

### EXPERIENCES WITH REMOTE TEACHING OF PHYSICAL EDUCATION: ARTICULATION, LANGUAGES AND TRAINING PROCESS

EXPERIENCIAS CON LA ENSEÑANZA A DISTANCIA DE LA EDUCACIÓN FÍSICA:  
ARTICULACIÓN, LENGUAJES Y PROCESO DE FORMACIÓN

EXPERIÊNCIAS COM O ENSINO REMOTO DA EDUCAÇÃO FÍSICA: ARTICULAÇÃO,  
LINGUAGENS E PROCESSOS FORMATIVOS

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**Manuscript received on:** March 31, 2023.

**Approved on:** July 16, 2023.

**Published on:** September 11, 2023.

#### Abstract

This experience report articulates knowledge and actions produced by Physical Education teachers who work in Middle and Higher Education, and University (undergraduate in Physical Education). The general objective of this study is to share Physical Education teaching practices produced in different stages of education, in the interfaces with technologies, and specifically to reflect on the challenges and possibilities for coping with complex situations (such as the period of non-face-to-face classes - Covid 19). To this end, Narrative Research was carried out from a rescue of descriptive and imagery memories shared by different subjects (students and teachers participating in the study) in the records from the pedagogical actions developed. The results were interpreted in the Studies in/from/with daily life and point to articulation with languages (oral, corporal, technological, visual, artistic, musical, and others) as an essential tool for conducting remote work of course at school and university. Research and collaborative work stand out as axes of knowledge production and teacher training in Physical Education. In conclusion, the relevance of sharing meanings and experiences expressed by the narratives of the subjects involved (teachers and students) is affirmed, as training potentials that overflow from the curriculum field lived in the institutions and reverberate new connections, practices, realities, and production of knowledge.

**Keywords:** Narratives; School curriculum; Pibid; School internship; Technology.

#### Resumen

Este relato de experiencia articula saberes y acciones producidos por docentes de Educación Física que actúan en la Educación Básica, Media y Superior (Licenciatura en Educación Física). El objetivo general de este estudio es compartir las prácticas docentes de Educación Física

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producidas en las diferentes etapas de la educación, en las interfaces con las tecnologías y, específicamente, reflexionar sobre los desafíos y posibilidades para el enfrentamiento de situaciones complejas (como el período de no presencialidad). Para ello, se realizó una Investigación Narrativa a partir de un rescate de memorias descriptivas e imaginarias compartidas por diferentes sujetos (estudiantes y docentes participantes del estudio) en los registros de las acciones pedagógicas desarrolladas. Los resultados fueron interpretados a la luz del referencial teórico de los Estudios en/de/com los Cotidianos y apuntan a la articulación con los lenguajes (oral, corporal, tecnológico, visual, artístico, musical y otros) como herramienta fundamental para la realización del trabajo a distancia en la escuela y la universidad. La investigación y el trabajo colaborativo se destacan como ejes de producción de conocimiento y formación docente en Educación Física. En conclusión, se afirma la pertinencia de compartir significados y experiencias expresados por las narrativas de los sujetos involucrados (docentes y estudiantes), como potencialidades formativas que desbordan del campo curricular vivido en las instituciones y reverberan nuevas conexiones, prácticas, realidades y producción de conocimiento.

**Palabras clave:** Narrativas; Currículum escolar; Pibid; Prácticas; Tecnología.

### Resumo

Este relato de experiência articula saberes e fazeres produzidos por professores de Educação Física que atuam no Ensino Fundamental, Médio e Superior (Licenciatura em Educação Física). O objetivo geral deste estudo é compartilhar práticas de ensino da Educação Física produzidas em diferentes etapas da educação, nas interfaces com as tecnologias e, de modo específico, refletir sobre os desafios e as possibilidades para o enfrentamento de situações complexas (como o período de aulas não presenciais). Para tanto, realizou-se uma Pesquisa Narrativa a partir de um resgate das memórias descritivas e imagéticas compartilhadas por diferentes sujeitos (discentes e professores participantes do estudo) nos registros provenientes das ações pedagógicas desenvolvidas. Os resultados foram interpretados à luz do referencial teórico dos Estudos nos/dos/com os Cotidianos e apontam a articulação com linguagens (oral, corporal, tecnológica, visual, artística, musical e outras) como ferramenta essencial para a condução do trabalho remoto na Educação Básica. Destaca-se a pesquisa e o trabalho colaborativo como eixos da produção de conhecimentos e formação docente em Educação Física. Como conclusão, afirma-se a relevância das partilhas de sentidos e de experiências expressas pelas narrativas dos sujeitos envolvidos como potenciais de formação que transbordam do campo do currículo vivido nas instituições e reverberam novas conexões, práticas, realidades e produção de saberes.

**Palavras-chave:** Narrativas; Currículo; Pibid; Estágio; Tecnologia.

### Introduction

This study articulates data produced by students from Middle and Higher School Education and University Education (undergraduate students in Physical Education) during the pandemic period in the context of remote Physical Education classes, in which technology was a critical and essential tool for the continuity of educational work in schools and universities.

The interlocution of curriculum productions between the different stages of Education was established based on the theoretical references of Studies in/of/with or Researching Daily Life, more precisely, in the dialog with Alves (2001), in the educational networks of know-how<sup>3</sup>, and with Certeau (2014), in the attention to the subjects and their practices. The network of know-how produced in this research materialized through the weaving and sharing of knowledge production with and among the subjects who experienced and (re)created their stories in the curricula practiced in daily life (CERTEAU, 2014).

To this end, we foster collaborative work between university and school in a critical period for conducting educational activities, that of social isolation. According to Guimarães, Marchiori, and Mello (2019), there is power in the collaborative relationship between university and school, especially in teacher education. When mediated by individual/collective experiences and research, the articulation between different subjects and areas of knowledge is an essential axis of training processes.

The contemporary context requires new knowledge, knowledge, and skills to positively experience the teaching and learning process, corroborating this dossier. Before the pandemic, our "wanderings" through schools provided us with works of recognition, valorization, and dialogues with the cultures and complexities of the know-how produced in the curricula (ALVES, 2001). In the pandemic context and now, in the post-pandemic, we unveil other complexities, to some extent obscured.

During the Covid-19 pandemic, social distancing and the closure of physical schools as alternatives to the spread of the virus caused a fast transition to remote teaching and the use of technologies in Education. According to Nóvoa (2021), the pandemic revealed the need for the school to metamorphose, that is, to open itself to transformation processes. In this sense, about the school, there was a need to train teachers for research, to strengthen theory in dialogue with practice, and to create new work dynamics, such as the ability to operate with technology in the

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<sup>3</sup> In Studies in/of/with Everyday Life, Alves (2001) proposes to literate science, that is, to identify new ways of recording and writing realities. It is based on this theoretical-methodological assumption assumed here that we will adopt the combination of words as a way of writing and communicating the knowledge and experiences produced.

classroom. The new reality also demanded from teachers and students' peculiar forms and ways of appropriating technological resources and inventing new forms of consumption and production of these cultural goods, expressed by their art of making and inventing the educational daily life (CERTAU, 2014).

However, studies conducted by Gestrado/UFMG on Teaching Work in times of pandemic (OLIVEIRA; PEREIRA JÚNIOR; CLEMENTINO, 2021) revealed significant impacts on the Brazilian Educational System resulting from the fast changes imposed by the pandemic. In addition to the complex pedagogical issues related to remote teaching, there was a need to reorganize the educational process to make it meaningful for those involved.

Within the scope of Physical Education, the challenges arising from the new teaching configuration have assumed an even more complex level since this is an area of knowledge whose object of intervention is human movement. In this sense, body practices manifested by play, games, sports, dances, gymnastics, and fights are the primary language of pedagogical mediation of Physical Education (BRASIL, 2018b). Thus, we consider that one of the most significant challenges faced by schools and teachers (in that context and the current one) covers the field of pedagogical practice, that is, how to make the teaching and learning process possible considering the specificities of contexts and areas of knowledge.

Because of the above, in the general scope, the objective of this study is to share experiences of teaching Physical Education produced in different stages of Middle and Higher School Education and University Education (undergraduate students in Physical Education) at the interfaces of school, university, and Education with technologies; specifically, it seeks to reflect on the challenges and possibilities found to face complex situations such as the period of non-face-to-face classes. We highlight the experiences developed through collaborative activities between teachers of different formative stages, with actions mediated using technological resources, active methodologies (BACICH; MORAN, 2018), and valorization of the protagonism of the subjects in training.

## Methodology

This study is configured as a scientific report of subjects' experiences with various formative realities from Physical Education classes in remote teaching (virtual) context (Covid-19). We adopted Narrative Research (CLANDININ; CONNELLY, 2000) to share teaching experiences and the training processes developed. It is a qualitative approach that analyzes stories and personal narratives to understand experiences and underlying meanings.

According to Clandinin and Connelly (2000), Narrative Research is a way of understanding the experience in a collaborative process between the researcher and the researched. It is, therefore, a methodology that consists of data collection (stories/narratives) on a given theme, in which the researcher will find elements that allow him to understand a given phenomenon. For Bruner (2002, p. 46), "[...] a narrative is composed of a singular sequence of events, mental states, occurrences involving human beings as characters or authors" so that each one has predispositions to interpret the social world in a particular way and to act on their interpretations. According to the author, these interpretations are essential for research that wants to give voice to the investigated.

The subjects of this study are Middle School students (6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup> grade) and High School students from Colégio Pedro II, Rio de Janeiro (CPII/RJ), accounting for seven classes; 24 scholarship holders from the Institutional Program for Teaching Initiation Scholarships (Pibid/UFT); and 18 undergraduate students from the discipline Internship in Elementary School 6<sup>th</sup> to 9<sup>th</sup> grade, students of the Physical Education Degree course at the Federal University of Tocantins (EF/UFT), Tocantinópolis/TO campus. The data production occurred between February 2021 and April 2022.

In the movement that evidences the dialogues established between different realities, we mobilize multiple graphic resources, such as narratives, drawings, reports, data, field diaries, images, and videos made by CPII/RJ students, EF/UFT undergraduate students, and Pibid/UFT scholarship holders. These actions were

developed from the pedagogical work with the problematization methodology through the problem-solving approach, coming from active methodologies (BACICH; MORAN, 2018). In this type of methodology,

[...] teaching means creating situations to arouse the student's curiosity and allow him to think concretely, become aware of reality, question it, and build knowledge to transform it, overcoming the idea that teaching is synonymous with transferring knowledge (BACICH; MORAN, 2018, p. 18).

The interfaces produced between the different panoramas were based on the theoretical assumptions of the Studies in/of/with or Researching Daily Life (CERTEAU, 2014), in the networks of know-how (ALVES, 2001) established in a collaborative context, undertaken by teachers who conducted training processes in their respective institutions of origin and stages of Education. In this case, a Physical Education teacher from CPII/RJ and a Professor from the Physical Education Degree at UFT who, in addition to teaching the Internship discipline, acted as Area Coordinator of Pibid/UFT.

Based on the theoretical reference that subsidized our analyses, the Studies in/of/with or Researching Daily Life (CERTEAU, 2014), the network is associated with the relationships that generate knowledge. Studies on networks of knowledge and practices seek to understand how knowledge and practices are constructed and shared in daily interactions, considering the influence of social, cultural, and institutional networks. Thus, according to Alves (2001), the network metaphor is used to indicate the knowledge produced in different contexts by the collective action of its social actors in their relationships, narratives, uses, negotiations, and translations of practices.

In training conducted with PE/UFT undergraduate students, there was a need to seek methodological references that indicated possibilities of operating with Physical Education in the context of remote classes. In this scenario, the pedagogical experiences developed by the CPII/RJ teacher and shared through two lectures<sup>4</sup> were configured as significant shares of senses and meanings of becoming a teacher - which inspired the actions of the academics at different times of the intervention.

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<sup>4</sup> The lectures took place remotely at the Internship discipline seminar and at the Pibid Institutional Seminar. They are available at the link: <[https://www.youtube.com/watch?v=Sz9kF\\_zCBos&t=1001s](https://www.youtube.com/watch?v=Sz9kF_zCBos&t=1001s)>.

According to Ibiapina (2008), in *Research in Education*, collaborative methods assume that the study subjects share knowledge production processes to promote the personal and professional development of all involved.

Accordingly, through qualitative analysis, we structured this writing to elucidate both the sharing of teaching experiences and the training processes implied by these practices that show interfaces between narratives, knowledge production, and the sensitivities of different subjects. We organized the data into three categories of analysis based on the central experiences of shared interventions: 1) Body writing, 2) Body music, and 3) Body memories. After the brief presentation of the pedagogical proposal, we will highlight the overflow of the curriculum field and its connections with other practices, knowledge, and realities about teacher training.

## Results and discussions

In this topic, we will present the data that permeated narratives, conversations, and reflections in the multiple life graphs of the subjects participating in this study. According to Alves (2001), narratives provide opportunities for expressiveness in the networks of knowledgedoings woven into daily life. We emphasize that, in the different contexts, these experiences were configured by conducting pedagogical work with Physical Education in a non-presential way.

At CPEI/RJ, Physical Education classes favored activities for students' cognitive and emotional support. In other words, the practices valued the development of intellectual skills for building knowledge and affection, expressive action with sensations and sensitivity, and listening and welcoming. The asynchronous non-presential activities took place through the Moodle Platform and Google Meet. They used technological resources such as applications for brainstorming, word clouds, and posts related to the contents. Some actions were interdisciplinary or interconnected with active methodologies and "[...] solving significant problems from the context and phenomena experienced by students and teachers" (BACICH; MORAN, 2018, p. 27).

According to Freire (1997), teaching classes based on generating themes or guiding questions that emerge from the context enables the socialization of peers, the problematization of reality, and the solution of problems by the subjects. Therefore, our actions sought to provoke in students the perception of knowledge with meaning based on their engagement and focus on aspects of their reality. These strategies mobilize their arts of doing beyond the prescribed curriculum (ALVES, 2001; CERTEAU, 2014). It is in the daily actions that the practiced and the lived can constitute the production of knowledge with senses and meanings.

In communicating with the students of CP11/RJ, the Physical Education teacher has adopted mechanisms that favor the interlocution between them and the school. Among the alternatives found by the teacher are the aesthetic and visual organization of the discipline pages on the Moodle Platform, with figures and dialogues systematized in the form of comic strips (HQ) and the use of verbal (written) and non-verbal (images) languages. The teacher created characters and privileged narratives in dialog balloons for a more significant interaction. As a form of illustration, the teacher built herself emoji through the Bitmoji app. With avatars full of expression and style, she interacted as a character in the dialogues established virtually.

To increase the participation of all students at CP11/RJ, the Physical Education teacher sought to identify letter fonts developed especially for those with dyslexia. Considering this resource as a possibility to improve the student's reading process, the teacher adopted the Opendyslexic font in the written language.

In Pibid/UFT, 2020-2022 edition, the scholarship holders have already started their participation in the Program in the context of remote classes in schools. The initial project was structured to hold monthly study groups, weekly planning/intervention meetings with the supervisor, and monthly meetings with the area coordinator, to share experiences and pedagogical training. The Middle School Internship discipline took place from October to December 2020, with 120 hours of duration. The teacher created characters and privileged narratives in dialog balloons for a more significant interaction.



Among the privileged training assumptions, both in the conduct of Pibid and the internship, the centrality of practice, research, and collaborative actions as axes of teacher training and the promotion of teaching methodologies that contemplate the diversity of subjects and learning experiences stand out. In this context, school and university combined curricular proposals in an integrated way and shared the organization of pedagogical work that favored the exchange of experiences, knowledge, and different values in a context of mutual interaction and shared protagonism (GAULKE, 2014).

Thus, based on the organizational purpose of this text, we will present the categories of analysis, seeking to interrelate teaching experiences arising from interventions with Physical Education at CPII/RJ and in the training processes conducted with PE/UFT undergraduate students.

### **Body writing**

The development of the pedagogical proposal started from understanding body writing as an expression of a double perspective: that of life written in each person's experience, just as each one writes the world they face (EVARISTO, 2017). In this text, we will make a theoretical transposition to deal with the body Writings, in the sense of being taken "[...] as a motto of creation precisely the experience. Or the experience from the personal point of view itself, or the experience from the collective point of view" (EVARISTO, 2017, interview citation).

In the interdisciplinary work developed between the disciplines of Physical Education and Drawing for the 6<sup>th</sup> and 7<sup>th</sup> grade classes of CPII/RJ Middle School, the proposal body writing was based on the understanding that moving is an element for the meaning of the body, its possibilities of interaction, and the construction of affections, knowledge, and ways of life. The classes' objectives were rescuing the affective and bodily memory associated with school spaces, interacting with students, and strengthening bonds by creatively expressing shared narratives and illustrations.

During Remote Education, we invited students to rescue school memories through writing and experiences that portrayed daily life and what they missed at school, especially during interactions with their peers. From the contextualization of the painting *Child's Play* by Ivan Cruz, we talked about the rescue of playfulness, imagination, and movement in the face of the reality to which they were subjected to social isolation: lack of space to play; the influence of technology; decreased body contact with other people, motor interactions and free leisure time.

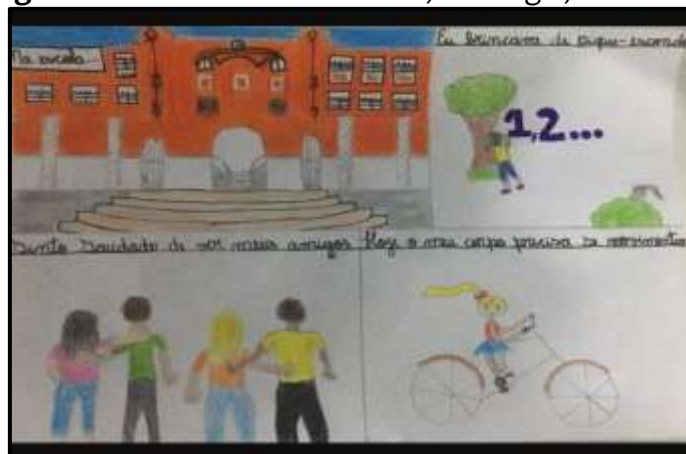
Thus, we direct the pedagogical mediations of Physical Education to the students' "free time", which is understood as that moment when we have no obligations to fulfill, as the time when we allow ourselves to play, imagine and recreate movements with the body. If, in the Design classes, the students worked on geometric shapes contextualized with games, in Physical Education, they experienced the movement combined with the affection created through play and the relationship with the people surrounding these moments.

In one of the pedagogical activities carried out during the remote period, we asked the students to write about school, nostalgia, and body, to share on Moodle with their colleagues, and to express themselves through drawing. The aim was to motivate them to transcribe the fusion of their memories and affectivities, to show affection for the school space and remarkable moments with the class. Our purpose was to make them feel closer, even momentarily distant. In this sense, one of the students shared the following answer:

I used to play dodgeball at school. I miss being with my friends. Today my body needs to spend energy (NARRATIVE, student of the 6<sup>th</sup> grade class).

From this narrative, others emerged, with different games, such as burning, flag-stealing, pikes in general, and affectivities, expressed by narratives such as: "My body needs a hug from my friends" (NARRATIVE, student of the 6<sup>th</sup> grade class). In addition, there was the sharing of drawings that denoted nostalgia for school and moments of interaction with peers. Figure 1, drawn by a 7<sup>th</sup> grade student, denotes this issue. In it, it is possible to observe, in addition to the drawing of the school, phrases that outline nostalgia and body:

**Figure 1** - Narrative about school, nostalgia, and body.



**Source:** Authors' research collection.

The artistic language expressed by writing and drawing was valued to promote dialogue and pedagogical mediation with students. Observing these images makes it possible to notice the affective dimension that permeates them, with detailed illustrations of the school facade, the games practiced, and the friendships built. According to Oliveira (2018), in-class moments, students relate and seek to understand what emerges from this interaction. In this scenario, allowing oneself to be sensitive to pedagogical activities enabled a continuous movement of construction, analysis, reflection, and reconstruction when producing and sharing knowledge and emotions through the arts.

We consider that the written or imaginary narratives of the students demonstrated their discursiveness and feelings, configuring themselves as essential channels to perceive the remembrances of bodily experiences and their meanings. This information was essential for the continuity of our actions in a non-face-to-face way.

Although we recognize that technology can be used to facilitate student-teacher communication, from the perspective of Studies in/of/with or Researching Daily Life, it is also necessary to broaden the methodological perspectives to "[...] go beyond the virtuality of modernity [...], it is necessary to dive with all senses into what we want to study" (ALVES, 2001, p. 1). It is necessary to move beyond what was learned with the virtuality of modernity [...], it is necessary to dive with all the senses in what one wishes to study" (ALVES, 2001, p. 14) and recognize that different logics

establishes the production of knowledge, that is, by "[...] a thousand ways of unauthorized hunts in which daily life is invented" (CERTEAU, 2014, p. 38).

The sharing of these experiences significantly impacted PE/UFT undergraduate students (Pibid scholarship holders and interns), who glimpsed possibilities to operationalize some training assumptions that subsidized both the internship and Pibid. Among them, we highlight the valorization of different languages, articulated and collaborative work to promote meaningful experiences and the knowledge production.

To intervene remotely with Physical Education, the schools of Tocantinópolis/TO, the locus of Pibid interventions, and the PE/UFT internship adopted the production of activity scripts. The script consisted of the production of material by the teachers at the school disciplines, which was printed and delivered to the students. This material's theoretical and content-based predominance made it challenging to guarantee the specificity of Physical Education to work with the body and movement. This fact was a challenge for undergraduate students, who needed to intervene in this context and through this resource.

The sharing of meanings and actions of the CPII/RJ teacher broadened the students' educational horizons, who began to see possibilities of remote mediation with Physical Education, stimulating body practice and the transformation of realities, both in the scripts delivered to the students and in the ways, they corresponded to the propositions. The narratives of the trainees and scholarship holders outline this issue and emphasize the appreciation of different languages for conducting the pedagogical process:

It was decided that we would make the 5<sup>th</sup> script and that in it, we had to work network/wall sports, [...] the challenge was to work with content and language that would stimulate students to perform practical activities. [...] We decided to use the methodology presented by the Professor [of the UFT internship] and through a lecture with a guest teacher [Teacher at CPII / RJ], in which she gave us some directions on how we could intervene in this pandemic moment. With these ideas, we used pedagogical methodologies that mixed the visual with the written materials that resembled comic books. These [scripts] sought to stimulate children, through challenges, provoke curiosity and interest in experiencing the practices, in addition to instigating the construction of the materials they would need to carry out the practice, such as the ball, the net, the shuttlecock and the rackets (NARRATIVE, EF/UFT undergraduate student).

Pibid contributed very significantly to my teacher training. It helped me to have a more critical look while still being sensitive [...]. All of this contributed to our moving from theorized scripts to more practical scripts, where at the end of a theme, a proposal for a practical activity was brought for children to develop at home (NARRATIVE, Pibid/EF/UFT scholarship holder).

We had to reinvent and bring dynamic materials [...] as a pedagogical strategy to meet the demands of this new complex context, especially because of the possibility of promoting articulated actions between knowledge production and different languages. The different musical, written, technological, and visual languages were adopted to produce knowledge. With this, we expanded the communication channels with the students and promoted greater participation and interaction of individuals (NARRATIVA, Pibid/EF/UFT scholarship holder).

The pedagogical work with an emphasis on the valorization of different languages is in line with the general competencies for Basic Education recommended by the BNCC:

Use different languages - verbal (oral or visual-motor, such as Libras, and written), body, visual, sound, and digital - as well as knowledge of artistic, mathematical, and scientific languages to express themselves and share information, experiences, ideas, and feelings in different contexts and produce meanings that lead to mutual understanding (BRASIL, 2018a, p. 9).

In the context of contemporary pedagogical theories and academic production, multiple languages are recognized as tools with which teachers and schools can operate to expand possibilities for interaction, communication, and expression between subjects, given the complexity that involves educational processes (BRASIL, 2018a). From this perspective, technology has become one of these languages. In the field of art education, Milbradt and Cannavô (2021, p. 3) emphasize that technology, with the use of the computer, is "[...] capable of promoting the rupture of educational models by the very changes it engenders, in response to the changing visual world, presenting issues related to human development integrated with the aesthetic, ethical and expressive dimension in pedagogical practices". Oliveira and Souza (2022) add that schools can develop pedagogical tools related to technology to expand students' skills, such as hard skills (resource management and design of new technologies) and soft skills (communication and empathy).

For Libâneo (2021, p. 17, emphasis added), the school exists to prepare subjects for society and, therefore, students "[...] need science, culture, art, need [...] to develop cognitive skills to critically appropriate the benefits of science and technology in favor of their work, their daily lives, their personal growth". In this sense, we agree that the pedagogical proposals developed must be open to any contribution considering the complexity of education and the act of educating in a constantly changing world.

### **Body music**

This pedagogical proposal results from the understanding of the body as a place of production and appropriation of the world, crossed by implications, influences, and complex movements (COUTO; ZAMBONI, 2021), and music as an element that aggregates bodily and cultural practices that transcend the possibilities of interaction from listening and sensitivity (OLIVEIRA, 2018). This junction allows the body to musicalize itself, perceiving connectivity through melodies, song lyrics, and the senses that music can lead.

Based on this understanding, we undertook interdisciplinary work between Physical Education, Music Education, History, and Sociology for the 8<sup>th</sup> and 9<sup>th</sup> grade classes of Middle School that favored using narratives, songs, and drawings as a form of dialogue with the students. The theme of body music explored the potential of music as a provocative element of sociability, expression, and feelings among students. The classes aimed to sensitize students to emotional self-listening and expression through music; they should strengthen bonds between them by sharing songs; they should try to understand the body in the dimension of the sensitive through art as an enhancer of movement and autonomous expression; they should bring the student body closer to the teachers by collectively sharing the perceptions of themselves and their sensations in social isolation.

For Bondía (2002), it is necessary to perceive the sensitivities that inhabit daily life. When we live an experience, and it produces a meaning, it is possible, among other things, "[...] to cultivate attention and delicacy, to open our eyes and ears, to talk about what happens to us, to learn slowness, to listen to others, to cultivate the art of encounter, to be very quiet, to have patience and to give ourselves time and space (BONDÍA, 2002, p. 24).

Accordingly, in the remote teaching period, students were motivated to reflect on the ability of music to communicate, especially the understanding of reality or the experience of a group. The classes were developed from how songs express feelings and perceptions of the world in individuals.

The pedagogical mediation took place in stages through Google Meet. In each class, students were encouraged to reflect on the well-being that songs provide in the body, whether through sensations, memories, or relaxation. Other questions arose to contextualize the theme of the body in music: have you ever heard a song and remembered someone? Have you ever listened to a song and immediately identified with it? Based on these problematizations, students were invited to think about songs that represented them at that moment, narrating how the melody and lyrics of the song dialogued with them and which part of the song summarized this identification. One of the answers showed the following perspective:

The song is Girassol, by Priscilla Alcantara and Whindersson Nunes. The feeling was of relaxation and calm, and the most striking excerpt was: "If life were easy as we want; if the future we could anticipate, I would be having a coffee today; sitting with friends in front of the TV; I would look at the birds like I never did; I would give my grandparents a big hug, I would say I love you to whom I never thought; maybe, that is what the universe expects from us" (NARRATIVE, student of the 9<sup>th</sup> grade class).

This narrative expressed a collective because we all (students and teachers) were experiencing a complicated moment in our lives: the Covid-19 pandemic. It allowed us to discuss what we were feeling and express ourselves. We immersed ourselves in sensations and emotions, activated affective memories, and transformed the spaces and times of our daily lives into a place of memory and collective reflection. This activity of expression shared by the screen of gadgets

(portable electronic devices such as tablets and cell phones) by students and teachers corroborated Certeau's (2014) observations regarding the shared knowledge of hidden details of daily practitioners and the way of giving the word to ordinary people, this generated "[...] a whole unspoken of hand gestures, decisions and feelings that preside in silence over the fulfillment of daily tasks" (CERTEAU, 2014, p. 25).

Looking for ways of body appropriation of this knowledge, we idealized possibilities to take students to feel the music with their bodies, with guidelines to produce interactions, personal bonds, and expression of feelings. In this way, we invite students to take a moment of the day to choose a song and listen to it with their ears and bodies, letting themselves be lulled by the melody and lyrics. We propose that students record this moment and share the experience in languages such as writing, drawing, and/or poetic narrative. One of the answers posted on the Moodle Platform is represented by the narrative and Figure 2, a drawing inspired by the song Woman's World, produced by a student from the 9<sup>th</sup> grade class:

The song is Woman's World by Little Mix. Whenever I want to relax or do something, I choose this song. "If you have never been told how you have to be; what you have to wear, how you have to talk; if you have never shouted to be heard; you have not lived in a woman's world; And if you cannot see that you have to change; they only want the body and not the brain; if you think that is how it works; you have not lived in a woman's world" (NARRATIVE, 9th grade student).

**Figure 2** - Drawing inspired by the song Woman's World, by the musical group Little Mix, produced by a student from the 9th grade class.



Source: Authors' research collection.



In the narrative expressed by the written and drawing languages made by the student, it is possible to perceive the feeling of freedom, the expression of feelings of her world, her daily life, her identification with reality, and empowerment. The student's narrative and drawing suggest criticism and reflection based on her worldview, understanding of her culture, and the in-between places she lives and expresses herself (SARMENTO, 2004). By identifying the opportunity for expression in the proposed activity, the student's interests materialized in cultural productions - in this case, in drawing inspired by a song, showing the sensitivity of how the body can reveal when musicalizing, breaking barriers. Sarmento (2004) reinforces that:

All children carry the weight of society that adults bequeath to them, but they do so with the lightness of renewal and the sense that everything is possible again. That is why the place of childhood is an in-between place, [...] the interstitial space between two modes - what is consecrated by adults and what is reinvented in children's lifeworlds - and between two times - the past and the future. It is a place, an in-between place, socially constructed but existentially renewed by the collective action of children. However, it is an in-between place, predisposed in its possibilities and constraints by History. It is, therefore, a place in History (SARMENTO, 2004, p. 23).

The overflow of these experiences through a curriculum shared using technologies in the classroom also reverberated in practices of production of senses and meanings in the mediations promoted by the undergraduate students of EF/UFT. One of the significant challenges faced by Pibid scholarship holders was the need for more feedback from school students on the proposed activities. As the mediation occurred basically via the activity script and considering that the process of improving the forms of production of this material and the dialogue with the students took place gradually, the undergraduate students complained about these absences. However, by identifying possibilities of working the body and movement through interaction with other languages and resources, didactic strategies were diversified, and feedback began to occur.

The construction of the first scripts was a challenge felt by the school, especially about the feedback received by the students. The students at the school, not very adapted to this new teaching reality, also returned the scripts with the activities answered in a more theoretical and conceptual dimension of the content. However, as time passed, we felt the need to foster in students a return to the bodily practices of Physical Education, considering the dimension of the practice of human movement that involves this discipline (NARRATIVE, Pibid/EF/UFT scholarship holder).

One of our significant challenges was related to the use of a language that was understandable and, at the same time, attractive to students. Thus, in all the scripts developed, we tried to use accessible language to facilitate students' understanding of the content. [...] We resorted to the use of images [...]. We included some video tips by indicating links as complementary support material for those who had access to the internet. [...] We received the feedback and the videos of them developing the activities. These were the first responses to our new teaching method, which is gratifying now. (NARRATIVE, Pibid/EF/UFT scholarship holder).

For Charlot (2000), there is no knowledge without a relationship with knowledge. "[...] One could not, to define the relationship with knowledge, start from the subject of reason, because to understand the subject of knowledge, one must understand his relationship with knowledge" (CHARLOT, 2000, p. 61). The relationship with knowledge presupposes promoting conditions for the subject of knowledge to experience, interact, incorporate, and learn. The teacher must create an environment that stimulates learning and awakens the student's desire to learn. In Physical Education, we understand that these learnings occur beyond verbal discourses, given the diversified forms of language and interaction. Hence the importance of an educator considering these multiple paths as possibilities to produce knowledge and promote sensitive experiences with the object-knowledge.

To dive into the universe of children, adolescents, and adults and understand them as practitioners of experience (CERTEAU, 2014), subjects of learning to realize how they can do things with words, gestures, the body, the voice, and thus make sense of what is happening, what is, and what happens. That is, how we relate words and things, how we name what we see or feel, and how we see or feel what we name (BONDIÁ, 2002).

These reflections and knowledge-sharing were inspired by the proposals developed by the Pibid scholarship holder. The transcribed excerpts and Figure 3 denote the use of dialogical and affective language in the scripts, in addition to stimulating practical experiments, to promote students' relationship with knowledge and, consequently, learning. The narrowing of this interlocution associated with diversifying of channels and emphasis on technological languages increased experimentation, experience records, and feedback.

With this care to produce materials for students, we started to make scripts with explanatory videos every week so that students interacted more with the teacher, even though it was virtual (NARRATIVE, Pibid/EF/UFT scholarship holder).

In the second semester of Pibid, we also looked for new ways to make these materials [scripts] meaningful to students, [...]. We started working with different languages, be it technological, musical, or visual. [...] We then produced parodies, short instructional videos, videos of practical activities, podcasts, and even a blog to add the materials produced by our center (NARRATIVA, Pibid/EF/UFT scholarship holder).

[...] We improved the study scripts so that we could increasingly give our students meaningful knowledge. [...] We looked for ways to adapt the language of writing, [...] and we started to put inviting phrases [...]. Because of the adaptations to better mediate knowledge [...], we realized advances [...] with the students because they started to return the scripts [...] and began to produce the videos performing the practical activities [...] (NARRATIVE, Pibid/EF/UFT scholarship holder).

**Figure 3** – Records of feedback from children trying bowling at home.



Source: Authors' research collection.

Analyzing these data allows us to infer a relationship between knowledge (CHARLOT, 2000) and, possibly, learning enhanced by inserting languages that identify contemporary subjects, such as those involving technologies. From the construction of the toy to the diversified ways of recording and sharing the experiences lived in their daily lives, such as the production of videos, audio on WhatsApp, drawings, and writings, we perceive the indications that there was greater involvement and desire to participate of the students.

When faced with these returns, the teachers in training also expanded their experiences in the field of teaching. They were able to learn more about the reality of their student's lives, their difficulties, and their desires and, based on these new elements, continue to exercise the realization of a systematic process of reflection and action that, according to Ibiapina (2008), allows theory and practice to expand, complement and transform themselves. Santos (2007) problematizes that, in modern science, the knowledge production is made in opposition to vulgar knowledge, opinions, and spontaneous, common sense.

Science is opposed to opinion. Common sense, vulgar knowledge, spontaneous sociology, and immediate experience are opinions, forms of false knowledge that must be broken with to make scientific, rational, and valid knowledge possible (SANTOS, 2007, p. 33).

Contrary to this logic, Studies in/of/with or Researching Daily Life recognize daily life as a place of daily life and a privileged space for the creation/production of cultures and knowledge. For Certeau (2014), thinking about new ways of capturing the subjects' ways of being is necessary. This task allows us to broaden the reading of practices. In this sense, also in education, we can point out that the articulation with different languages and the expansion of ways of communicating and producing knowledge (such as the use of technological resources) have contributed to alleviating gaps that make it difficult for subjects to establish a relationship with knowledge, such as those widely opened by Remote Education.

### **Body memories**

During the pandemic period, health, from a holistic perspective, needed a careful look, an understanding of mental health and its reflection on the body. The theme allowed us to talk about what the body says, thinks, and feels at school. Palma (2020) emphasizes the importance of understanding health from other perspectives, with a thought beyond the biological, attentive to other aspects that can influence this process.

The understanding of health as the absence of disease and complete physical, mental, and social well-being was broadened after the 8<sup>th</sup> National Health Conference in 1986. The broader meaning encompasses food, income, freedom, housing, transportation, education, access to health services, environment, work, and leisure. These aspects are essential to measure, in a global way, whether a population is considered healthy and to help in the creation of public policies that involve health (BRASIL, 1990; PALMA, 2020).

In this perspective, the High School in Physical Education classes understood health as a fundamental component of the balance of the body and as an important aspect to face and overcome the difficulties of daily life to adapt to the challenges of the new reality. The objectives outlined for the classes at CPII/RJ led students to identify how aspects of emotional health translated into the body; enabled a space for dialogue to share body memories; encouraged the practice of exercises; stimulated discussions about the body, movement, different spaces for leisure and the influence of the media during the pandemic. To this end, the content was instigated based on the following problem: let us think about the health of our body, together with the work *Libertad* by the sculptor Zenós Frudakis. Figure 4 shows a composition from different angles of the production.

In the mediations of Physical Education with students at CPII/RJ, we held discussions about the *Libertad* image so that students could reflect on body and health and the challenge of reinventing themselves in the search for mental, social, and bodily well-being. The discussion of the classes turned to the pedagogical situation of reading and interpreting the image in dialog with the proposed question.

**Figure 4** – Composition of the work Libertad by the sculptor Zenós Frudakis.



Source: Authors' research collection.

Our direction was based on students realizing the following question: even if they felt trapped at home due to the pandemic or other circumstances, how did they identify the importance of seeking energy and encouragement in the body to get out of stagnation, procrastination, and depression in favor of the movement, freedom, and physical, mental, and social well-being? Although the social is translated virtually because of isolation, we challenge students to extrapolate reality through thought.

For Alves (2001), to discuss the centrality of daily life is to produce meaning in something ordinary and commonplace that does not fail to be attentive to the details of the networks of meanings; thus, the question "What does the Libertad image say to you?" led us to narratives, the development of brainstorming, and the use of technological resources through an application to elaborate two-word clouds: one highlighting the positive aspects and the other with the negative ones about the relationship between the body and freedom. With this, an "[...] space for creativity was created, to give ideas, to listen to others, to choose what and how to produce, to know how to argue and convince" (BACICH; MORAN, 2018, p. 63).

In this scenario, ideas were discussed and generated to identify words and narratives that portrayed the dichotomy of the sculpture while provoking the question what are you doing to move? The post expressed by Figure 5 shows the feedback from 3<sup>rd</sup> grade students at High School, posted on the Moodle Platform, about the sculpture Libertad:

**Figure 5** – Feedback on the sculpture *Libertad*, 3<sup>rd</sup> year class at High School



Source: Authors' research collection.

The analysis of the student's narrative<sup>5</sup> showed his learning path and allowed us to understand his history, his moment of life, and the dialogue he made with the sculpture and the proposed questions. For Bacich and Moran (2018), learning needs to be active, so narratives are very relevant tools for motivation and knowledge production. Through it, for example, students were able to demonstrate in practice what they learned with creative and socially relevant productions about the relationship between health and the body, showing the evolution, the engagement of the class, and the path taken.

<sup>5</sup> Translation of Figure 5: What does the image "Libertad" say to you? "This image reflects how we are freed when we manage to get out of scenes situations in life that end up imprisoning us. Situations that can often wear out and damage mental health, thus corroborating poor physical health as well, because stresses, problems, anxiety, and so many other things we feel reflect on our body (several diseases are caused by excessive stress). I also realize in the image that there is a process to achieve freedom, one step at a time, and everything is done in each one's time because you want to break free. In addition to the fact that you must want to break free. This work embodies how important emotional health is and should always be taken care of". The answers showed that freedom requires movement... Moreover you, what are you doing to move? More significant words in word cloud 1: relief, habits, life, victory, movement, freedom, expression, muscular, body, struggle, relief, among others. More significant words in word cloud 2: routine, unhappiness, inertia, standards, rules, imposition, molds, and accommodation, among others.

The report of these experiences, when shared with PE/UFT undergraduate students, led them to reflect on health and bodily practices as fundamental social rights to citizenship. This understanding, as signaled by the National Common Curricular Base (BRASIL, 2018a), about making choices aligned with the exercise of citizenship and the valorization of cultural and social knowledge and experiences motivated Pibid/UFT scholarship holders and PE/UFT internship to problematize the health theme in their pedagogical mediations.

To enable greater student interaction with the theme of mental, social, and bodily health, Pibid/UFT scholarship holder who worked with high school classes produced support materials that thematized health from the body practice of Gymnastics. This experience was subsidized by the production of audiovisual materials in the form of slides, videos, blogs, and podcasts, which were disseminated by PE/UFT radio. However, we have yet to receive feedback on the impact of these activities on school students. Figure 6 records one of Pibid's remote interventions with High School students based on knowledge learned about Physical Education and Health with the teacher of CPII/RJ.

**Figure 6** – Record of Pibid intervention with the theme Physical Education and Health.



Source: Authors' research collection.



The actions were undertaken at CPII/RJ<sup>6</sup>, on the other hand, allowed greater access to students' experiences since the records were also an object of evaluation. Students were asked to talk about their body memories in Physical Education classes and what strategies were chosen in their daily lives that helped them maintain their health during the pandemic period. The following narrative points out this issue:

Physical Education classes have always been my favorite, as it was the moment when we got out of the "usual" and did things that made us more active and well. With the pandemic, we found ourselves unable to do so, but it does not mean we gave up doing activities at home (NARRATIVE, student of the 1st year class at High School).

Dealing with memory in the body dimension enabled students to engage in discussions in which the school memory of one was confused with the school memory of the collective of students. In this process, we realized that the constitution of the bodily experiences that each one lived and interacted with their peers, even if virtually, formed other shared experiences and identities. Thus, talking about freedom, mental, social, and bodily health, and their body memories enabled students to create tactics, with improvisations captured from classes and characterized by the productions and operations that guided them, to reproduce them in their daily lives. The students reappropriated these operations, either with their accumulated know-how or by the stimulated teaching and learning processes (CERTEAU, 2014; ALVES, 2001).

In this sense, sharing experiences produced memories, knowledge, and experiences beyond the classes, materializing in autonomy, protagonism, and proactivity with the approximation of discourse and practice. The construction of affective memories in the body is effectively related to the knowledge and identities shared in the reading about the reality in which the subjects live. Freire (1997) points to the students' sensitive reading of the world, which must be valued in all its prisms:

Another aspect that seems interesting to me to underline here is that which concerns the spontaneous way in which we move in the world, which results in a certain type of knowing, of perceiving, of being sensitized by the world, by objects, by presences, by the speech of others. In this

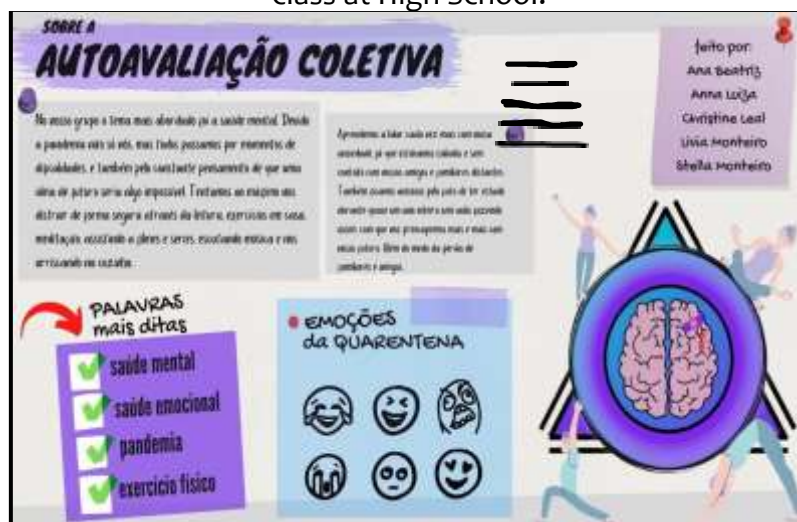
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<sup>6</sup> Translation of Figure 6: Physical Education and health: possibilities for school practices.

spontaneous way of moving in the world, we perceive things and facts, and we feel warned; we behave in this or that way according to the signs whose meaning we internalize. We gain immediate knowledge from them but do not grasp their fundamental *raison d'être*. In this case, our mind does not operate epistemologically in the spontaneous orientation we make in the world. It does not critically, inquiringly, methodically, or rigorously address the world or the objects it is inclined to. The knowledge of experience (Camões) lacks, however, the sieve of criticality. It is the naïve wisdom of common sense, unarmed by rigorous methods of approaching the object, but which, not for this reason, can or should be disregarded by us. It is necessary that overcoming involves respect for it and has its starting point in it (FREIRE, 1997, p. 82).

Following this logic of sharing knowledge and experiences, students were encouraged, through the language of social network posts, to build a collective self-assessment to share with the class how aspects of emotional health translated into the body. The evaluative construction represented by Figure 7 was proposed by a group of students from a 1<sup>st</sup> year class at High School and summarized the perceptions about emotions, actions, and interactions of the students in the class<sup>7</sup>:

**Figure 7** – Perceptions about emotions, actions, and interactions in the 1st grade class at High School.



Source: Authors' research collection.

<sup>7</sup> Translation of Figure 7: About the collective self-assessment: Chart 1: "In our group, the most discussed topic was mental health. Due to the pandemic, not only us but we all went through difficult times and the constant thought that an idea of the future would be something impossible. Safe through reading exercises at home, meditation, watching movies and series, listening to music, and taking chances in the kitchen". Chart 2: "We learned to deal more and more with our anxiety as we were isolated and out of touch with our distant friends and family. We were also anxious about having been without classes for almost a whole year, thus making us worry more and more about our future. In addition to the fear of losing family and friends." Chart 3: "Most spoken words: mental health, emotional health, pandemic, and physical army." Chart 4: "Quarantine emotions."

The production of meanings of learning does not need to be summarized in class, on the contrary, it is necessary to think "[...] practice through what is recognized from the theory embedded in it" (FREIRE, 1997, p. 11). Thus, we sought to realize ways of teaching and evaluating that were meaningful to students. In short, the activities proposed with the students awakened learning to revive bodily memories and, when shared by the pedagogical practices of the PE/UFT undergraduate students, promoted experiences and interactions, valuing the languages of the students' universe.

### Final considerations

Sharing knowledge and reflections produced in adverse contexts and situations to point out ways to make the teaching and learning process meaningful about Physical Education was the motto to produce this study. Despite the restriction related to face-to-face meetings due to the pandemic, the curricula practiced were evidenced by the arts of doing of teachers and students and by the inventions of daily life (CERTEAU, 2014) that took place during collaborative networks and shared spaces-time.

In the meantime, we highlight the experiences developed in Middle and High School Education, mediated using technological resources and active methodologies (BACICH; MORAN, 2018) and by valorizing students' protagonism. When reverberating in University Education, experiences with Middle and High School Education inspired innovative pedagogical actions conducted by Pibid scholarship holders and undergraduate students from the internship discipline of a Physical Education Degree course.

By sharing remote teaching practices with Physical Education at different stages of Education, this study emphasizes the importance of collaborative work and networks of know-how woven through sharing experiences to produce knowledge and teacher training. We point out the main challenges and pedagogical possibilities of the period of non-face-to-face classes. We reflect on these actions, highlighting the importance of research as a training axis, conducted by exploring theoretical and

methodological debate and searching for alternatives for the materialization of curricula by students.

By focusing on the results of these experiences, we focus on the narratives denoting the reverberations of an education exchanged through collaborative work between school and university. We also demonstrate the overflow of the curriculum and its connections with other practices, knowledge, and realities. The expressive forms of the pulsating lives in the lived curricula, in the memories, and the sharing revealed by the records of experiences of teachers in training and students of Middle and Higher School Education point to ways of relating to curricula and teacher training, both fields scaled in a broad spectrum of meanings and senses by shared experiences.

Using of technologies, either as a virtual classroom (Moodle Platform and Google Meet) and/or as pedagogical resources (applications), combined with active methodologies, makes it possible to streamline the meetings with the subjects, positively impacting the activities carried out. In this path, considering the methodological and epistemological approaches privileged in the interventions, with emphasis on the valorization of the experience that touches (BONDIÁ, 2002), that expands possibilities of relationship with knowledge (CHARLOT, 2000) and that allows a curriculum to take shape by the active involvement of the subject of learning (BACICH; MORAN, 2018), students and teachers in training were able to enhance their knowledge and activities in a significant way.

However, it is emphasized that using of technology without a pedagogical and methodological direction does not ensure progress. The appropriation of this knowledge is necessary to use it as a tool to produce meaning in the educational field. Thus, we highlight the articulation of different languages (oral, corporal, technological, visual, artistic, musical, and others) by recognizing the multiple learning paths that cross human beings. A curriculum built with attention to this dimension, because to be more pedagogically enriched, favors the promotion of experiences that generate stimulus, will, participation, and knowledge production, with senses and meanings for the subjects.

Finally, without intending to generalize our analyses, but in a political attitude, we affirm the importance of collective productions driven by sharing narratives in curricular discussions, such as those brought here, which extrapolate the relationship between theory and practice and reveal the production of meanings in formative experiences of becoming (and being) a teacher.

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