparatory sessions that led to the presentation to the community at the end of the school year – a form of self/ group assertion and public recognition.

The preparatory work starts with the exploration of topics in 'lesson' time. The staff propose a story from a book and build on students' talents and will to participate. The play is the end-result of a rich learning process, where students and staff explore singing, poetry, drama, visual arts, mime and so forth. The ways in which the experience is lived and captured by students sets out the tone for what is included – or not – on stage. Young adults and staff engage in a joint process of co-authorship on the production of the play and all the dimensions it implies from writing the texts to the construction of scenery and props.

The basic principles for this kind of learning offer are the assumptions of young adults' citizenship, voice and rights. We mean the respect and assurance of the United Nations Convention on the Rights of the Child, the right of participation in particular, taking into consideration the specific interests and ways of seeing and expressing the world – the voice - of these young adults.

It was with this mind-set that we opted for participant observation and the present of the researchers as much as possible in the context been observed. The fact that teachers engaged more or less in all aspects of the research process with direct *interview*<sup>9</sup> by the research team was particularly relevant in the construction of the research design. In a relevant manner, junior researchers (the master students) were involved in data analysis and gave an important interpretation of data, in a movement that brought diverse subjectivities into play. It is worth mentioning that the look provided by the researchers that emerged in the field within a relation of proximity was complemented by the staff's internal insight and deeper knowledge of the institution and participants. This resulted in a relevant matching up of viewpoints in both data collection and analysis.

Besides participant observation, field notes and informal discussions, some of the enquiries build on narratives produced both by STALWARTS ESOM's staff and students, and UP researchers. These narratives included descriptive and reflexive dimensions and were object of content analysis.

There was a setback owing to the time needed to develop the enquiries. This challenge was overcome with the inclusion of UP junior researchers in the team.

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<sup>9</sup> Emmerik, Ine van (2012). Whitespace, interview and shared agency. In Cláudia Múrias & Marijke de Koning, *Lideranças partilhadas: Percursos de literacia para a igualdade de género e a qualidade de vida* (pp. 83-89). Porto: Livpsic. Retrieved from [https://docs.google.com/file/d/0B5cGL\\_ZG0WQGdmRGQ0wtSkJNYnc/edit](https://docs.google.com/file/d/0B5cGL_ZG0WQGdmRGQ0wtSkJNYnc/edit)

In this report, we include a summary sheet of the research projects that were developed by researchers and staff as researchers. This does not encompass the richness of our discussions and preparatory materials.

Later in this section, and as promised, we include summaries of enquiries designed by Master students. They show that research does not need to be a very complex time consuming and unreachable project, but it can become a reflection mechanism supporting our development as human beings and as professionals that engage in the improvement of their own practice.

Please note that in order to design our action plan we took on some ideas on designing an action plan and on researching with the arts. These ideas are included at the end of this report in the guidance section and you may want (or not) to refer to them in order to deepen your understanding of these processes.

## Enquiries developed: Diverse contributions and opportunities

### UP and ESOM research team

#### Enquiry 1

Focus	Young people wellbeing and learning
<b>Problem identified</b>	Lack of wellbeing expressed in young person F narrative
<b>Research question</b>	What educational conditions are needed to foster the wellbeing and learning of the young person identified?

#### Research method, instruments and categories identified

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 organised into categories 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.

Emerging categories	Subcategories
1. Unveiling F's point of view on his lack of wellbeing	1.1. Restlessness and anxiety 1.2. Self-reflection on the self 1.3. Claiming safety
2. Approaching F's sociocultural reality in teachers' eyes	2.1. F's background and attitude in the school context 2.2. Confronting the world through aggressive behaviour 2.3. Sustaining freedom of choice: writing with music
3. Teachers' insights into F's attitude: a new role in the construction of the school play	3.1. Some guidance could bring on unexpected changes 3.2. The acceptance of the real me

Findings
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 recognises 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 realised 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.

### Final highlights

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-contextualised to other educational realities, with the aim of softening situations of stress or anxiety and learning difficulties.

*Wellbeing* 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 *are* and *feel* good; and become able to express their unique potential, not only physically but also in a bodily cognitive and mental/emotional way.

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.

### Enquiry 2

Focus	Teaching competences
<b>Problem identified</b>	Lack of wellbeing expressed in young person F narrative
<b>Research question</b>	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

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 recognise they still need do achieve; and the summary of emerging topics from the inter-professional meeting. Data was categorised 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.

Emerging categories	Subcategories
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1. The right to guidance as a tool for safety in F's words	1.1. Climbing out of the mental prison by means of safe empowering advice
2. The need for relational education: a view from professionals	2.1. Educate yourself for mutual learning: Feeling good and promoting wellbeing 2.2. Active listening & empathetic dialogue: from conflict to awareness 2.3. Enhanced competences: understanding the person within the student
3. "From intuition to intention": matching professionals' views on the practice	3.1. Fostering a culture of care in the pedagogical environments 3.2. Fostering a culture of reflection and lived experience to improve practice

### Findings

Writing emerges as a powerful form of catharsis, self-expression and empowerment in education. Professionals' resource to this powerful media opens the ground for reflection about the need to open 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's 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's approach enabled F to grow and realise his unique potential by means of holistic relational practice, according to his uniqueness, distinct learning style, developmental needs and particular forms of self-expression.

### Final highlights

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 reflective learning styles rooted on young people's cultures and personal competences, where new forms of learning can expand 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 people’s 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.

### Enquiry 3

Focus	Pedagogical practices
<b>Problem identified</b>	The recognition by a teacher of RAP as an expression of young adults’ specific cultures
<b>Research question</b>	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

Observations at ESOM in 2018, in the classroom and in the recording 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.

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 “aesthetics 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:

Emerging categories	Subcategories
1. Poetry as sociological practice	1.1. Engagement with the profession as a political action 1.2. Poetry as social activism
2. Towards an ethics and “aesthetics of sensitivity”: Authenticity and transparency in the pedagogical relation	2.1. Catalysing the young person's potential with the arts: relations, emotions and the brain 2.2. Music and the ‘word’ in the dignification of young person’s biography
3. Unveiling the inner self in the pedagogical dyad: cultivating awareness within the relationship	3.1. “F, myself and ‘musicized’ poetry”: relationships at the core of learning 3.2. Young person’s voice: RAP as expression of participation and autonomy. 3.3. Learning voice by turn taking

#### Findings

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 catalyser for change.

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.

The teacher emphasises the human dimension of learning, which provides space for the emersion of the inner selves of the people involved.

In this context, poetry allows questioning the world, oneself. 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.

By recognising 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.

The verbalisation 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).

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.

### Final highlights

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.

The creative process is a form of "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 mobilise 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)<sup>10</sup>.

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

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<sup>10</sup> 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>

### Enquiry 4

Focus	Intra-professional partnerships
<b>Problem identified</b>	Recognition by staff members of the value of intra-professional cooperation through the arts
<b>Research question</b>	What is the relevance of collective arts-based practices in the construction of the school play to improve teachers teaching competences?

### Research method instruments and categories identified

#### Analysis of enquiries and summary

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 reinforces relations among peers and improves 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 *co-operative enquiry*<sup>11</sup> 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 were 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 *tridimensional curriculum*<sup>12</sup>".

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.

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

### Findings

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

<sup>11</sup> 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.

<sup>12</sup> Curriculum conceptualization will not be discussed in this enquiry. However, the three-dimensionality of the curriculum that ESOM professionals tell us about here is inspired by José Pacheco and refers to the universal, subjective and community / world dimensions that the curriculum involves. It seems to be said that we are 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 people involved.



students' performance – in stage and after it (T4, T4, T8, T9) –, namely the focus attention revealed on the stage (T2, T4).

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 learnt 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).

One aspect that we would like to highlight 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 *Harvard Educational Review*<sup>13</sup> in 2000). Cooper (2000: 339)<sup>14</sup> affirm, “teacher expectations often do play a role in student achievement”. ESOM staff refer that the stage experience gives different opportunities for the youngsters to feel focused, know more about their own potentialities and build a sense of belonging.

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).

The play construction is developed with collaborative moments and was recognised 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 (2018, p.59) 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”.

### Final highlights

First of all, a competence of the professional that emerges as a key competence is the observation. Giving meaning to the experience is a main point to improve relations and practices.

In what concerns to engagement, professionals agree on the potential of collaborative activities with arts: “The engagement in the play construction could encourage school engagement and participation” (T8), “Performative event triggers 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 reinforces that teacher's competences as a process in permanence is constructed in context and inseparable from the pedagogical relation.

<sup>13</sup> 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.70.3.1k0624l6102u2725](https://doi.org/10.177637/haer.70.3.1k0624l6102u2725)

<sup>14</sup> Cit. in p. 22 <https://pdfs.semanticscholar.org/ff39/bb05c290fcf85ae6fa8e0d9856c8292098af.pdf>

For educational context to be particularly meaningful, a cooperation culture and the idea of assuming different roles as a form can 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.

This data analysis seems to reveal other potentials 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. There are so many other aspects that we can see on the analysis (see table in Annex) and that were not explored in 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)
<b>Problem identified</b>	It seems that teacher-student cooperation in the joint construction of the school play seems to reinforce their emotional bonds and wellbeing
<b>Research question</b>	Does the participation in the school play allow for the expression of relational health among the people involved?

### Research method instruments and categories identified

This enquiry builds on a collection of photos taken by teachers of ESOM throughout the construction of the school play, which allows the highlighting of the problem in the origins of this enquiry. The selected photos were organised into categories. 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. 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 (from the research team as a whole). More, the analysis stands on three sequential and interrelated steps: the selection of photographs, an innocuous description and a more subjective extraction of meanings.

Emerging categories	Subcategories
1. Relationships among professionals	1.1. Working together and the creation of an environment of wellbeing
2. The complexity of young adult's relations: proximity beyond roles	2.1. All together for a purpose: construction of inter-subjectivities 2.2. Feeling good along the process: relational wellbeing in education
3. People supporting people: formal and informal pedagogical relations	3.1. Helping each other 3.2. Connections in construction

### Findings

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 what had been included photos with mediators, trainees, school officials. This "error" of interpretation was useful in two ways: 1. It 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.

Based on the new meanings ascribed 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 the highlighting of 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 emphasise 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).

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 *self*.

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.

### Final highlights

The process of data analysis with two levels allows the highlighting of the value of matching up diverse subjectivities from within, from the outside, and the sharing and comparison of ideas from all professionals. This helps the construction of an intersubjective view that gets closer to the situations observed and their complexity. Methodologically one may highlight the value of understanding the context of production of data as the contexts bring deeper meanings to data.

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 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.

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

### Enquiry 6

<b>Focus</b>	<b>The emergence of new practices as result of new teaching competences.</b>
<b>Problem identified</b>	It seems that teacher-student cooperation in the joint construction of the school play seems to reinforce their emotional bonds and wellbeing
<b>Research question</b>	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 instruments and categories identified

Analysis of narratives and of pedagogical/research project

- 1- Teachers' testimonies
- 2- Minutes of staff training provided by UP at E2OM
- 3- Framework of competences (proposed by Clough and Tarr, 2017)

### Findings, which build on teacher direct reflection about her own narrative

#### **Conceções da Arte na educação e da educação na Arte - reflexão das possibilidades das linguagens artísticas como força propulsora da pedagogia libertadora**

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 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.

## Module 1 – Arts Experience as Educational Right: A summary of enquiries design by UP Master Students

In this section we start by explaining the challenge that was proposed to students and that guided the construction of their enquiries. We made some reflection about crucial aspects of the enquiries. You might like to do this on your own before you start your own enquiries.

**Figure 1 – Reasoning on your enquiries: what can you include?**



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**Table 3 - Structuring your enquiry**

Items	Description
Who we are and where we are coming from	Short description of personal data
Expectations	What I/ we are expecting to achieve, by means of: Research design and questions, Context, Participants...
Meaningful EUREKA! Moments	Events that had relevant impact on the research: planning, implementing the processes of data collection and analysis...
The relation between provision and self-construction of knowledge	How we engage with group research: Short description of how we researched; Difficulties faced and solutions found: internet, books, group discussion; experimentation, change of plans, tutor,...
Main conceptual advances	Things learned during the research: from planning to implementation, data collection, data analysis/ findings, self-questioning

Explanation of data selection	Introduce evidences: Not cumulative (one, some, not all...) Examples Picture of an activity, Drawing, Sketch, Cartoon, Poem, Table, a combination of <i>media</i> , ...
Other relevant elements	Only you know what to place here!
Reflection on your learning	

*From reasoning to acting: group construction of enquiries*

This section presents a summary of students' enquiries. Take the opportunity to click on the title of each enquiry that will lead you to the original works. We opted to attach these files owing to their visual nature.

<b>Group enquiry 7</b>	<a href="#">Constructing dialogue and embodied listening through arts experience</a> Ana Gestosa, Ana Leite, Tatiana Betz, Diana Vieira
<b>Context</b>	An artistic institution with an offer for all ages, namely dance, music, drawing and painting classes
<b>Research question</b>	What is the relevance of art to creating a space for internal dialogue?
<b>Methodological aspects</b>	photographic and audiovisual records to highlight each stage of the entire process; transcription of participants' narratives
<b>Main findings</b>	Include MA students' reflections on the learning process and on how the research question was addressed. One example: In thinking of the artistic experience as an educational right, we realise that this right also relates to the freedom to be who we are. For we understand through our research that the path of art can sensitise the inner connections, whether subtle or profound. Within a safe and welcoming space, the necessary support is created so that the fragilities and insecurities of the vulnerable bodies feel accepted. Both the educational pathways and the construction of dialogues with oneself are fostered through the arts, insofar as the expressive flow and creative processes are encouraged and cultivated.

<b>Group enquiry 8</b>	<a href="#">Reactions of an alternative curriculum class to the introduction of the arts in their syllabus</a> Ana Raquel Monteiro, Ana Sofia Pereira, Joana Mesquita
<b>Context</b>	A class with an alternative school pathway in a territory of educational priority intervention (extra support by the government)
<b>Research questions</b>	Why did not student X fulfil the activity request? The introduction of the arts in the curriculum fosters students' wellbeing in school?
<b>Methodological aspects</b>	After knowing the context, the team proposed a set of activities. The research questions emerged from students' reactions to it. Videos, audios, photos and field notes. The team identified a set of points of analysis.
<b>Main findings</b>	The dynamics of the group were not as negative as the team was told. There is need to include the arts in the curriculum as they foster wellbeing and learning.

<b>Group enquiry 9</b>	<u><a href="#">“You are always the same way!: Analysis of ad arts experience”</a></u> Eliete Malta, Fernanda Carnevali, Letícia Silva, Suzana Pinto
<b>Context</b>	Early Childhood Education and Care Centre that receives children from very diverse backgrounds
<b>Research question</b>	Can the arts promote wellbeing in the face of discomfort in school? How do different children engage with the same activity?
<b>Methodological aspects</b>	Facilitation and photo registering of movement sessions with children. Children’s drawings for feedback. Small case study of one child
<b>Main findings</b>	There is a positive impact of ludic activities in children and these activities have potential to create a safe environment where children can express more openly. It fosters the participation of less extrovert children.

<b>Group enquiry 10</b>	<u><a href="#">The Arts: unblocking of the (pre)conception of perfection</a></u> Mafalda Resende, Maria João Pinho & Violeta Soares
<b>Context</b>	NGO of Social Solidarity that supports young adults and their families in the struggle against early leaving from education and training
<b>Research question</b>	This enquiry took on a wide range of questions. The main is: How to deconstruct the idea that art must obey to a particular sense of beauty?
<b>Methodological aspects</b>	Participant observation, field notes, photos and video registering, facilitation of sessions for data collection
<b>Main findings</b>	Owing to the wide range of questions, this small enquiry did not lead to clear conclusions. There are lessons to learn from this...



## Module 2 – *Relational health in Education with the Arts: A summary of enquiries* design by UP Master Students

This section includes research reports provided by Master Students in the module referred to above. In order to fit the evaluation requirements of the Curricular Unit and to fill in STALWARTS objectives, the work proposal was discussed and constructed with students. They were to put in action theoretical and practical knowledge they acquired throughout the course in the design of an enquiry that addressed a particular workplace with particular people. Students design a rationale for a small-scale enquiry that could be carried out within the workplace, and which showed their critical engagement with the appropriate national and European policy context for supporting children and young people affected by adverse life experiences.

Some principles and assumptions rooted this work. One refers to the value of *doing* and *reflecting on doing*... This means that the “practice of critical teaching, implicit in a correct way of thinking, involves a dynamic and dialectical movement between «doing» and «reflecting on doing».” (Freire, 1996)

Another asserts the relevance of professional learning from experience, which asserts that practical wisdom is more than general knowledge as it is the ability to enact this knowledge in context with relevance, appropriateness and sensitivity. Hence one may say that in every fresh action, there is an element of creative insight, which makes itself adequate to new situations (Dunne, 2016).

There was also a set of questions, leading to reflection. They are as follows: How can we MAKE SMALL enquiries in THE Classroom? Why IS research in classroom important? What DO we want to know? How CAN we collect and analyse data? How CAN data collection (and analysis) change school daily life? And other questions that emerged within the group discussion.

As result of the joint discussion of the proposal, most students opted for a similar framework, which they filled in in a variety of ways. Here we add a list of the enquiries designed. Click on the title of the enquiry to access the full materials.

Group enquiries	Title and authors
Group enquiry 11	<a href="#">Relational health in education with the arts</a> Ana Beatriz Farah, Cátia Gomes, Cláudio Pandini, Orégane Dubus
Group enquiry 12	<a href="#">In the paths of education and the arts: Wonder stories told in intergenerational encounters</a> Alexandra Matos, Ângela Silva, Jéssica Costa, Joana Costa
Group enquiry 13	<a href="#">Music and wellbeing: re-signifying the relations with young people</a> Fábio Xavier, Jurema Gando, Luciana Souza Lima, Marilene Araújo de Almeida, Naiara Barros
Group enquiry 14	<a href="#">What is the relational potential of the join engagement of teachers and students with musical activities?</a> Ana Margarida Costa, Ana Raquel Monteiro, Ana Sofia Pereira & Joana Mesquita

## Guidance for recontextualising

In the former section, we shared some examples of classroom arts-based research developed by the main PT STALWARTS team. We shared findings and final highlights of each piece of research that you may want to take into consideration in your own work. This was followed by a summary of research proposals designed by Master students within an Educational Sciences course that might inspire you as well.

This section builds on promising practices that were put into place in challenging learning environments and have proven to work. That experience, which took place in a Second Chance school in Portugal, allowed for the inclusion of general advice and guidance for professionals working in education who want to take the opportunity to research their own practice and improve. The fact that these practices worked in this specific context does not mean you can replicate it directly in other diverse learning environments.

### **Please start by**

Observing and listening to yourself and your own practice, to young adults and their own practices (sometimes of resistance and disengagement), the school environment and its routines

Be prepared to question all of it.

After identifying problematic issues and situations or aspects that you feel that need addressing, breathe deeply and do not let yourself feel overwhelmed.

Take one-step at a time. Focus on one particular question that you feel able to address (remember you do not work alone and can become a member of a learning community).

### **Intervening in the curriculum and changing your professional role**

Transform your school's curriculum into a holistic<sup>15</sup> one. This means, you need to move from *fragmented learning* into *integrated learning* that takes into account all human forms and rhythms of learning and ways to express (this may include the arts as in the cases presented)

Transform teaching from the reproduction of contents towards the joint construction of meanings. This means work towards co-authorship of learning by engaging students in the definition of learning and of the ways in which they can and want to learn.

Make sure you create and provide space for individual and group expression, where young people feel they are recognised, valued and made part of the decision making about their own lives. To say it differently: create a trusting and safe environment and be prepared to listen and learn.

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<sup>15</sup> To deepen your knowledge, see IBE-UNESCO (2017) "Curriculum is herein defined as a dynamic and transformative articulation of collective expectations of the purpose, quality, and relevance of education and learning to holistic, inclusive, just, peaceful, and sustainable development, and to the well-being and fulfillment of current and future generations." (p. 8).

Open yourself to collaboration with other professionals as together you will be able to construct better answers to challenging situations and will become more capable of supporting young people with challenging life situations (like going to court, for example). This means, recognising young adults' right to have rights and be supported by adults.

Save time to engage in continuous professional development and wellbeing, as all you know and feel deserves an update.

### Designing an action plan...

Here you have some ideas to work on to support you in the construction of your action plan to develop your practice-based enquiries within your educational context and particular participants.

Learning by doing with young adults, teachers, researchers and other professionals involved taking into account that qualitative research is flexible and fluid, "the results unpredictable, and the outcome uncertain (...) [you should not expect that] 'what you see is what you get' (...)" (Denzin & Lincoln, 1998, p. 69)<sup>16</sup>. As referred at the beginning of this report, the work presented here was developed in line with participatory action research. That is why the team i) connected the research activities with school's daily life and looked for the more natural environment the possible; ii) repeated activities as many times as needed for students to feel confident and develop a sense of familiarity; iii) respected the rhythms and pace of all subjects involved; iv) created space for individual and group's *feedback* and participation in decision making; and v) adjusted and readjusted the work to fit into young adults and professionals' potential, interests and needs.

To develop your arts practice-based enquiries you may want to catch up with 10 meaningful ideas proposed by Barone and Eisner (2012, pp. 164-171)<sup>17</sup>. As they see it,

1. Humans have invented a variety of forms of representation to describe and understand the world in as many ways as it can be represented (e.g. music)
2. Each form of representation has its own constraints and affordances
3. The purpose of arts-based research is to raise significant questions and engender conversations
4. Arts-based research can capture meanings that measurement cannot
5. As an expanded form of research in the social sciences, a greater array of aptitudes will encounter forms that are most suited to them ("democratise research efforts")
6. For arts-based research to advance, those who prepare researchers will need to diversify the development of skill among those who are being taught
7. Arts-based research is not only for arts educators or professional artists
8. In arts-based research, generalising from as *n* of 1 is an acceptable practice
9. The aim of arts-based research is to diversify the pantry of methods that researchers can use to address the problems they care about
10. Utilising the expressive properties of a medium is one of the primary aims in which arts based research contributes to human understanding

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<sup>16</sup> Denzin, Norman K., & Lincoln, Yvonna S. (Eds.).(1998). *Strategies for qualitative research*. Thousand Oaks, CA: Sage.

<sup>17</sup> Barone, Tom, & Eisner, Elliot W. (2012). *Arts based research*. Thousand Oaks, CA: Sage.

## Ethical protocols within education and health

As you may have noticed, such approach implies a particular set of ethical protocols. All the process develops under the awareness and recognition of ethical principles that professionals and researchers that work in educational contexts should follow.

To update your knowledge about this, you may want to refer to

BERA <https://www.bera.ac.uk/researchers-resources/publications/ethical-guidelines-for-educational-research-2018>

APA <http://www.apa.org/ethics/code/index.aspx>

AERA <http://www.aera.net/About-AERA/AERA-Rules-Policies/Professional-Ethics>

Moreover, transnational organisations such as the OECD (2018) have come up with extremely relevant “Shared Vision” for “Education 2030”. They assert the values and ambitions one may envisage in education,

“We are committed to helping every learner develop as a whole person, fulfil his or her potential and help shape a shared future built on the well-being of individuals, communities and the planet. Children entering school in 2018 (...) will need to value common prosperity, sustainability and well-being. (...) be responsible and empowered, placing collaboration above division, and sustainability above short-term gain. In the face of an increasingly volatile, uncertain, complex and ambiguous world, education can make the difference as to whether people embrace the challenges they are confronted with or whether they are defeated by them. And in an era characterised by a new explosion of scientific knowledge and a growing array of complex societal problems, it is appropriate that curricula should continue to evolve, perhaps in radical ways.” [https://www.oecd.org/education/2030/E2030%20Position%20Paper%20\(05.04.2018\).pdf](https://www.oecd.org/education/2030/E2030%20Position%20Paper%20(05.04.2018).pdf)

As professional educators, you may also choose to embrace challenges or be defeated by them. Working and researching with the arts may support you in becoming an ‘embracer’ of individual and societal change and well-being. Take the risk to research and improve.

## Readings

- British Educational Research Association [BERA] (2018). *Ethical Guidelines for Educational Research* (4<sup>th</sup> ed.). London: BERA. Retrieved from <https://www.bera.ac.uk/researchers-resources/publications/ethical-guidelines-for-educational-research-2018>
- Czerniawski, G. & Lofthouse, R. (Eds.). (2018). *BERA Bites issue 1: Early Childhood*. London: British Educational Research Association. Retrieved from <https://www.bera.ac.uk/wp-content/uploads/2018/09/BERA-Bites-issue-1-Early-Childhood-Sept2018.pdf>
- Daher, Marianne et al. (2017). Experience and meaning in qualitative research: A conceptual review and a methodological device proposal. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 18(3). doi: [10.17169/fqs-18.3.2696](https://doi.org/10.17169/fqs-18.3.2696)
- IBE-UNESCO (2017). *Reconceptualizing and repositioning curriculum in the 21st century: A global paradigm shift*. Retrieved from [http://www.ibe.unesco.org/sites/default/files/resources/reconceptualizing\\_and\\_repositioning.pdf](http://www.ibe.unesco.org/sites/default/files/resources/reconceptualizing_and_repositioning.pdf)
- Weinstein, Rhona (2002). *Reaching higher: The power of expectations in schooling*. Cambridge, MA & London: Harvard University Press.



	<b>A12. Written reflection/sentence on the experience –ALL in turns, in a joint notebook</b>		2-4 7-11 14-18 23-25 28-31	See how it goes in May														
<b>ST 3</b>	<b>A10. Begin the teacher session with short activities with Music, body movement and arts   1s/w</b>		2 9 16 23 30	13 20 27														
	<b>A13. Evaluating the competences they have &amp; need – Stalwarts’ teachers against competences grid; sharing with other ESOM teachers</b>		30	27														
	<b>A14. Debate about the potential competences they have and need to develop – All teachers</b>		30	27														

**LEGEND**

**Blue:** more focused on pedagogy

**Yellow:** more focused on research/data collection

**Predicted sessions:** 1s/w: 1 session per week; 1s/m: 1 session per month; 1s/d: 1 session per day

Data collection will feed into the second section of IO2 that comprises comprehensive **guidance on the planning, implementation and evaluation of small scale classroom based enquiries**

*Table 2: Objectives by activities (to be filled in with the schools)*

Pedagogical and/or Research Activities (A)	OBJETIVES – WORK IN PROGRESS		
	Objectives for students (SO)	Objectives for teachers (TO)	Project/research objectives (PO)
<b>A1. Complete enquiry 1 (Students)</b> Questionário 1 ( <i>Qualtrics</i> ) <sup>18</sup> ; PANAS <sup>19</sup>	SO1. Develop self-reflection and awareness of own emotional states	TO1.1. Becoming aware of students' emotional states TO1.2. Developing observation and analytical skills	PO1.1. Understanding young adults' emotional states in different periods of the research PO1.2. Collect data do understand the impact of the activities developed
<b>A2. Complete enquiry 2 (Teachers)</b> Questionário 2 ( <i>Qualtrics</i> ): PANAS	SO2. Understand that professionals and school have a compromise with the improvement of their practice	TO2. Becoming aware of their own emotional states	PO2.1. Developing by teachers of reflection competences and greater analysis of their own emotional states PO2.2. Collect data to understand the impact of the activities developed
<b>A3. Doing beats</b> with recording and editing music software	SO3.1. Try out activities that reinforce positive self-concept and self-esteem SO3.2. Explore their own interests, tastes and young subcultures	TO3.1. Knowing and valuing students' skills and the music that is meaningful to them TO3.2. Recognising the significance of the processes of sensory integration, relationality and self-regulation in the learning process (2a – CfL) TO3.3. Creating professional rationales that legitimate multi-sensory and relational classroom activities (2b – CfL) TO3.4. Observing and engaging with young people's responses and moods while listening to music (2c – CfL)	PO3.1. Explore the power of music to improve emotional self-regulation and relational health PO3.2. Collect data do understand the impact of the digital instruments And the same as TO3.2/3/4

<sup>18</sup> This scale consists of a number of words and phrases that describe different feelings and emotions. Read each item and then mark the appropriate answer in the space next to that word. Indicate to what extent you have felt this way **during the past few days**.

<sup>19</sup> Validação PT: [http://www.scielo.mec.pt/scielo.php?script=sci\\_arttext&pid=S0874-20492014000100005](http://www.scielo.mec.pt/scielo.php?script=sci_arttext&pid=S0874-20492014000100005)

<b>A4. Exploring 'world' instruments</b> (this activity could be complementary and sometimes simultaneous of A3 activity)	SO4.1. Explore other kind of sounds, SO4.2. Opening mind to other cultures/music	TO4.1. Building strong pedagogical relations doing joint music TO4.2. Exploring / valuing diverse music /arts traditions (competence 4j – framework LINK (CfL)) TO4.3. Understanding the power of the teachers' own participation alongside young people in arts and music-based activities for supporting their self regulation (5h – CfL)	PO4.1. Explore the power of music to improve emotional self-regulation and relational health PO4.2. Develop relations between all participants in the project
<b>A5. Complete the simple flow grid</b>	SO5.1. Develop auto and hetero evaluation SO5.2. Develop observation	TO5.1. Develop observation and analytical skills TO5.2. Develop 'routines' of data collection in order to improve their pedagogical practices	PO5.1. Improve observation skills PO5.2. Collect data do understand the impact of the activities developed
<b>A6. Record music making in collective sessions</b> (audio and/or video)	SO6.1. Develop technical skills of recording/editing SO6.2. Be able to respect and listen the moment of individual share SO6.3. Recognize the role of their own <i>voices</i> to	TO6.1. Recognising collaborative / communicative music making as a restorative process (4i -CfL)	The same as TO6
<b>A7. Synthesise the experience in a sentence</b>	SO7.1. Develop self-reflection about the living experiences in school	TO7.1. Recognising the opportunities that music and arts-based experiences provide for non-verbal expression and recognition (1f -CfL) TO7.2. Capacity to use musical resources as a relational experience in the classroom supporting relational engagement (1g – CfL) TO/.3. Developing ethical approaches in partnership with all stakeholders (6d -CfL)	The same as TO7
<b>A8. Discussion and recording about the A7</b>	SO8. 1. Sharing the own experience	TO8.1. Recognising feelings of safety from agreed ethical protocols (6c -CfL)	The same as TO8



	SO8.2. Learn how to listen SO8.3. Learn how to express verbally SO8.3 Develop a sense of belonging		
<b>A9. Short activities with Music, body movement and arts</b>	SO9.1. Engage with the arts SO9.2. Understand the value of the arts for communication, self-regulation and self-expression	TO9.1 Understanding the power of the teachers' own participation alongside young people in arts and music-based activities for supporting their self-regulation (5h – CfL)  TO9.2. Introducing music in a way that encourages young people's self-regulation as part of an experiential music and art routines (5f – CfL)	TP.9.1. Develop an 'healthy' relational environment of learning with others  The same as TO9
<b>A10. Begin the teacher session with short activities with Music, body movement and arts</b>	SO10. Understand that professionals and school have a compromise with the improvement of their practice	TO10.1. Understanding how different musical elements impact on the emotional experience of listening (4a – CfL)  TO10.2. Engaging in critical evaluation of classroom experiences synthesising ideas from education, arts and psychology (4b – CfL)  TO10.3. Using music and arts as a resource to develop the sensory experience in the classroom and to sustain young people's engagement in learning and relationships with each other (4c – CfL)  TO10.4. Recognising how educational and therapeutic processes for young people can be synthesised through arts and music activities (4d – CfL)  TO10.5. Developing Self-awareness as a teacher and a capacity to use musical resources to calm oneself in the classroom (4e – CfL)  TO10.6. Engaging critically in communicative music making as an attunement process (4f – CfL)	The same as TO10

		<p>TO10.7. Understanding how controlling the loudness of music and voice can impact on the classroom atmosphere and relationships (4g - CfL)</p> <p>TO10.8. Recognising the processes of matching within music making (4h – CfL)</p> <p>TO10.9. Recognising collaborative / communicative music making as a restorative process (4i – CfL)</p> <p>TO10.10. Exploring / valuing diverse music /arts traditions (4j – CfL)</p> <p>TO10.11. Recognising whole hearted / whole minded engagement in collaborative / communicative music making (5g – CfL)</p>	
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## Annex B: ENQUIRY 1

<b>Focus</b>	Young people wellbeing and learning
<b>Problem identified</b>	Lack of wellbeing expressed in young person F narrative
<b>Research question</b>	What educational conditions are needed to foster the wellbeing and learning of the young person identified?
<b>Research method, instruments and categories identified</b>	<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 categorised 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><b>1. UNVEILING F'S POINT OF VIEW ON HIS LACK OF WELLBEING</b></p> <p>we were able to identify a set of dimensions that reflect his lack of wellbeing</p> <p><b>1.1. Restlessness and anxiety</b></p> <p>"I tried, but I can't keep calm"</p> <p>"To be one more in this world where the devil rules"</p> <p><b>1.2. Self-reflection on the self</b></p> <p>"And I think I will be the work of god or of the devil"</p> <p>"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"</p> <p>"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><b>1.3. Claiming safety</b></p> <p>"Life for me does not make sense, because nobody in my family wants to know about me.";</p> <p>"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><b>2. APPROACHING F'S SOCIOCULTURAL REALITY, IN TEACHERS' EYES</b></p> <p><b>2.1. F's background and attitude in the school context</b></p> <p>"F was a young man with several personal, family and social challenges"/ (...) empty eyes in the void and unable to verbalise 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><b>2.2. Confronting the world through aggressive behaviour</b></p> <p>"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><b>2.3. Sustaining freedom of choice: writing with music</b></p> <p>"(...) and if the theme is something connected with the 'Existence of the human being', he immediately joined in. I gave him a notebook with lined paper, a pen and headphones so that he could begin his writing process" [which fuelled this enquiry]</p>

	<p><b>3. TEACHERS’ INSIGHTS INTO F’S ATTITUDE: A NEW ROLE IN THE CONSTRUCTION OF THE SCHOOL PLAY</b></p> <p><b>3.1. Some guidance could bring on unexpected changes</b></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><b>3.2. The acceptance of the <i>real me</i></b></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>
<p><b>Findings</b></p>	<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 realised 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 shifted 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>
<p><b>Final highlights</b></p>	<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-contextualised 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>

## Annex C: ENQUIRY 2

<b>Focus</b>	Teaching competences
<b>Problem identified</b>	Lack of wellbeing expressed in young person F narrative
<b>Research question</b>	What competences did I have, did I develop and still need to develop to be able to promote (F and others) wellbeing and learning
<b>Research method, instruments and categories identified</b>	<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 recognise 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><b>1. THE RIGHT TO GUIDANCE AS A TOOL FOR SAFETY IN F'S WORDS</b></p> <p>Mapping teachers' competences on the basis of F's narrative</p> <p><b>1.1. Climbing out of the <i>mental prison</i> by means of safe empowering advice</b></p> <p>"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><b>2. THE NEED FOR RELATIONAL EDUCATION: A VIEW FROM PROFESSIONALS</b></p> <p>Mapping teachers' competences on the basis of J and D's narratives</p> <p><b>2.1. Educate yourself for mutual learning: Feeling good and promoting wellbeing</b></p> <p>"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><b>2.2. Active listening &amp; empathetic dialogue: from conflict to awareness</b></p> <p>"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><b>2.3. Enhanced competences: understanding the person within the student</b></p> <p>"(...) 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><b>3. "FROM INTUITION TO INTENTION": MATCHING PROFESSIONALS' VIEWS ON THE PRACTICE</b></p> <p><b>3.1. Fostering a culture of care in the pedagogical environments</b></p> <p>"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><b>3.2. Fostering a culture of reflection and lived experience to improve practice</b></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>
<b>Findings</b>	<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's 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's approach enabled F to grow and realise 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>
<b>Final highlights</b>	<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 within young people's 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>

## Annex D: ENQUIRY 3

<b>Focus</b>	Teaching competences
<b>Problem identified</b>	Lack of wellbeing expressed in young person F narrative
<b>Research question</b>	What competences did I have, did I develop and still need to develop to be able to promote (F and others) wellbeing and learning
<b>Research method, instruments and categories identified</b>	<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 recognise 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><b>1. THE RIGHT TO GUIDANCE AS A TOOL FOR SAFETY IN F'S WORDS</b></p> <p>Mapping teachers' competences on the basis of F's narrative</p> <p><b>1.1. Climbing out of the <i>mental prison</i> by means of safe empowering advice</b></p> <p>"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><b>2. THE NEED FOR RELATIONAL EDUCATION: A VIEW FROM PROFESSIONALS</b></p> <p>Mapping teachers' competences on the basis of J and D's narratives</p> <p><b>2.1. Educate yourself for mutual learning: Feeling good and promoting wellbeing</b></p> <p>"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><b>2.2. Active listening &amp; empathetic dialogue: from conflict to awareness</b></p> <p>"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><b>2.3. Enhanced competences: understanding the person within the student</b></p> <p>"(...) 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><b>3. "FROM INTUITION TO INTENTION": MATCHING PROFESSIONALS' VIEWS ON THE PRACTICE</b></p> <p><b>3.1. Fostering a culture of care in the pedagogical environments</b></p> <p>"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><b>3.2. Fostering a culture of reflection and lived experience to improve practice</b></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>
<b>Findings</b>	<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>
<b>Final highlights</b>	<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>



<b>Focus</b>	Pedagogical practices
<b>Situation identified</b>	The recognition by a teacher of RAP as an expression of young adults' specific cultures
<b>Research question</b>	What is the role of poetry in the improvement of relational educational practice that shelters young adults' cultural specificities?
<b>Research method instruments and categories identified</b>	<p>Observations at ESOM in 2018, in the classroom and in the recording 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 "aesthetics 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><b>1. Poetry as sociological practice</b></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><b>1.1. Engagement with the profession as a political action</b></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 materialised 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><b>1.2. Poetry as social activism</b></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><b>2. Towards an ethics and "aesthetics of sensitivity":</b></p> <p><b>Authenticity and transparency in the pedagogical relation</b></p> <p>Building on the style of discourse and assertions, this category reflects upon a pedagogical relation rooted on authenticity and transparency:</p> <p><b>2.1. Catalyzing the young person's potential with the arts: relations, emotions and the brain</b></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 hurts me."; "The impulses for the creative activity of RAP bring into</p>

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 "aesthetics of sensitivity: to honour 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 dissatisfied and because he dreams and there are several ways of

	<p>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 Cântico Negro was paradigmatic).</p> <p><b>3.3. Learning voice by turn taking</b></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 realised 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 realise 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><b>Findings</b></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 catalyser 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 emphasises the human dimension of learning, which provides space for the immersion 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 recognising 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 verbalisation 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><b>Final highlights</b></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> <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.</p>

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 people’s 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)<sup>20</sup>.

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

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<sup>20</sup> 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, in 'Poemas de Deus e do Diabo'**

"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,

"Vem por aqui" - dizem-me alguns com os olhos  
doces  
Estendendo-me os braços, e seguros  
De que seria bom que eu os ouvisse  
Quando me dizem: "vem por aqui!"  
Eu olho-os com olhos lassos,  
(Há, nos olhos meus, ironias e cansaços)  
E cruzo os braços,  
E nunca vou por ali...

A minha glória é esta:  
Criar desumanidade!  
Não acompanhar ninguém.  
– Que eu vivo com o mesmo sem-vontade  
Com que rasguei o ventre à minha mãe

Não, não vou por aí! Só vou por onde  
Me levam meus próprios passos...

Se ao que busco saber nenhum de vós responde  
Por que me repetis: "vem por aqui!"?

Prefiro escorregar nos becos lamacentos,  
Redemoinhar aos ventos,  
Como farrapos, arrastar os pés sangrentos,  
A ir por aí...

Se vim ao mundo, foi  
Só para desflorar florestas virgens,  
E desenhar meus próprios pés na areia  
inexplorada!  
O mais que faço não vale nada.

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!

//

Como, pois sereis vós  
Que me dareis impulsos, ferramentas e coragem  
Para eu derrubar os meus obstáculos?...  
Corre, nas vossas veias, sangue velho dos avós,  
E vós amais o que é fácil!  
Eu amo o Longe e a Miragem,  
Amo os abismos, as torrentes, os desertos...

Ide! Tendes estradas,  
Tendes jardins, tendes canteiros,  
Tendes pátria, tendes tectos,  
E tendes regras, e tratados, e filósofos, e  
sábios...  
Eu tenho a minha Loucura !  
Levanto-a, como um facho, a arder na noite  
escura,  
E sinto espuma, e sangue, e cânticos nos  
lábios...

Deus e o Diabo é que guiam, mais ninguém.  
Todos tiveram pai, todos tiveram mãe;  
Mas eu, que nunca principio nem acabo,  
Nasci do amor que há entre Deus e o Diabo.

Ah, que ninguém me dê piedosas intenções!  
Ninguém me peça definições!  
Ninguém me diga: "vem por aqui!"  
A minha vida é um vendaval que se soltou.  
É uma onda que se alevantou.  
É um átomo a mais que se animou...  
Não sei por onde vou,  
Não sei para onde vou



## Annex E: ENQUIRY 4

<b>Focus</b>	Intra-professional partnerships
<b>Situation identified</b>	Recognition by staff members of the value of intra-professional cooperation through the arts
<b>Research question</b>	What is the relevance of collective work with the arts to improve pedagogical relationships?
<b>Research method instruments and emerging categories</b>	<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><sup>21</sup> 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><sup>22</sup>".</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 do not refer explicitly to the school play, when asked about "eureka moments". This is the first aspect that we recognise 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.</p> <p>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>

<sup>21</sup> 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.

<sup>22</sup> A conceptualização de currículo não será discutida neste enquiry. No entanto, a tridimensionalidade do currículo de que as profissionais da ESOM aqui nos falam é inspirada em José Pacheco e remete para as dimensões universal, subjetiva e comunitária/mundo que o currículo envolve. Parece poder dizer-se que estamos, também, na linha do que Perrenoud (1995) e outros autores exploram de dimensão prescritiva do currículo; dimensão real, que se prende com a aplicação e implementação num contexto específico e dimensão oculta, que emerge da subjetividade dos sujeitos em presença.

<b>Findings</b>	<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 revealed 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 learnt 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 highlight 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><sup>23</sup> in 2000). Cooper (2000: 339)<sup>24</sup> affirm, “teacher 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 (2018, p.59) on <i>Pedagogy of Oppressed</i>, “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>
<b>Final highlights</b>	<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 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</p>

<sup>23</sup> 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:[10.17763/haer.70.3.1k0624l6102u2725](https://doi.org/10.17763/haer.70.3.1k0624l6102u2725)

<sup>24</sup> Cit. in p. 22 <https://pdfs.semanticscholar.org/ff39/bb05c290cf85ae6fa8e0d9856c8292098af.pdf>



and in the way young people engage in and participate in school activities. This reinforces that teacher's competences as a process in permanence is constructed in context and inseparable from the pedagogical relation.

For educational context to be particularly meaningful, a cooperation culture and the idea of assuming different roles as a form can 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.

This data analysis seems to reveal other potentials 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. There are so many other aspects that we can see on the analysis (see table in annex) and that were not explored in 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.

### Emergent Topics that supports Enquiry 4

Emergent topics	A. Identify	B. Describe	C. Learned from	D. Changes	Topic in terms of N
<b>affection</b>	T1. verbalise feelings <sup>25</sup>	T1. teacher-student affective relationship			1+1+0+0
<b>respect young rhythm/uniqueness</b>	T6. Respect for the option of young boy, promoting new challenges	T9. understand the time needed by the young boy to test the limits	T1. different timing to recognise emotions T2. give time to find their place and to discover their talents T3. recognition of the individuality with the potentialities and limitations T5. Affirms for student's uniqueness T8. Teachers' focus is on the students' inputs, taking into account the individual condition (don't focus in the obstacles/limits) T9. Do not give up because of the difficulties faced		1+1+6+0
<b>safety</b>		T6. Support in the challenges that students accept taking risk T7. Find/negotiate a way of participation that youngster understand as safe T9. Ask for adult guidance	T1. share feelings in a safe environment		0+3+1+0

<sup>25</sup> Feelings are mental experiences of body states, which arise as the brain interprets emotions, themselves physical states arising from the body's responses to external stimuli. (Damásio, 2013)  
<https://www.nature.com/articles/nrn3403>

youngsters' relations		T2. Hug others after the play T4. Performance improve respect for the space of others		T1. establishing safe and authentic connections/relationships T7. Develop in interaction with others	0+2+0+2
revealed potential in artistic activities	T2. student's potential recognised in/with the play T3.youth summit performance as a catalysed moment for change T4. Stage help youngster in self-regulation T8. Helps to recognise the back stage work (namely sewing props and costumes) T9. The stage reveals: moments before and during the performance T10. observe a girl sing on the stage T11. Dance expression with the adult/ teacher/trainer	T2. Students' focus attention in the performance (in stage) T2. Continuous learning T4. The youngster on stage, focused attention <sup>26</sup> , quiet, playing his part T5. Voice performance reveal student English proficiency, placement of voice and connection with the words T8. This kind of work highlights the collective T9. In the artistic performance environment emerges a moment of trustful relationship construction T10. Stage reveals overcoming a fear T11. Dance mediate the relationship	T6. Trigger sense of belonging T7. Develop creativity to find solutions T7. Promote work team T9. Facilitate self-development T9. Help to reveals changes	T7. The strength of group promote chance (see Freire <sup>27</sup> ) T8. The engagement in the play construction could encourage school engagement and participation T9. Performative event triggers a process of change T10. Promoted attachment/strong relation between trainer and student	7+8+5+4

<sup>26</sup> This is one of the conditions of flow that Mihalyi Csikszentmihalyi (2009) tell us in his book *Creativity*: "Flow is the result of intension concentration in the present" (p. 112).




<sup>27</sup> Translated from the original in portuguese: *Educador e educandos, co-intencionados à realidade, se encontram numa tarefa em que ambos são sujeitos no ato, não só de desvelá-la e, assim, criticamente conhecê-la, mas também no de re-criar este conhecimento. Ao alcançarem, na reflexão e na ação em comum, este saber da realidade, se descobrem como seus refazedores permanentes. Deste modo, a presença dos oprimidos na busca de sua libertação, mais que pseudo-participação, é o que deve ser: engajamento.* (Freire, 2018, p.59)

<b>pedagogical relations</b>	<p>T5.recording student voice (reproducing Luther King speech) T7. The importance of communication/negotiation</p>	<p>T9. Potential of joint performance to improve relations (adult-youngster) T10. Other professionals involved in the pedagogical relation T11. Relation improved during the process of school play</p>	<p>T2. do not give up on the young T2. Construct a relation makes the difference T4.importance of social context in individual actions T5. Believe in the student potential and propose challenges T7. The focus on the problems' solution T9. <i>teacher-learning process is fulfilled if the other [student] has been fulfilled too</i> T9. Positive "thoughts"/actions develops positive fruits T11. Do not give up. Positive experiences foster positive relations</p>	<p>T5. Teacher's positive expectations T8. Recognise the student's development and value T10. Strengthening of the relationship with the trainer T11. Recognise that relationship was improved</p>	<p>2+3+8+4</p>
<b>cooperation</b>	<p>T8. Develop a culture that value all kind of roles/tasks</p>	<p>T9. be able to interact with flexibility to "rescue"/reveal the best of the others T10. Inter-professional work: A singer goes to the school working with the young girl</p>	<p>T2. collaborative work is fundamental T6. understand different participation roles that students can have (on stage, behind the scenes, as narrator, ...) T7. Team work strength/potential T9. Adult awareness of their facilitator role T10. With persistence, collective work promote change</p>		<p>1+2+5+0</p>

<b>attachment school-students</b>	T8. Recognition the young girl engagement in school activities	T8. Be pried by the collective work		T2. students found a purpose for their life and for coming to school – feeling of belonging T4. <i>Higher engagement of student in classes and in school. Even more presence in the space-school</i> T5. Expecting the best T7. Feeling of belonging	1+1+0+4
<b>trust relations</b>	T6. Be present in a symbolic <sup>28</sup> moment	T1. verbalize feelings without fear	T8. The young girl shares her own health condition with teacher	T3. <i>Importance of time for inclusion, which strengthening trust relations and mutual acquaintance</i>	1+1+1+1
<b>well-being (WB)</b>	T3. Professional fulfilment	T8. Recognition and participation as dimensions of well-being	T2. Understanding the power of relationships for WB	T4. greater self-esteem and self-concept. T6. More self-confidence and focus attention T9. Positive moment of communication verbal and non-verbal T10. <i>The young girl gain self-confidence</i>	1+1+1+4

<sup>28</sup> ESOM invest its work in activities with arts – theatre, literature, dance, music. In this context, we may say that the Play is the highest point of public recognition of the pedagogical work developed during the school year by all.

## Annex F: ENQUIRY 5

<b>Focus</b>	Expression of relational health among all people involved (young people and adults, in their diverse roles)	
<b>Situation Identified</b>	It seems that teacher-student cooperation in the joint construction of the school play seems to reinforce their emotional bonds and wellbeing	
<b>Research question</b>	Does the participation in the school play allow for the expression of relational health among the people involved?	
<b>Research method and instruments</b>	<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 categorised. 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><b>1. RELATIONSHIPS AMONG PROFESSIONALS</b></p> <p>Extracting evidences of adult-adult's relations: <u>an insight from the first level of analysis per sub category:</u></p> <p><b>1.1. Working together and the creation of an environment of wellbeing:</b></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.      &gt; 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.      &gt; 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 the 4th one appears with a king of dress/costume over her clothes.      &gt; 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>Attach. aa_1</p>  <p>Attach. aa_2</p> 

> Collaboration with professionals outside the school of complementary areas that allows us to realise the realisation 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 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 concretisation 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 centre, 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 convey union, a sense of belonging and complicity among all. External observation reveals that the group is facing inward.

Attach. aa\_3



Attach. ss\_1



Attach. ss\_2



Attach. ss\_3



Attach. ss\_4

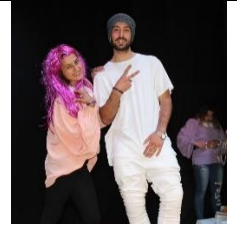


Attach. ss\_5

## 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 symbolises 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 emphasise 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 ritualisation 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.

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).

> 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.

> 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.

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

**2.2. Connections in construction:**



Attach. sa\_1



Attach. sa\_2






Attach. sa\_3



Attach. sa\_4



Attach. sa\_5

	<p>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. &gt;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>&gt; 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>&gt; 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>&gt; 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>&gt; 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>&gt; 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>&gt; 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_6</p>  <p>Attach. sa_7</p>  <p>Attach. sa_8</p>
<b>Findings</b>	<p>In a <i>first level of analysis</i> 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 <i>second level of analysis</i> incorporating other investigators and ESOM professionals to the school, allowed to verify that had been included photos with mediators, trainees,</p>	

	<p>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 of 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 emphasise 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>	
<b>Final highlights</b>	<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>	

## Annex G: ENQUIRY 6

<b>Focus</b>	The emergence of new practices as result of new teaching competences.
<b>Situation identified</b>	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.
<b>Research question</b>	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?
<b>Research method and instruments</b>	Analysis of narratives and of pedagogical/research project 4- Teachers' testimonies 5- Minutes of staff training provided by UP at E2OM 6- Framework of competences (Clough and Tarr, 2017)
<b>Findings</b>	<p><b>Conceções da Arte na educação e da educação na Arte - reflexão das possibilidades das linguagens artísticas como força propulsora da pedagogia libertadora</b></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 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.</p> <p><b>Competências pedagógicas com arte, informadas pela terapia: Que cruzamentos na saúde relacional?</b></p> <p>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.</p> <p>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.</p>
<b>Final highlights</b>	<p><b>O processo educativo como vivência artística</b></p> <p>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.</p>

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.

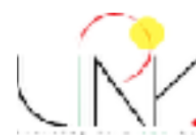
**A educação é uma ato de amor**

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.



**LINK Project: Learning in a New Key**  
 Engaging Vulnerable Young People in School Education.  
 Agreement No: 2015-1-UK01-KA201- 013752



This Framework of Competences has been designed to support the identification of enhanced skills and knowledge following shared reflections with teachers and trainers across the programme. Many of the competence statements presented below have emerged from discussions about developing practices during the ongoing LINK project in the UK and have been shared at regular intervals with the trainers and teachers in the other participating partner schools who themselves have added competences to the framework. They support ongoing discussions with teachers across the project about their learning during the innovative classroom practices of the LINK project music /arts-based sessions. They are a product of the LINK Projects adopted social model of professional development for teachers.

Theme	Learning how to know	Learning how to do	Learning how to be	Learning how to live alongside others
1 Trauma informed teaching practice	1a Understanding the impact of early trauma / neglect on the development of the brain  1b Recognising that some brain functions can be restored / repaired through engagement in activities that are multi sensory and relational	1c Including select therapeutic processes alongside educational processes to support young people's engagement as learners  1d Capacity to use musical resources as a sensory experience in the classroom supporting sensory integration	1e Recognising the need to be able to centre oneself in the challenging environment of the classroom	1f Recognising the opportunities that music and arts-based experiences provide for non verbal expression and recognition  1g Capacity to use musical resources as a relational experience in the classroom supporting relational engagement
2. Attachment-focused and relationship-based teaching	2a Recognising the significance of the processes of sensory integration, relationality and self regulation in the learning process	2b Creating professional rationales that legitimate multi sensory and relational classroom activities  2c Observing and engaging with young people's responses and moods while listening to music	2d Sensing how the process of heart / mind integration relates to emotional competence	2e Enabling care staff to participate in shared quiet listening periods with young people  2f Recognising the functions of synchronous and antiphonal play  2g Recognising the power of sitting in circle and participating in music making together
3. Different elements of safety: emotional, social, physical, moral, spiritual, psychological	3a Recognising how music / arts-based activities provide a safe environment for some young people	3b Selecting and using music effectively to support safe transitions into shared learning spaces	3c Using music and arts-based experiences as media to support one's own feelings of well being	3d Learning about cultural humility in practice as a base for supporting feelings of safety for others

<p>4. Music-centred and arts-based experiences and emotional content</p>	<p>4a Understanding how different musical elements impact on the emotional experience of listening</p> <p>4b Engaging in critical evaluation of classroom experiences synthesising ideas from education, arts and psychology</p>	<p>4c Using music and arts as a resource to develop the sensory experience in the classroom and to sustain young people's engagement in learning and relationships with each other</p> <p>4d Recognising how educational and therapeutic processes for young people can be synthesised through arts and music activities</p>	<p>4e Developing self awareness as a teacher and a capacity to use musical resources to calm oneself in the classroom</p> <p>4f Engaging critically in communicative music making as an attunement process</p>	<p>4g Understanding how controlling the loudness of music and voice can impact on the classroom atmosphere and relationships</p> <p>4h Recognising the processes of matching within music making</p> <p>4i Recognising collaborative / communicative music making as a restorative process</p> <p>4j Exploring / valuing diverse music /arts traditions</p>
<p>5. Understanding vulnerable young people's emotional response to learning and change and their capacity for resilience and self regulation</p>	<p>5a Recognising the significance of sensory integration, relational engagement and self regulation in the learning process</p> <p>5b Recognising and understanding students' difficulties</p>	<p>5c Developing skills in observation - recognising and assessing young people's emotional states as they engage with music</p> <p>5d Developing skills in observing, recording and quantifying young people's states of FLOW during music / arts-based experiences</p> <p>5e Developing skills in observing, recording and quantifying sensory engagement and relational engagement during music / arts-based experiences</p> <p>5f Introducing music in a way that encourages young people's self regulation as part of an experiential music and art routines</p>	<p>5g Recognising whole hearted / whole minded engagement in collaborative / communicative music making</p>	<p>5h Understanding the power of the teachers' own participation alongside young people in arts and music-based activities for supporting their self regulation</p>
<p>6. Ethical protocols required in sharing case studies of therapeutic teaching practice involving young people</p>	<p>6a Recognising protections afforded young people through UNCRC</p>	<p>6b Designing / implementing agreed permission protocols</p>	<p>6c Recognising feelings of safety from agreed ethical protocols</p>	<p>6d Developing ethical approaches in partnership with all stakeholders</p>

## Annex H: Group enquiry 7

### CONSTRUÇÃO DO DIÁLOGO E DA ESCUTA CORPORAL *através DA EXPERIÊNCIA ARTÍSTICA*

-  
*Unidade Curricular:  
Experiência Artística como  
Direito Educacional*



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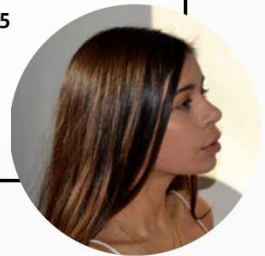


QUEM  
SOMOS?



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- Licenciatura em Ciências da Educação
- Faculdade de Psicologia e Ciências da Educação da Universidade do Porto (FPCEUP)



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TATIANA BETZ, 32

- Brasileira
- Instrutora de Yoga
- Bacharelado - Engenharia de Produção
- Faculdade PUC\_RJ



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- Brasileira
- Professora de Dança
- Licenciatura em Dança
- Faculdade Angel Vianna

6

## EXPECTATIVAS DA PESQUISA

- 
- 


Promover o bem-estar através de uma experiência artística para um grupo específico.

Desenvolver as nossas próprias habilidades enquanto facilitadoras e observadoras, a fim de educar através da arte.

Aprender a criar um espaço de escuta com o próprio corpo, de confiança e conexão entre todos os envolvidos na experiência.

Provocar uma mudança de comportamento em relação ao auto-cuidado através da arte.

Investigar como, através da arte, as pessoas conseguem criar estratégias para lidar com os seus limites e desafios internos.



8

QUAL A RELEVÂNCIA  
DA ARTE PARA CRIAR  
UM ESPAÇO ONDE POSSA  
EXISTIR UM DIÁLOGO  
CONSIGO PRÓPRIO?

—

9

CONTEXTO DA PESQUISA

—

Tivemos como contexto de intervenção a Associação para a Arte e Movimento (APAM), uma instituição artística onde existe a oferta de uma variedade de aulas adequadas a todas as idades, nomeadamente aulas de dança, de música, de desenho e pintura. O espaço escolhido pertence a uma das integrantes do grupo, por esse motivo foi-nos possível obter uma fácil negociação de entrada no mesmo.

**A opção por esta instituição partiu da vontade do grupo em investigar a questão das vulnerabilidades associada às fragilidades individuais internas, sem necessariamente ser o próprio.**

O grupo com o qual realizamos as atividades era constituído por oito pessoas com idades compreendidas entre os oito e os cinquenta anos de idade - todos alunos da APAM.

**A nossa escolha recaiu por uma faixa etária diversa com o propósito de observar qual o impacto de uma mesma atividade sob perspectivas distintas.**



### INSPIRAÇÕES PARA A PESQUISA

Achamos pertinente trazer aqui algumas citações que nos inspiraram, sendo elas:

***"Vamos voltar à ideia de Michelangelo de remover superfícies aparentes para revelar ou libertar a estátua que está contida na pedra desde o início dos tempos (...). Ele não está só removendo superfícies aparentes de um objeto externo, está apenas removendo superfícies aparentes do SER, revelando sua natureza."***

(NACHMANOVITCH, Stephen. Livro: Ser Criativo. 5a edição, pg 39)

...Porque fala sobre lapidar para dialogarmos com nossa voz interior.

***"Se estivesse esperando para saber quem eu era ou o que eu queria fazer antes de começar a "ser criativo", bem, eu ainda estaria sentado tentando me entender ao invés de estar fazendo o que quer que seja. Pela minha experiência, é no ato de criar e de fazer nosso trabalho que descobrimos quem somos."***

(KLEON, Austin. Livro: Roube como um Artista. Ed. Brasileira. Editora Rocco, Pg 25)

...Porque fala sobre não esperar o momento perfeito e ideal para nos experimentarmos como facilitadoras de um percurso artístico como esse.

***"Para Zinker, todas as atividades criativas devem iniciar-se com movimentos e, portanto, ele sempre começa seu workshop com música e exercícios de movimentos no espaço, transpondo-os, posteriormente, (...)"***

(CIONAI, Selma. Percursos em Arte Terapia)

...Porque fala sobre iniciar com movimentos e a coerência e cuidado com a sequência de atividades.

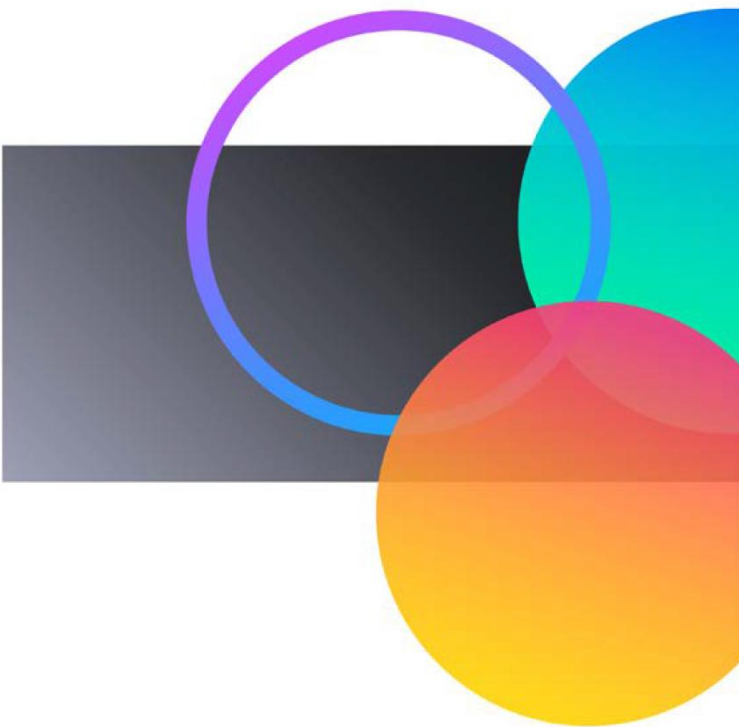
***"Os processos internos da pessoa se refletem na sua produção. Está saindo de um estado energético extremamente indiferenciado em direção à clareza de awareness."***

(Zinker, 1978, p.252)

...Porque fala sobre o despertar da consciência quando os processos internos são acessados.

## REFERENCIAL TEÓRICO

Tais referenciais teóricos utilizados em aula são como inspiração para nossas atividades, porque...



### AGOSTINHO RIBEIRO

*"Esta perspectiva é particularmente interessante porque, sendo a criatividade uma qualidade da inteligência, todas as atividades em que a inteligência se aplique - pensamentos, percepções, ações, comportamentos - são potencialmente criativas."*

(Mistério da Criatividade. Teorias e práticas nas ciências e nas artes, na vida quotidiana e na educação, pg 58. Edições Afrontamento)

> Porque nos instiga a incentivar a criatividade em nossas dinâmicas. E, portanto, assim também cultivarmos em nós a habilidade de criar e inovar.

### TOM BARONE

*"We encourage those who are in charge of schools and departments in university and colleges where social researches are educated to provide the practical resources needed to become proficient in producing various forms of arts based research."*

(Barone, Tom, & Eisner, Elliot W. (2012). Arts based research. pg 62. Thousand Oaks, CA: Sage.)

> Por nos encorajar a realizar atividades com corpo, música, meditação e partilha.

### MIHALY CSIKSZENTMIHALYI (1997)

*"Unless enough people are motivated by the enjoyment that comes from confronting challenges, by discovering new ways of being and doing, there is no evolution of culture, no progress in thought or feeling"*

(Csikszentmihalyi, 1997: 110)

> Porque nos motiva a organizar experiências que tragam desafios. Com o desenvolvimento de novas formas de dança, meditação e interação tais experiências possam promover uma nova visão de mundo e prazer no sentir.

### JOHN DEWEY

*"Art is a human experience and event with a sense of meaning, a bridge between the experience of individuals and the community".*

(Dewey John; Experience and education)

> Quando nossas atividades artísticas são pontes para experiências que transbordam o indivíduo e afetam a comunidade positivamente.

## AS EXPERIÊNCIAS ARTÍSTICAS

Para a implementação da nossa pesquisa, identificamos palavras chave que nos inspiraram, sendo elas: o movimento, o respirar, a leveza, a consciência, a presença, a conexão com o próprio corpo, a confiança, o riso, as interações e o relaxamento.

A partir dessa combinação de palavras desenhamos uma estrutura com foco em três aspetos: mente, coração e corpo, a fim de proporcionar a cada participante um equilíbrio na sua totalidade, o que poderia traduzir-se em bem-estar.

Tendo em conta as nossas experiências profissionais e interesses pessoais – como dança, música, yoga e meditação – chegamos ao modelo abaixo, que nos indica os quatro momentos transversais a todas as sessões:

MOMENTO  
DE PARTILHA

ACOLHIMENTO  
DO GRUPO

ATIVIDADE  
relação com  
o corpo

MEDITAÇÃO  
relaxamento

### PERCURSO DAS ATIVIDADES PROPOSTAS

Tendo como base um plano geral para as três sessões, desenvolvemos quatro momentos distintos, mas que fossem transversais as todas as experiências. Esta base ajudou-nos a manter a coerência durante todo o percurso, no entanto, em cada sessão houve uma variação das atividades propostas a fim de evitar a saturação do grupo e desta forma optamos por uma estrutura a que o grupo envolvido pudesse caminhar por percursos distintos de sensibilização.

Cada sessão teve uma duração de vinte minutos, existindo um total de três sessões, que foram realizadas durante três semanas consecutivas. Após cada sessão entendemos a importância de existir um momento para a reflexão onde nos fosse possível partilhar as impressões, as sensações e percepções enquanto grupo, uma vez que as memórias estavam mais presentes.





**ACOLHIMENTO DO GRUPO**

— *O grupo chega, a luz na sala está indireta, a música instrumental já preenche o espaço, faz-se a roda. O círculo acolhe, é proposta uma apresentação individual através do corpo, sem nomes ou palavras, apenas gestos e movimentos. "Que movimento vos representa e apresenta hoje?". Todos se apresentam. Todos são bem vindos. Respiramos juntos e abre-se a roda.*

O percurso das sessões deu-se da seguinte forma:

—

**ATIVIDADE – RELAÇÕES COM O CORPO**

— *O grupo presente lança-se ao espaço em caminhos e cruzamentos que promovem uma atmosfera de descontração e interação. Sequências de curtas atividades corporais são propostas, que sustentam a escuta do corpo em percurso individual e, posteriormente, em duplas ou em grande grupo.*

**Papéis desempenhados pelos elementos do grupo:**

**ACOLHIMENTO DO GRUPO:**  
*Diana Vieira, Ana Leite e Tatiana Betz*  
**ATIVIDADES**  
*Diana Vieira e Ana Leite*  
**MEDITAÇÃO E RELAXAMENTO**  
*Tatiana Betz e Ana Leite*  
**OBSERVAÇÃO**  
*Ana Gestosa*

**MEDITAÇÃO - RELAXAMENTO**

— *Depois de o grupo permitir-se a um estado vulnerável preenchido pela liberdade de expressão, risos, fragilidades e potências, os corpos são convidados a acalmar-se. Pausa. A roda refaz-se. O círculo convida ao acolhimento final. Juntos respiram juntos meditam.*

**MOMENTO DE PARTILHA**

— *Abrem-se os olhos, surge o espreguiçar, e no mesmo instante o grupo revela indícios de relaxamento e bem-estar. A palavra ocupa o círculo, é chegada a hora de partilhar. Partilha livre, sincera e espontânea de como se sentem e como se sentiram. Eis que surge nosso maior retorno em observar.*



## MOMENTOS SIGNIFICATIVOS

No momento de partilha foi possível observar e constatar o sentido desta experiência artística para o grupo participante através dos seus testemunhos. Testemunhos estes que acabaram por se aproximar daquilo que tínhamos como expectativa, refletindo com clareza a nossa proposta e indo ao encontro da nossa pergunta de pesquisa.

**Qual a relevância da arte para criar um espaço onde possa existir um diálogo consigo próprio?**

*"Em cada minuto que seja possível parar é importante para que o dia se torne diferente".*

*"Por ser a terceira vez que estamos juntos, hoje sentiu-se de forma mais natural".*

*"No final de um dia cansativo, conseguir parar é muito bom, para ouvir o que esta a volta".*

*"Um tipo de atividades que dão ânimo"*

*"Senti que foi o primeiro momento do dia em que consegui parar".*

*"Esse tipo de atividade nos ajuda a relaxar".*

*"Acho que se fosse integrado este tipo de experiência no dia do trabalho (por vinte ou trinta minutos), ajudava a recarregar baterias, ajudando também nas relações entre as pessoas".*

*"Pessoalmente, hoje senti que consegui estar mais descontraída".*

ALGUNS DESAFIOS ENFRENTADOS  
E SOLUÇÕES ENCONTRADAS

> Conciliar os horários em que todas as quatro participantes do grupo de pesquisa pudessem estar presentes para a realização das sessões

> Lidar com as nossas próprias inseguranças enquanto facilitadoras – ideia de fazer uma boa condução de atividades e que tudo corresse bem;

> Após a primeira sessão, identificamos uma necessidade de alterar os exercícios propostos para que não houvesse uma saturação do grupo

> Encontrar um grupo diverso e disposto a colaborar na nossa pesquisa;

> Na segunda sessão, no momento da roda de partilha não obtivemos praticamente nenhum relato por parte do grupo de participantes.

> As atividades foram conduzidas por mais que uma facilitadora, o que permitia ganharmos tempo no caso de alguém se atrasar;

> Antes de cada sessão, reuníamos-nos brevemente para conversar sobre as atividades em que cada uma estaria mais responsável, permitindo assim que todos os passos da sessão estivessem bem articulados;

> Motivando-nos umas com as outras, fortalecendo a nossa rede de apoio em quanto grupo, inspirando-nos em frases e livros já citados acima.

> Foi necessária uma conversa com a docente para clarificarmos se tal questão comprometeria o andamento da pesquisa, sendo-nos referido que não haveria problema desde que fosse mantida a estrutura base da experiência.

> Organizar uma sessão à parte, de qualquer atividade existente na APAM, num horário que todos os alunos estivessem disponíveis;

> Não forçamos os relatos, no entanto preparamo-nos com perguntas mais direcionadas e investigativas para a última sessão de partilha, procurando introduzir mais os "porquês" de forma a aprofundar o diálogo e obter mais impressões e sensações do grupo participante.

## SOLUÇÕES

## DESAFIOS















**EVIDÊNCIAS DA PESQUISA**  
\_ Qual a importância das evidências?

Os registros fotográficos e audiovisuais foram importantes para evidenciar cada etapa de todo o processo, fazendo-nos visualizar o ambiente como um todo. A fotografia captou a essência poética que atravessa a aparência e que acaba por revelar a nossa contribuição na promoção do bem-estar.

**O QUE APRENDEMOS?**

-

>A importância de identificar com clareza as expectativas e objetivos, bem como estruturar uma experiência que propicie uma atmosfera de cuidado com todos os participantes, tendo ela um começo de acolhimento e um final de escuta.

>Sobre as facilitações serem conduzidas com coerência. Estarmos todas em sintonia e comunicação afinada com o intuito de obter uma base segura para lidarmos com possíveis adversidades.

> Mesmo existindo uma base bem estruturada e sólida é importante enquanto facilitadores estarmos flexíveis ao imprevisto e aos acontecimentos inesperados.

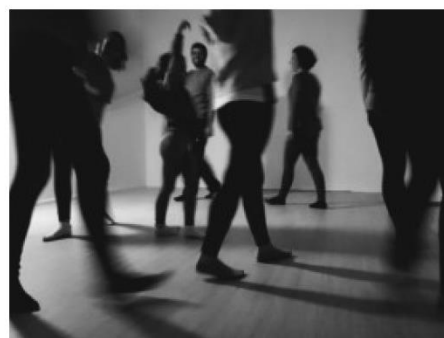
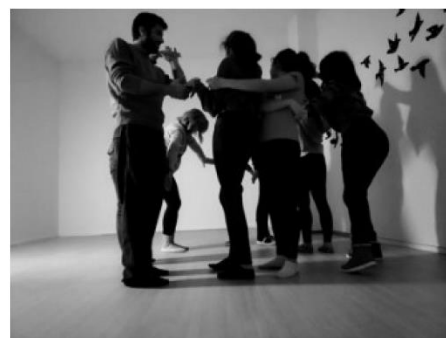
> Como o estado de humor do facilitador pode influenciar na atmosfera do grupo;  
>Com as sessões compreendemos que criar um espaço de escuta e partilha é muito importante para finalizar de forma acolhedora.

>Ao facilitar esta experiência artística, nós enquanto facilitadoras também tivemos oportunidade de criar diálogos com nós mesmas.

>Independentemente de se saber se irá ser feito um trabalho perfeito, o importante é fazer e aprender.

> Quando vivenciamos a mente, o coração e o corpo numa mesma experiência é possível construir um espaço de autêntica entrega e conexão.

## REFLEXÕES FINAIS



A nossa pergunta de pesquisa norteou o processo criativo, prático e reflexivo, revelando-se em uma ferramenta importante para que estivéssemos alinhadas ao percurso planejado.

Foi, então, através dos testemunhos, das evidências fotográficas e dos nossos aprendizados, onde refletimos que facilitar experiências artísticas que, neste caso, relacionaram a mente – meditação, o corpo – movimento, coração – escuta e partilha, pode sim ser relevante para a construção de diálogos consigo próprio. Diálogos estes que criam espaços onde dedicamos tempo e atenção para nós mesmos, onde podemos parar por instantes, respirar e nos olhar de forma mais profunda e consciente. Essa conexão interna pode revelar-nos aspectos pessoais, antes não visualizados, ajudando-nos no autoconhecimento ou, simplesmente, promover um estado pessoal de maior conforto e relaxamento.

Ao pensar na experiência artística como um direito educacional, percebemos que este direito também está relacionado com a liberdade de ser quem somos. Pois, compreendemos através da nossa pesquisa que o caminho pela arte pode sensibilizar as conexões internas, sejam elas subtis ou profundas. E, quando dentro de um espaço seguro e acolhedor cria-se o suporte necessário para que as fragilidades e inseguranças dos corpos vulneráveis sintam-se aceitos. Por fim, refletimos que tanto os percursos educacionais quanto as construções de diálogos consigo próprio, são potencializados através da arte, na medida em que os o fluxo expressivo e os processos criativos são incentivados e cultivados.

***Ensinar não é transferir conhecimento, mas criar as possibilidades  
para a sua própria produção ou a sua construção***

FREIRE, Paulo. Pedagogia da Autonomia, 1996

ANEXOS  
—

### DECLARAÇÃO

Estamos a solicitar a sua participação numa oficina de expressão artística, que terá lugar na Associação para a Arte e Movimento (APAM). A oficina será dividida em três sessões de 20 minutos, distribuídas ao longo do mês de Novembro de 2018.

As atividades propostas serão com fins de estudo para um trabalho de investigação de Experiência Artística como Direito Educacional, unidade curricular da Faculdade de Psicologia e Ciências da Educação do Porto. Gostaríamos de saber se aceita colaborar neste estudo, autorizando expressamente que seja feita a publicação das fotografias e imagens onde se encontre presente e que ilustrem as atividades, em que o mesmo participou.

Esta participação será voluntária, pelo que poderá interrompê-la a qualquer momento.

Data \_\_\_\_\_  
O/A Encarregado/a de Educação | Tutor \_\_\_\_\_  
O Aluno, se maior \_\_\_\_\_

## Anexos

### Plano geral das sessões

**Estudantes:** Ana Leite ([anap\\_leite@hotmail.com](mailto:anap_leite@hotmail.com)); Ana Gestosa ([anaa.gestosa@gmail.com](mailto:anaa.gestosa@gmail.com)); Diana Vieira ([dianavieira@gmail.com](mailto:dianavieira@gmail.com)) e Tatiana Betz ([tatibetz@gmail.com](mailto:tatibetz@gmail.com)).

#### Descrição:

**Local:** Associação para a Arte e Movimento – APAM (<https://assoartemovimento.com/>)

**Número/duração das sessões:** Três sessões com a duração de vinte minutos cada sessão.

**Dias das sessões:** Dia 12/11/2018; Dia 19/11/2018 e dia 26/11/2018

**Número de pessoas que constituem o grupo:** Oito pessoas (1 criança; 2 adolescentes; 5 adultos (1 rapariga, 3 mulheres e 1 homem))

**Faixa etária do grupo:** Dos 8 anos aos 50 anos

**Papel a desempenhar pelas estudantes em cada sessão:** Duas estudantes ficam responsáveis por dinamizar, de forma mais ativa cada sessão e as outras duas estudantes ficam responsáveis pela observação das sessões, assim como pelo registo fotográfico das mesmas.

**Objetivo:** Proporcionar bem-estar ao grupo participante através de experiências sensoriais.

#### Momentos que constituem cada sessão:

- **Momento inicial** (duração: cerca de 7 minutos) – Música ambiente

- Disposição do grupo em roda (incluindo as duas estudantes), com o intuito de criar um ambiente de acolhimento do grupo para se apresentar e definir/contextualizar o projeto (2 minutos);  
- Apresentação de todos os presentes (Dinâmica dos nomes): cada um/a se apresenta, não em termos verbais (exemplo: dizer o nome), mas sim apresentar-se num movimento simples que o/ represente (5 minutos).

- **Atividade** (duração: cerca de 10 minutos) – Presença de música  
- Corpo no espaço: caminhar pela sala recorrendo a diferentes estímulos!
  - 1) Caminhar pela sala normalmente, ao som da música;
  - 2) Caminhar mas agora observando o próprio corpo;
  - 3) Caminhar com sinal de pausa, introduzido por uma das estudantes;
  - 4) Caminhar com diferentes velocidades;
  - 5) Caminhar de olhos fechados sendo conduzido/a por outra pessoa (trocar duplas);
  - 6) Em Duplas, uma segue os movimentos da outra pessoa (jogo do espelho);
  - 7) A par e ambos de olhos fechados, caminharem pela sala;
  - 8) Movimentações de acordo com um animal escolhido
- **Meditação** (duração: cerca de 2 minutos) – Presença de música  
- Momento de poderem respirar fundo e se sentirem relaxados.
- **Momento de partilha** (duração: cerca de 5 minutos)  
- O grupo sentar em roda e conversar sobre como se sentiram ao longo da sessão.

**1ª Sessão (12/11/2018)**

Estudantes que dinamizaram: Diana e Tatiana

Estudantes que observaram: Ana Gestosa e Ana Leite

**Momento inicial** (duração: cerca de 7 minutos) – Música ambiente

- Disposição do grupo em roda (incluindo as duas estudantes), com o intuito de criar um ambiente de acolhimento do grupo para se apresentar e definir/contextualizar o projeto (2 minutos);

- Continuando em roda, o grupo fechou os olhos e cada um pensou num gesto que pudesse fazer uma representação de si próprio e apresentarem-se dessa forma (A criança e as adolescentes não conseguiram ficar com os olhos fechados).

**Atividade** (duração: cerca de 10 minutos) – Presença de música

- Corpo no espaço: caminhar pela sala recorrendo a diferentes estímulos!

1) Caminhar livremente pela sala (Uma das senhoras faz um gesto de carinho com a criança – mãe e filha), mas teriam que parar sempre que ouvissem o som das palmas.

2) Juntarem-se em pares aleatórios e realizarem o jogo do espelho, um elemento fazia um movimento e o outro elemento teria de imitar esse mesmo movimento (Duas mulheres foram falando à medida que iam fazendo o exercício e uma mulher e o homem falavam e riam-se, nestas duas duplas poderá estar a revelar-se algum desconforto; nas duplas que estavam formadas pela criança, pela rapariga e pelas adolescentes, houve uma maior relação com o exercício em si, em que executaram sem interromperem com risos ou falas).

3) Nas mesmas duplas, um dos elementos do par tinha de estar de olhos fechados e o outro elemento teria de o "conduzir" pela sala (ninguém abriu os olhos)

4) Novamente o mesmo exercício que o anterior ponto, mas agora os dois elementos de cada par tinham de andar de mãos dadas com os olhos fechados, ou seja, todos os grupos a percorrerem a sala de olhos fechados.

**Meditação** (duração: cerca de 2 minutos) – Presença de música

O grupo sentou-se em roda, e foi pedido que cada um fechasse os olhos e que simplesmente respirassem com calma, para tranquilizarem e tentarem procurar as sensações do próprio corpo e de como se estavam a sentir.

**Momento de partilha** (duração: cerca de 5 minutos)


Estando já o grupo sentado em roda, foi colocada a questão de como se sentiram?

Uma senhora diz que sentiu que foi o 1º momento do seu dia em que conseguiu parar.

Uma outra senhora respondeu, dizendo que ao longo da sessão e com o decorrer das atividades foi-se sentindo melhor. Na atividade em que teve de andar de olhos fechados com outra pessoa a conduzi-la sentiu-se bem, no entanto, quando teve de ser ela e o seu par a andar de olhos fechados, não se sentiu confiante e então teve de abrir os olhos. Também revelou que como não tem o hábito de se expressar através do corpo, ao início é estranho, mas que depois se vai acabando por sentir bem.

O senhor revela que o exercício de confiança não é uma coisa fácil, e deu o exemplo da atividade do espelho.

Os restantes elementos do grupo não falaram.

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Docente Eunice Macedo  
2018/2019

### 3ª Sessão (26/11/2018)

Estudantes que dinamizaram: Diana e Ana Leite

Estudantes que observaram: Ana Gestosa e Tatiana

**Momento inicial** (duração: cerca de 7 minutos) – Música ambiente


Estando o grupo em roda, foi proposto que cada um fechasse os olhos e pensasse como se sentiu no dia de hoje e daí pensar num movimento que os representasse neste dia, dizendo o nome próprio.

**Atividade** (duração: cerca de 10 minutos) – Presença de música

- 1) Circulem livremente pela sala e sempre que ouvirem o som das palmas teriam de parar e fechar os olhos, a Diana tocava no ombro de uma das pessoas e depois quando fosse para o grupo voltar a circular pela sala, essa pessoa em quem a Diana tocou no ombro teria de fazer um pequeno movimento (discreto) para que todos os outros tentassem descobrir quem tinha sido a pessoa a ser tocada pela Diana.
- 2) Em duplas, cada elemento do grupo escolhia uma parte do seu corpo (por exemplo: um braço), e teriam de juntar essa parte do corpo e realizarem movimentos sem se desligarem. Em primeiro lugar de olhos abertos e depois de olhos fechados.
- 3) O grupo estando disposto em roda e com as mãos dadas, teriam de fazer movimentos sem que as mãos deixassem de se desligar. Executarem em primeiro lugar de olhos abertos e posteriormente de olhos fechados (existiam paragens, para poderem abrir os olhos e observarem como estavam dispostos e depois voltavam a retomar o exercício).

**Meditação** (duração: cerca de 2 minutos) – Presença de música

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2018/2019

Neste momento, foi solicitado que neste processo de relaxamento fizessem exercícios de respiração (respirar fundo) e depois de se sentirem confortáveis procurarem o chão de forma calma e sentarem-se. Voltar a fazer o exercício de inspirar e expirar (neste momento, a criança em vez de se sentar, deitou-se e fazia um barulho consideravelmente alto, o que provocou no grupo um momento de riso). Posteriormente deitaram-se um pouco para relaxar e de seguida levantaram-se.

**Momento de partilha** (duração: cerca de 5 minutos)

Ao estarem sentados em roda, colocou-se a questão de como se sentiram, a qual surgiu um retomo muito interessante, traduzindo-se nestes testemunhos:

- "Por ser a terceira vez que estamos juntos, hoje senti-se de forma mais natural"
- "No final de um dia cansativo, conseguir parar é muito bom, para ouvir o que está à volta".
- "Acho que se fosse integrado este tipo de experiência no dia do trabalho (por vinte ou trinta minutos), ajudava a recarregar baterias, ajudando também nas relações entre as pessoas".
- "Senti que foi o primeiro momento do dia em que consegui parar".
- "Em cada minuto que seja possível parar é importante para que o dia se torne diferente".
- "Pessoalmente, hoje senti que consegui estar mais descontraída".
- "Este tipo de atividade ajuda-nos a relaxar".
- "Um tipo de atividades que dão ânimo".

Foi igualmente curioso o carinho que sentimos por parte da criança, pois não nos quis deixar e foi a última a abandonar a sala, dizendo que gostava muito de poder ver o nosso trabalho final.

No geral, na sessão de hoje o grupo sentiu que estava mais liberto, talvez por já ser a última sessão, e por isso, já existia uma maior familiaridade com todo este processo. Foi nesta sessão, em especial, que conseguimos perceber que todas as expectativas que tínhamos tornaram-se reais, em todos os testemunhos que o grupo foi capaz de expressar no momento de partilha.

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Annex I: Group enquiry 9



# Quem somos?



#sonhadora#vegetariana  
#educadora#sp



#professora#comidasaudável  
#introspectiva#paulista



#portuguesa#simples  
#observadora#mestranda



#carioca#pedagoga  
#espontânea

Expressão  
Artística

## *Expressão Artística, porquê?*

"Busco aquilo que falta em mim" (Eliete Malta)

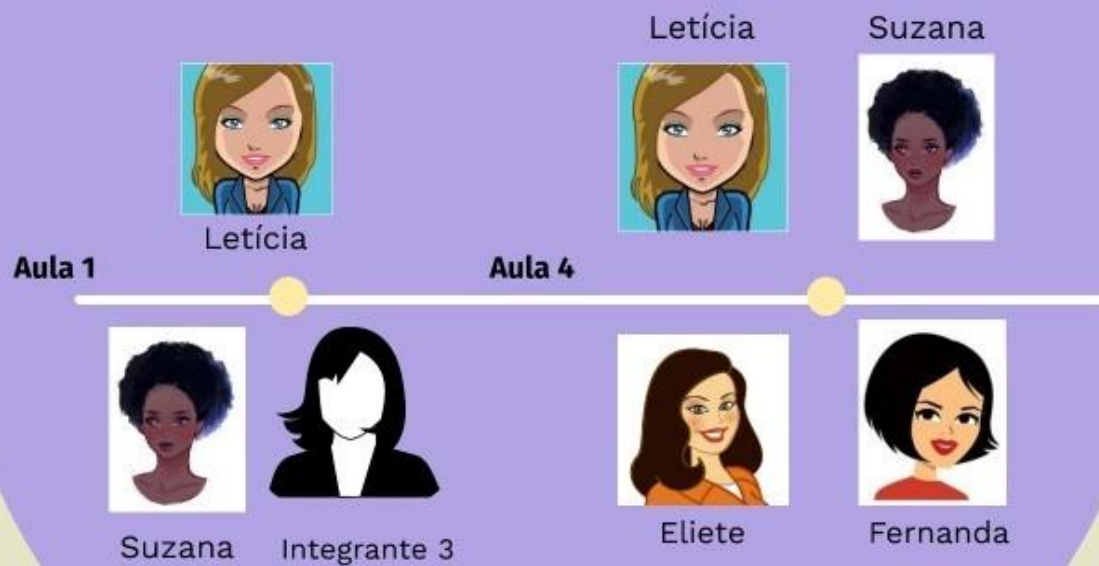
"Minha vida sempre foi pincelada pela arte, por meio do ballet clássico e o casamento com a música" (Fernanda Carnevali)

"Por motivação profissional" (Suzana Pinto)

"Para experimentar uma vertente diferente das Ciências da Educação" (Letícia Silva)

**Constituição  
do grupo**

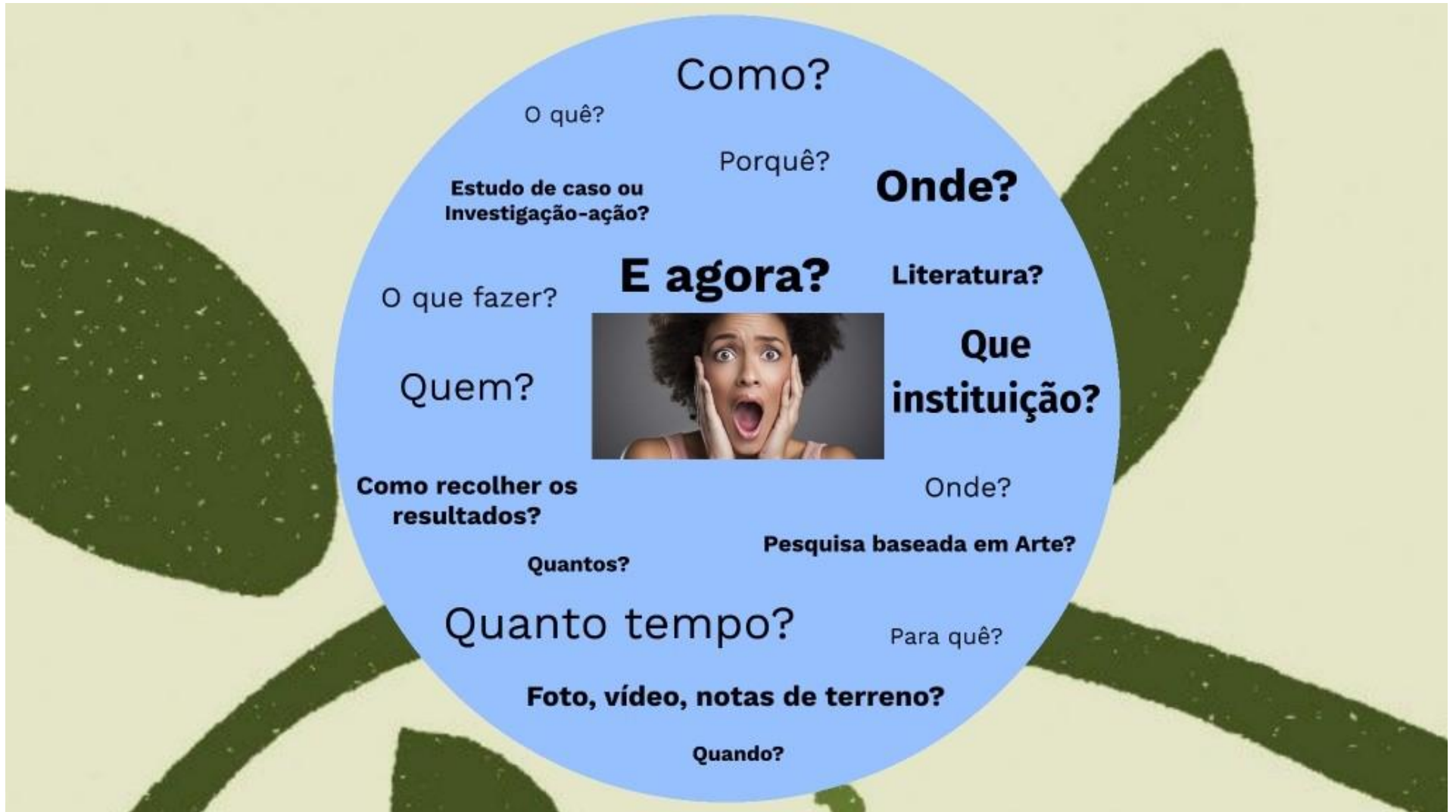
# Constituição do grupo



# "És sempre a mesma coisa": análise de um exercício de expressão artística



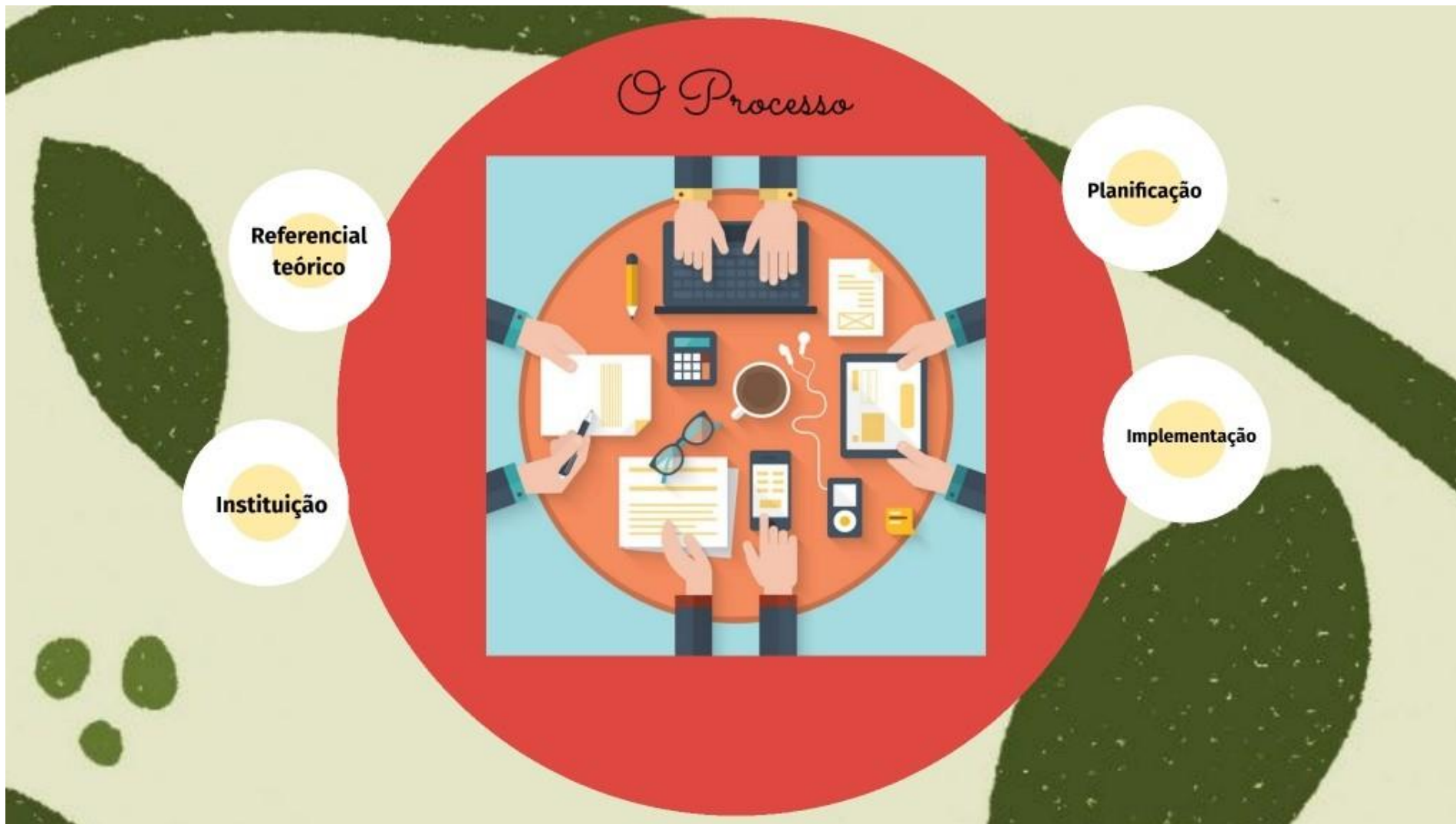
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Docente: Eunice Macedo



# "És sempre a mesma coisa": análise de um exercício de expressão artística



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*Quem pode fazer uma pesquisa baseada em artes? O que um pesquisador, baseado em arte, nesse caso específico, a dança e a música, precisa saber?*

Sobre as questões de quem pode ser um pesquisador em arte e o que ele precisa saber, Tom Barone e Elliot Eisner, pioneiros na pesquisa de campo, explicam que nós, pesquisadores, devemos nos tornar “artistas” a fim de criar formas relevantes para a compreensão de fenômenos abordados, ou seja, devemos exibir arte em qualquer forma de pesquisa que escolhermos, não havendo necessidade de sermos pintores, poetas, dançarinos ou músicos.

“[...] a pesquisa baseada em artes é, em seu nível mais profundo, sobre abordagens artísticas e estéticas para levantar questões sociais [...] a ideia é que a pesquisa baseada em arte tenha potencial de esclarecer questões significativas que poderiam ser negligenciadas em formatos tradicionais de pesquisa” (Barone & Eisner, 2012, p.57).



# A música e a dança

A música e a dança são formas de expressão artística que desenvolvem a criatividade e a possibilidade de movimento, reconhecimento do corpo, limitações espaciais, temporais e laterais. Mas, pode ser muito mais do que isto, porque proporciona momentos prazerosos e conseqüentemente beneficia a saúde física, mental e emocional, proporcionando bem-estar.

A expressão artística de forma prazerosa, aliada ao ensino é considerada por muitos autores como ferramenta pedagógica muito importante:

"Aprendizado e bem-estar estão intimamente conectados. Pesquisadores de uma variedade de disciplinas (incluindo saúde, sociologia e bem-estar social, psicologia, psicologia educacional, neurociência, desenvolvimento humano e filosofia) estão cada vez mais envolvidos em esforços para entender as sinergias entre aprendizagem e bem-estar" (Awartani, Marwan & Looney, Janet, 2016, p. 10).



*Diante de uma situação desconfortável ou passível de traumas, a dança pode contribuir para um momento de bem-estar?*

Ao longo da vida, as pessoas estão expostas às múltiplas situações quotidianas que provocam reações e estímulos incontáveis. Tais ocasiões podem resultar em sensações de bem-estar, desconfortáveis ou traumáticas. Os impactos daquilo que acontece no dia-a-dia são subjetivos, configuram-se de acordo com os contextos em que se inserem e a interação entre a pessoa e o ambiente.

Na infância, por vezes, as crianças são expostas a vivências negativas rotineiras e que ainda não são capazes de lidar, como violência verbal e física, negligência, cobranças exacerbadas, falta de carinho e atenção. Situações adversas e contínuas podem acarretar em traumas logo nos primeiros anos de vida, diferenciados em tipo 1 e 2 (Bath, 2018). O primeiro, o trauma agudo, resulta da exposição a único evento opressivo, e o segundo, o trauma complexo, que resulta da exposição prolongada a múltiplos eventos traumáticos.

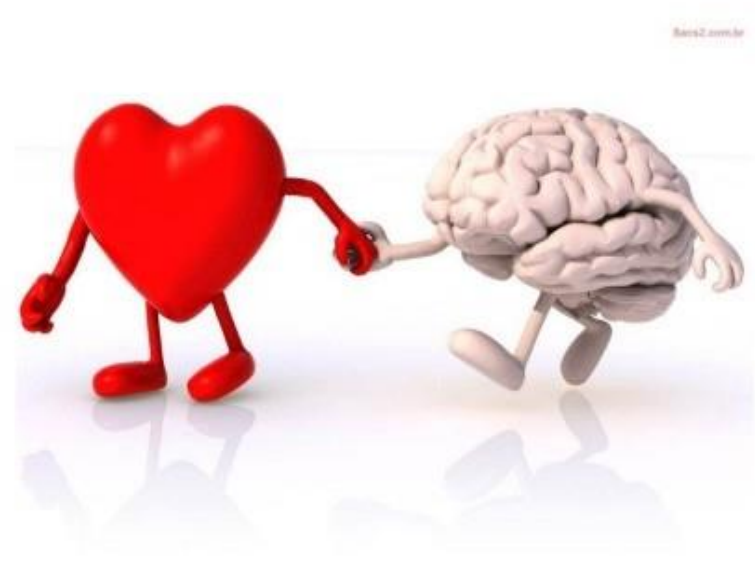


*Diante de uma situação desconfortável ou passível de traumas, a dança pode contribuir para um momento de bem-estar?*

Crianças afetadas por trauma precisam ser apresentadas a passagens que provocarão experiências positivas, respeitando a dor e o desconforto que sentem diante de determinados aspetos/momentos, as relações rompidas e a dificuldade que apresentarão para lidar com os desafios que surgirem. Os diversos comportamentos da criança devem ser compreendidos enquanto reações legítimas.

De acordo com Bath (2018), a pessoa que tem um papel no cuidado, ensino ou outra relação com a criança, deve orientar e constituir ambientes de cura, que privilegiam e fortalecem três pilares: a segurança, as conexões e a gestão dos impulsos emocionais.

Assim, um ambiente seguro, que viabilize manifestações subjetivas, dotado de objetos diversos, ludicidade, atividades criativas, estímulos musicais, dança, pode ser considerado favorável para a interação, a promoção de bem-estar e a cura das crianças expostas a traumas.



## *Escutar e compartilhar através do corpo e da música: quais os impactos?*

A prática educativa com recurso à expressão corporal e à música, excluindo a linguagem verbal, desenvolve a empatia, relações interpessoais e a criatividade, junto de crianças independentemente do contexto social e emocional em que está inserida.

Estas práticas educativas ajudam a prevenir o abandono escolar precoce, assim como a desenvolver a resiliência e a aprendizagem contínua.

A música e dança são o denominador comum que reúne no mesmo espaço indivíduos de diferentes culturas, e impulsionar a expressão, emoção, cognição e capacidades individuais de comunicação. Deste modo, uma educação com práticas educativas artísticas foca-se no “como fazer”: cada criança é encarada como única e com capacidade para aprender, aceitar a diversidade e a trabalhar em cooperação para o mesmo objetivo.

Para além disso, favorece o controlo das emoções pessoais, estados afetivos e emocionais e a integração do outro, princípio fundamental para a aprendizagem a curto e longo prazo (Zanchi, B., et al., 2017, p.48).



## A instituição

Procuramos um contexto que fosse vulnerável para aplicar o nosso exercício artístico. No momento de selecionar uma instituição para o desenvolvimento do exercício de expressão artística, pensei numa instituição que já conhecia e na qual participei como voluntária num *workshop* de fotografia no verão deste ano. As colegas do grupo aceitaram e entrei em contacto com a instituição.



1ª  
Instituição

CSP

Após o retorno positivo da instituição, tivemos a primeira reunião para apresentarmos a proposta.

Tudo indicava para que ficássemos nesta instituição, porém, um obstáculo apareceu: a nossa proposta de expressão artística só poderia ser implementada em dezembro, nas férias de Natal.



Como esta instituição funciona como centro de apoio ao estudo, nós iríamos aplicar o nosso projeto nas horas destinadas ao apoio ao estudo, pelo que as crianças perderiam grande parte do objetivo do centro. A diretora do espaço, bem como os pais das crianças não queriam dispensar parte das horas do apoio ao estudo para o nosso projeto.



Voltamos ao ponto inicial. Teríamos de encontrar uma nova alternativa. Excluimos a nossa preferência por participantes até 8 anos e mantivemos o cuidado de procurar uma instituição inserida num contexto vulnerável.





O desespero começou a tomar conta de nós. Sentíamos o tempo a passar e nós sem instituição para desenvolver o exercício de expressão artística, com a finalidade de realizar uma pequena pesquisa.



## Centro Social do Porto



**Apresentação**

**Participantes**

“Estes intercâmbios trazem sempre momentos e experiências muito enriquecedoras para ambos os lados” (Coord. Pedagógica CSP)

- Instituição Particular de Solidariedade Social;
- Conselho do Porto;
- Intervir junto da população da freguesia da Sé onde se situa;
- Contribuir para o desenvolvimento dos utentes de cada Resposta Social que oferece, mas também da população em geral



- Envolvimento da família neste processo



- Pedagogia de projeto – a criança é o principal agente do processo educativo e com a ajuda do educador seja capaz de construir os seus conhecimentos, partindo das suas necessidades e interesses



A instituição afirma que no Jardim de Infância, as crianças aprendem a ser:

- Autónomas e independentes;
- A articular corretamente as palavras;
- A criar opiniões, a perguntar e procurar respostas;
- A socializar;
- Desenvolvem o raciocínio lógico;
- Desenvolvem a sua motricidade.



Queríamos trabalhar com crianças com 5 anos, mas nesta instituição há a mistura de idades, pelo que tivemos de trabalhar com crianças com 4 e 5 anos.



- **Cansaço**
- **Exigência**



Além disso, percebemos que esta sala é composta por cerca de 25 crianças, logo tivemos de dividi-la a meio e fazer 2 repetições das sessões por cada ida à instituição

Letícia



Quebra-gelo  
(1ª sessão)

Atividade para um grupo se conhecer quando não há relação entre as partes participantes.



Esperávamos que os elementos do grupo gostassem da atividade de desenhar o que estavam a sentir, após a participação na atividade.

# Planificação



Suzana

Dança da Bola  
(Atividade principal)



Ver anexo

# Dança da Bola

Objetivo para as sessões: perceber as expressões emocionais das pessoas diante da exposição ao mesmo estímulo. Para tal, o grupo deveria propor durante as dinâmicas a mesma atividade e privilegiar os momentos de bem-estar provocados em cada participante.



A primeira decisão do grupo: promover uma atividade relacionada à dança, entendendo o seu caráter expressivo e potencial para situações agradáveis. E agora? O que pode ser interessante, divertido, agradável e possível para crianças? Quais são os seus interesses? Será que a dança é de facto algo prazeroso para elas?

# Dança da Bola

Surge, então, uma ideia. A dança da laranja. Hã? Laranja? Sim!!! Vem à tona uma lembrança muito forte das tradicionais festas juninas que acontecem no Brasil, muita afetividade e representatividade em uma memória. Lembro-me das festas, confraternizações, celebrações, amigos e familiares reunidos, momentos de carinho e diversão, ambiente seguro, agradável, bem-estar profundo.

Aquelas sensações positivas, que sinto durante a discussão com o grupo de trabalho em sala de aula, me asseguram que devemos proporcionar o mesmo para as pessoas que participarão das nossas sessões. . A experiência é sempre positiva. Compartilho com as colegas de grupo a ideia e todas concordam.





# Dança da Bola

- Fizemos adaptações necessárias: laranja substituída por bola
- Acrescentaremos comandos para provocar manifestações diversas
- Nossa investigação aconteceu a partir do estímulo musical, da dança e de orientações específicas durante a execução



# Distribuição de tarefas

## Dança da Laranja (Atividade principal)

Eliete e Fernanda a observar



Letícia e Suzana a dinamizar

Por questões de observação, colocamos as mesmas pessoas, com a mesma função, na mesma atividade.

# Distribuição de tarefas

## Atividades iniciais e finais

Todas a dinamizar, porquê?

Para as crianças não sentirem a pressão de estarem a ser observadas e isso influenciar o seu comportamento, ou seja, uma estratégia para as crianças se sentirem à vontade connosco e serem elas próprias. O contributo de todas na reflexão funciona como complementação do pensamento umas das outras.



# Implementação



**DEAR FUTURE HUSBAND**

Meghan Trainor

**KARAOKE VERSION**



# Desafio e Resolução



Na nossa planificação, definimos comandos para a dança da bola, que deveriam ser seguidos na sessão. No entanto, sentíamos-nos presas à nossa planificação, não permitindo sentir a energia das crianças e do local.

Quando nos libertamos dos comandos estabelecidos, a sessão ficou mais dinâmica, transmitindo maior segurança às crianças no decorrer da atividade.



**Percebemos a importância da flexibilidade na execução do planeamento**

# "És sempre a mesma coisa": análise de um exercício de expressão artística



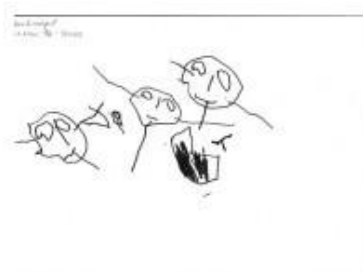
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Docente: Eunice Macedo

# Evidências

Ian 4 anos



Evidências Individuais



Metodologia

Tatiana 4 anos

Santiago P. 5 anos



Ian 4 anos



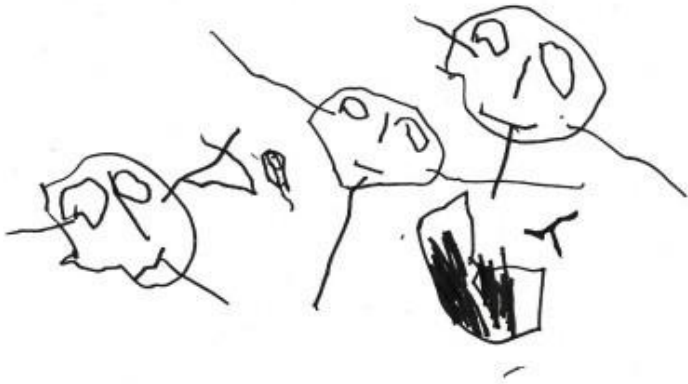
Extremamente desatento na 1ª sessão: nunca se envolveu totalmente no que estava a ser pedido. No entanto, nas sessões seguintes, surpreendeu por se envolver e se concentrar nos comandos e no momento final de partilha, que teve os desenhos como proposta.



## Santiago P. 5 anos

2ª sessão

Santiago P  
5.11.2018 - 5 anos



Santiago ilustrou aquilo que mais gostou da atividade.

A educadora Márcia aproximou-se do menino e ficou surpresa com o que viu e disse-nos "Ele tem déficit de atenção e, normalmente, só desenha rabisco. Aqui ele desenhava algo concreto, o que é surpreendente".



## Tatiana 4 anos

### 1ª Sessão

A sua primeira reação ao entrar na sala foi o choro. Durante toda a sessão permaneceu imóvel e calada no sítio assinalado na foto. A educadora reage com a seguinte fala: "És sempre a mesma coisa, Tatiana".



### 2ª Sessão

Quase no final da atividade "Dança da bola", a Tatiana reage, pela primeira vez, a um comando: colocar os braços para a frente, mesmo que de forma discreta (com as mãos dentro dos bolsos da bata).

Além disso, aderiu à proposta de desenhar, escolhendo e destampando o marcador, apesar de ter deixado a folha em branco.



**Tatiana 4 anos****3ª Sessão**

Tatiana mostrou-se participativa na maior parte da sessão. Escolheu a bola e o par para dançar, sorriu, abraçou o colega e brincou.

A proposta final da sessão era perguntar à criança se gostava de levar uma bola para casa e qual o motivo. Nesta etapa, a Tatiana não reagiu à nossa questão. Ao sair da sala, a educadora pergunta-lhe "Queres a bola, Tatiana?", ao que a menina acentiu com a cabeça.

**A observação das 3 sessões conduziram-nos à elaboração da questão de pesquisa.**

# Questão de pesquisa

De que forma o mesmo estímulo artístico pode afetar a criança?





## Escolha do objeto de estudo

Analisando as três evidências que emergiram nas sessões, optamos por focar a nossa pesquisa em uma das crianças, a Tatiana de 4 anos, porque foi a única que demonstrou mudança perante o mesmo estímulo.

Adotamos a metodologia do estudo de caso, priorizando assim os critérios das pesquisas baseadas nas artes, segundo Barone & Eisner (2012):

- Incisiva;
- Concisa;
- Coerente;
- Generatividade;
- Significado Social;
- Evocação e Iluminação.



## Estudo de caso

- Visa a descoberta, mantendo o curso natural do contexto em causa.
- Estudo de um indivíduo ou acontecimento em profundidade, no seu contexto natural.
- As investigadoras devem ser boas ouvintes, flexíveis, não influenciáveis, adaptáveis, encarando o inesperado como uma oportunidade (Amado, 2014).



# Recolha de Dados

- Observação participante
- Notas de terreno
- Fotografia
- Vídeo





# "És sempre a mesma coisa": análise de um exercício de expressão artística



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## Discussão dos resultados

**Análise**



Apesar de não sermos artistas, no sentido profissional, acreditamos que conseguimos elaborar uma atividade que foi capaz de proporcionar bem-estar, produzindo, inclusive, mudança de comportamento na criança em foco.

O que nos chamou a atenção foi o potencial da atividade em trazer-nos traços significativos que, talvez, fossem negligenciados num formato tradicional (Barone & Eisner, 2012).



Notamos que o uso da música e dança, neste contexto, proporcionou o bem-estar, possibilitando o brincar espontâneo das crianças.

"Por exemplo, o praticante que trabalha no bem-estar infantil, o médico, o especialista em comunicação e o educador são todos para ver as necessidades das crianças de maneiras muito diferentes e para sugerir diferentes abordagens para atender a essas necessidades" (Awartani, Marwan & Looney, Janet, 2016, p. 59).



Nesse sentido, consideramos a música e a dança como facilitadores do processo ensino-aprendizagem, pois oferecem experiências e vivências, descobertas do corpo e de seus movimentos, além de habilidades como: atenção, imitação, memória e até imaginação. Outro aspecto importante foi percebermos que muitas crianças demonstraram suas emoções e desejos como abraçar um amigo, ajudar um ao outro, correr de mãos dadas, ou até mesmo empurrar.

Ao perceber que as experiências proporcionadas durante as sessões foram positivas, agradáveis, divertidas e desafiadoras para as crianças, a mudança comportamental da Tatiana foi significativa e surpreendente para o grupo. A menina, que na primeira sessão demonstrou resistência ao que era apresentado e demasiado desconforto por estar diante do desconhecido, teve boas reações durante a realização da mesma dinâmica nas sessões seguintes. Singelas manifestações positivas aconteceram, desde escolher o marcador até a execução de um dos comandos durante a música.



Bath (2018) contribui para uma melhor compreensão das mudanças apresentadas por Tatiana ao propor que um ambiente de cura e mediado por adultos que interagem com crianças traumatizadas, deve dispor objetos variados, ludicidade, estímulo musical, atividades criativas e demais elementos que viabilizam um espaço saudável, que promova sensação de segurança e bem-estar. Assim, considerando que o comportamento de Tatiana teve origem no desafio ao estar diante de propostas e pessoas desconhecidas, causando um desconforto na menina, defendemos que os pilares apresentados por Bath (2018) também são potenciais em momentos de desvantagem e desconforto.

Em nenhuma sessão pressionamos, nem obrigamos a criança a participar no exercício, respeitando a vontade da mesma, assim como o seu tempo para se ambientar ao mesmo e a nós também. Adotamos a postura de guia da aprendizagem da criança, fornecendo-lhe os materiais e o tempo necessários para o processo aprendizagem individual (Zanchi, B., et al.,2017).

Relativamente às emoções expressas pela criança em foco ao longo das sessões, permitimos que ela tivesse o seu próprio espaço para lidar com os seus sentimentos e emoções, apesar de a educadora colocar pressão na menina para participar no exercício: “És sempre a mesma coisa, Tatiana!”.



As crianças aprenderam a controlar as suas emoções, estados afetivos e emocionais, o que é igualmente uma aprendizagem significativa, tanto a curto como a longo prazo (ibidem). A evolução no envolvimento da menina no exercício demonstra essa mesma aprendizagem, bem como a aprendizagem do restante grupo, na medida em que a integraram na atividade em todas as sessões, especialmente na última quando realizou a atividade com um colega (ibidem).

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# "És sempre a mesma coisa": análise de um exercício de expressão artística



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### Projeto Expressão Artística

#### Objetivo principal

Recolha, por parte das observadoras, elementos importantes para uma reflexão posterior do projeto. O foco serão as manifestações de sentimentos e emoções antes, durante e após a atividade.

#### Participantes

Jardim de Infância, mais concretamente, a sala dos 5 anos.

#### Planeamento

1ª sessão (14/11/2018)

Atividade	Duração	Materiais	Descrição	Elementos participantes	Objetivo
Quebra-gelo	10 min	Almofada	<ol style="list-style-type: none"> <li>1. As crianças dispõem-se num círculo;</li> <li>2. Uma das dinamizadoras entrega a almofada a uma das crianças e pede para ela se apresentar (expondo informações que considere importante sobre si, como nome, idade e cor favorita);</li> <li>3. Após a apresentação, a criança que tem a almofada deve passá-la a outro/a colega da roda, sem ser o colega do lado, preferencialmente;</li> <li>4. Repetir o exercício até todas as crianças se apresentarem.</li> </ol>	<p><u>Dinamizar:</u> Fernanda Carnevali e Letícia Silva;</p> <p><u>Observar:</u> Eliete Malta e Suzana Pinto.</p>	<ul style="list-style-type: none"> <li>• Quebrar o gelo inicial;</li> <li>• Permitir que as crianças partilhem informações sobre si próprios de modo a apresentarem-se.</li> </ul>

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Dança da bola	15 min	8 bolas pequenas e em duas cores distintas (4 de cada cor); Computador com acesso à internet.	<ol style="list-style-type: none"> <li>1. Cada criança pega numa bola;</li> <li>2. O grupo é organizado em pares definidos por cores diferentes;</li> <li>3. Um componente de cada par pausa a bola;</li> <li>4. Uma música começa a tocar e as crianças vão dançando com seus pares e a bola que ainda possuem;</li> <li>5. Um alerta será combinado com o grupo e eles deverão agir de acordo com o comando enunciado (ver documento "Comandos Dança da bola");</li> <li>6. A música para e todos devem voltar à roda inicial.</li> </ol>	<p><u>Dinamizar:</u> Suzana Pinto e Eliete Malta;</p> <p><u>Observar:</u> Fernanda Carnevali e Letícia Silva.</p>	<ul style="list-style-type: none"> <li>• Não deixar a bola cair – responsabilidade, trabalho em equipa e cooperação;</li> <li>• Lidar com a expectativa e os desafios;</li> <li>• Estimular o prazer através da dança;</li> <li>• Perceber como reagem aos diferentes pedidos, através da expressão corporal e facial;</li> <li>• Potencializar o contato com o outro por meio dos movimentos corporais e da música.</li> </ul>
Partilha em grande grupo	10 min		<ol style="list-style-type: none"> <li>1. Conversa em roda.</li> <li>2. Recordar todos os passos dados;</li> <li>3. Dizer por que escolheu aquela bola;</li> <li>4. Expressar os sentimentos que viveram durante a atividade.</li> </ol>	<p><u>Dinamizar:</u> Fernanda Carnevali e Eliete Malta;</p> <p><u>Observar:</u> Letícia Silva e Suzana Pinto.</p>	<ul style="list-style-type: none"> <li>• Estimular a memória;</li> <li>• Partilhar oralmente opiniões diferentes;</li> <li>• Respeitar o momento de fala do outro;</li> <li>• Escutar e perceber as manifestações dos colegas;</li> <li>• Perceber as variações de sentimentos experienciados ao longo da atividade.</li> </ul>

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## 2ª sessão (21/11/2018)

Atividade	Duração	Materiais	Descrição	Elementos participantes	Objetivo
Reflexão e registo	10 min	Papel A4; Marcadores de colorir.	Num dos versos da folha A4 e com marcadores, as crianças devem desenhar algo que expresse os seus sentimentos à entrada na sessão.	<u>Dinamizar:</u> Fernanda Carnevali e Letícia Silva;  <u>Observar:</u> Eliete Malta e Suzana Pinto.	Expor individualmente os sentimentos através de um registo escrito, mais concretamente através do desenho.
Dança da bola	15 min	8 bolas pequenas e todas da mesma cor; Computador com acesso à internet.	1. Cada criança pega numa bola; 2. Formam duplas livremente; 3. Inicia-se a música. 4. Um novo alerta será combinado com o grupo e eles deverão agir de acordo com o comando enunciado (ver documento "Comandos Dança da bola"); 5. A música para e todos devem voltar à roda inicial.	<u>Dinamizar:</u> Suzana Pinto e Eliete Malta;  <u>Observar:</u> Fernanda Carnevali e Letícia Silva.	<ul style="list-style-type: none"> <li>• Não deixar a bola cair – responsabilidade, trabalho em equipa e cooperação;</li> <li>• Lidar com a expectativa e os desafios;</li> <li>• Estimular o prazer através da dança;</li> <li>• Perceber como reagem aos diferentes pedidos, através da expressão corporal e facial;</li> <li>• Perceber se se lembram dos comandos aplicados na sessão anterior;</li> <li>• Perceber como se organizam para formar duplas para a atividade;</li> <li>• Potencializar o contato com o outro por meio dos movimentos corporais e da música.</li> </ul>

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Reflexão e registo	10min	Papel A4; Marcadores de colorir.	<ol style="list-style-type: none"> <li>No verso não usado e com marcadores, as crianças devem desenhar algo que expresse os seus sentimentos, após a realização da atividade;</li> <li>Explicar o desenho.</li> </ol>	<u>Dinamizar:</u> Fernanda Carnevali e Eliete Malta; <u>Observar:</u> Leticia Silva e Suzana Pinto.	<ul style="list-style-type: none"> <li>Partilha de opiniões diferentes;</li> <li>Respeito pelo outro e escuta;</li> <li>Perceber as variações de sentimentos experienciados ao longo da atividade.</li> </ul>
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## 3ª sessão (28/11/2018)

Atividade	Duração	Materiais	Descrição	Elementos participantes	Objetivo
Partilha em grande grupo	10 min		Explicar em grande grupo o significado dos desenhos criados na sessão anterior.	<u>Dinamizar:</u> Fernanda Carnevali e Leticia Silva; <u>Observar:</u> Eliete Malta e Suzana Pinto.	<ul style="list-style-type: none"> <li>Estimular a memória;</li> <li>Identificar mudanças no comportamento e emoções das crianças no início e no final da atividade.</li> </ul>
Dança da bola	15 min	8 bolas coloridas; Computador com acesso à internet.	<ol style="list-style-type: none"> <li>Cada criança pega numa bola;</li> <li>Formam-se pares entre aqueles que escolheram uma cor clara e outra escura;</li> <li>Inicia-se a música.                             <ol style="list-style-type: none"> <li>Um novo alerta será combinado com o grupo e eles deverão agir de acordo com o comando enunciado (ver documento "Comandos Dança da bola");</li> <li>A música para e todos devem voltar à roda inicial.</li> </ol> </li> </ol>	<u>Dinamizar:</u> Suzana Pinto e Eliete Malta; <u>Observar:</u> Fernanda Carnevali e Leticia Silva.	<ul style="list-style-type: none"> <li>Não deixar a bola cair – responsabilidade, trabalho em equipa e cooperação;</li> <li>Lidar com a expectativa e os desafios;</li> <li>Estimular o prazer através da dança;</li> <li>Perceber como reagem aos diferentes pedidos, através da expressão corporal e facial;</li> <li>Perceber se se lembram dos</li> </ul>


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				comandos aplicados na sessão anterior; <ul style="list-style-type: none"> <li>• Potencializar o contato com o outro por meio dos movimentos corporais e da música</li> </ul>
Partilha em grande grupo	10 min		Conversa livre e disposição livre sobre o estado emocional das crianças, após a realização da atividade.	<u>Dinamizar:</u> Fernanda Carnevali e Eliete Malta; <u>Observar:</u> Letícia Silva e Suzana Pinto. <ul style="list-style-type: none"> <li>• Partilha de emoções e opiniões diferentes;</li> <li>• Respeito pelo outro;</li> <li>• Perceber as variações de sentimentos experienciados ao longo da atividade.</li> </ul>
Avaliação	10 min		Troca de considerações acerca das sessões dinamizadas e as impressões de cada participante sobre as experiências obtidas.	<u>Dinamizar:</u> Eliete Malta, Fernanda Carnevali, Letícia Silva e Suzana Pinto. <ul style="list-style-type: none"> <li>• Analisar as ações promovidas, através das opiniões das crianças.</li> </ul>

**Nota:** A distribuição entre dinamização e observação, pode varia nas atividades de reflexão iniciais e finais. Ou seja, quem está a observar pode igualmente estimular a reflexão das crianças, não tendo de se remeter somente ao seu papel de observadora.



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### Comandos para a Dança da bola

**Música:** Meghan Trainor “Dear Future Husband” (versão instrumental)

**Nota:** se for preciso demonstrar como se faz.

#### Todas as sessões

1. A música começa e devem dançar à vontade para se ambientarem ao ritmo da música;
2. Quando dá as primeiras palmas: juntar os pés e afastar até surgirem palmas novamente;
3. Abanar os braços como se fossem ondas do mar e manter as pernas quietas;
4. Novamente palmas e repetem o comando juntar os pés e afastá-los;
5. Novamente palmas e abanar os braços como se fossem ondas do mar;
6. Palmas: saltar ao pé coxinho;
7. Palmas: rodar com os braços abertos;
8. Palmas: bater palmas ao ritmo da música parados no lugar onde estão;  
A música vai para, mas não acaba.
9. Aproveitar para dizer: “Assim que a música começar vão juntar e afastar os pés”.





### Consentimento Informado

Somos estudantes do Mestrado em Ciências da Educação da Faculdade de Psicologia e Ciências da Educação da Universidade do Porto e, no âmbito da unidade curricular Expressão Artística como Direito Educacional, pretendemos desenvolver um mini projeto de Expressão Artística, o qual será desenvolvido em 3 sessões. Cada sessão terá no máximo 30 minutos de duração e serão aplicadas sempre as mesmas atividades, com o objetivo de desenvolver um pequeno exercício de investigação.

Deste modo, vimos por este meio pedir a sua autorização para tirar fotografias na presença do/a seu/sua educando/a. Estas fotografias serão utilizadas para a elaboração de um portefólio sobre este projeto, o qual só será apresentado em contexto de sala de aula.

Autorizo que o/a meu/minha educando/a seja fotografado/a e a utilização das mesmas no portefólio do projeto.

Não autorizo o/a meu/minha educando/a seja fotografado/a, nem a utilização das mesmas no portefólio do projeto.

Atenciosamente,  
Eliete Malta, Fernanda Carnevali, Leticia Silva e Suzana Pinto.

Encarregado Educação,

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# "És sempre a mesma coisa": análise de um exercício de expressão art

