

**THE RELEVANCE OF IMAGE AND BODY MOVEMENT IN THE PROCESS OF  
LEARN AND TEACH**

***A RELEVÂNCIA DA IMAGEM E DO MOVIMENTO CORPORAL NO PROCESSO DE  
APRENDER E ENSINAR***

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PROCESO DE APRENDER Y ENSEÑAR***



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**ABSTRACT:** This study originated from the observations made by the authors about the different ways to understand the relevance of body image and movement in the process of Learning and Teaching. To contextualize this educational and somatic process, visual dynamics were applied to participants enrolled in the extension course Body, Human Education and Society - at UFGD, aiming to make the participant aware of everyone else's idea; identify, besides the diversity of ideas, many ways of seeing and thinking the same image or body movement, leading the participant to the development of his own thinking method or collective reflection, and ultimately to improve student participation and involvement. For this, we base ourselves on the theory of John Hattie (2017) about Visible Learning and we use the Zoom Thought Routine as a methodology. Four images were presented for observation and analysis, and after that, we asked 3 questions: What do you see? What do you think it could be? and What are your own inferences and conclusions from what you saw and thought? From the participants' reports, it was clear that the description and analysis of the images was done through the knowledge repertoire of each learner. By listening to what is said, we get in touch with the learner's repertoire of words and thoughts, the way he acts and reacts to the situations presented there and the manner he resolves them. Observing the learner while performing the task, we notice attitudes that can be the hindering element of learning or even the reason for not learning. We analyzed how much this teaching-learning relationship was shown to be a reflection of the environment in which we live; that looking at learning is procedural and due to our heritage, we acquire knowledge, as well as transmit it, transforming ourselves into other "I's". So, when we become other "I", the paths we choose, whatever it may be, will have a learning curve, which is marked in us, in our body and that these impressions should not be qualified as positive or negative, but as signs and signatures that they build us as a singular being. We know that such brands can help or harm us in our training processes, so it is necessary to find strategies to constantly dismantle stagnation tendencies, through self-transforming practices, to increase our creative potential and inspire us to constant changes necessary for our evolution.

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**KEYWORDS:** Image. Movement. Teaching. Learning. Education.

**RESUMO:** Este estudo originou-se das observações feitas pelas autoras sobre as diferentes formas de compreender a relevância da imagem e do movimento corporal no processo de Aprender e Ensinar. Para contextualizar esse processo educacional e somático foram aplicadas dinâmicas visuais para participantes matriculados no curso de extensão Corpo, Formação Humana e Sociedade - da UFGD com o objetivo de fazer com que o participante conhecesse a ideia de todos os outros; identificasse, além da diversidade de ideias, uma variedade de modos de ver e pensar a mesma imagem ou movimento corporal, levando-o ao desenvolvimento do próprio método de pensar ou de uma reflexão coletiva e, por fim, de melhorar a participação e o envolvimento dos alunos. Para isso, nos pautamos na teoria de John Hattie (2017) sobre a Aprendizagem Visível e utilizamos como metodologia a Rotina de pensamento Zoom. Foram apresentadas quatro imagens e, para a observação e análise destas, fizemos 3 perguntas: O que você vê? O que pensa que poderia ser? Quais são suas próprias inferências e conclusões do que viu e pensou? Pelos relatos dos participantes, ficou claro o entendimento da dinâmica do zoom e que a descrição e a análise das imagens puderam ser feitas através do repertório de conhecimento de cada aprendente. Ao escutar o que é dito, entramos em contato com o repertório de palavras e de pensamentos do aprendente, como ele age e reage diante das situações ali postas e de que maneira as resolve. Observando o aprendente durante a execução da tarefa, percebemos atitudes que podem ser o elemento dificultador da aprendizagem ou mesmo ser o motivo do não aprender. Analisamos o quanto

*essa relação do ensinar-aprender mostrou-se ser um reflexo do ambiente em que vivemos; que o olhar para o aprender é processual e devido às nossas heranças adquirimos conhecimentos, como também os transmitimos, nos transformando em outros “eus”. Assim, quando nos tornamos outros “eus”, os caminhos que escolhemos, qualquer que seja ele, terá um aprendizado que fica marcado em nós, em nosso corpo e que essas impressões não devem ser qualificadas em positivas ou negativas, mas em sinais e assinaturas que nos constroem enquanto um ser singular. Sabemos que tais marcas podem nos ajudar ou nos prejudicar em nossos processos de formação, por isso é preciso encontrar estratégias de constante desmantelamento de tendências à estagnação, por meio de práticas de transformação de si, para aumentarmos o nosso potencial criativo e que nos inspire a constantes mudanças necessárias para a nossa evolução.*

**PALAVRAS-CHAVE:** Imagem. Movimento. Ensino. Aprendizagem. Formação.

**RESUMEN:** Este estudio se originó a partir de las observaciones realizadas por los autores sobre las diferentes formas de comprender la relevancia de la imagen corporal y el movimiento en el proceso de Aprendizaje y Enseñanza. Para contextualizar este proceso educativo y somático, se aplicaron dinámicas visuales a los participantes inscritos en el curso de extensión Cuerpo, Formación Humana y Sociedad - en la UFGD, con el objetivo de concienciar al participante de la idea de todos los demás; identificar, además de la diversidad de ideas, muchas formas de ver y pensar una misma imagen o movimiento corporal, llevando al participante al desarrollo de su propio método de pensamiento o reflexión colectiva, y en definitiva a mejorar la participación e implicación del alumno. Para esto, nos basamos en la teoría de John Hattie (2017) sobre Aprendizaje Visible y utilizamos la Rutina de Pensamiento Zoom como metodología. Se presentaron cuatro imágenes para su observación y análisis, y después, hicimos 3 preguntas: ¿Qué ves? ¿Qué crees que podría ser? y ¿Cuáles son sus propias inferencias y conclusiones de lo que vio y pensó? A partir de los informes de los participantes, quedó claro que la descripción y el análisis de las imágenes se hizo a través del repertorio de conocimientos de cada alumno. Al escuchar lo que se dice, nos ponemos en contacto con el repertorio de palabras y pensamientos del alumno, la forma en que actúa y reacciona ante las situaciones que allí se presentan y la forma en que las resuelve. Al observar al alumno mientras realiza la tarea, notamos actitudes que pueden ser el elemento obstaculizador del aprendizaje o incluso la razón para no aprender. Analizamos hasta qué punto esta relación enseñanza-aprendizaje demostró ser un reflejo del entorno en el que vivimos; que mirar el aprendizaje es procedimental y por nuestra herencia adquirimos conocimiento, además de transmitirlo, transformándonos en otros yoes. Entonces cuando nos convertimos en otro "yo", los caminos que elijamos, sea el que sea, tendrán una curva de aprendizaje, la cual está marcada en nosotros, en nuestro cuerpo y que estas impresiones no deben ser calificadas como positivas o negativas, sino como signos. y firmas que nos construyen como un ser singular. Sabemos que dichas marcas pueden ayudarnos o perjudicarnos en nuestros procesos de formación, por lo que es necesario encontrar estrategias para desmantelar constantemente las tendencias de estancamiento, a través de prácticas autotransformantes, para incrementar nuestro potencial creativo e inspirarnos a los constantes cambios necesarios para nuestra evolución.

**PALABRAS CLAVE:** Imagen. Movimiento. Enseñanza. Aprendizaje. Formación.

## Introduction

This study originated from the investigation and presentation of the reports of experiences of four researchers on different ways of understanding the relevance of body movement in the Learning and Teaching process.

From this exchange of experience, the experience arose - *Dances and games: bodies that learn and teach* - as a practical-theoretical component of the *extension course "Body, Human Education and Society"*, held in the 2nd semester of 2020 through remote means. This course was promoted by the research groups Laboratory of Body Studies - LEC/Unespar and The Study and Research Group on Body Language and Diversity - GEPL/UFMG, with the objective of brokering dialogues and interinstitutional reflections about the different conceptions of the body and their consequences in/for Human Education.

The experience *Dances and games: bodies that learn and teach* is the result of the particularities of each researcher, their ways and paths of making themselves understood, learned and taught by/in the body and with the body of the other.

To contextualize this educational and somatic process, for the participants (undergraduates and graduate students linked to the research groups of the teachers who are proposing the course and the teachers invited to give the modules) enrolled in the extension course, we were based on John Hattie's theory on Visible Learning *and used as a methodological tool the Zoom Thought Routine*. | 4

By this methodological tool, we had as main idea to challenge the participants to analyze, imagine and reflect in a singular way and broaden the awareness, sensation and perception of the act of observing images of the human body, to describe what they saw, to express their own opinions taking into account their stories and to give meaning and meaning to the process and the act of Learning-Teach with/by the body. This routine of thought was essential for the participants to make connections between the I and the collective, and to think critically and creatively about situations crossed by educational guidelines, as well as socio-political-cultural guidelines that strongly affect our way of thinking, feeling and acting.

Thus, to bring the body as the main author of our experience, we prioritize, in the midst of the research of each author, three aspects that we consider important and pertinent for the Learn-Teach process and, above all, for Human Education. They are:

a) *otherness and authorship of thought* (based on authors such as Alicia Fernandez, Paulo Freire, John Hattie, Suely Rolnik, among others);

b) *ludicity as an internal experience of the subject* (by the theoretical contributions

of Cipriano Luckesi, Cristina D'ávilla, Duarte JR, Paulo Freire, Huizinga, Ma. Augusta S. Gonçalves, Tisuko Kishimoto, Jorge Larrosa, George Snyders, Isabel Marques, among others) and

c) *ethnic-racial relations aimed at propositions of research creation and repertoire for work in education* (in dialogues with Nei Lopes, Luiz Rufino, Petronilha Beatriz Gonçalves e Silva and with masters and masters to know: Mestre Gil, Makota Valdina Pinto among others).

However, for this article, we think as an object of study the first aspect, encompassed by empathy, imagination and, above all, by the body (lived, perceived and sensitive) when relating to the collective and the other, providing a bodily alterity and, thus, a more accessible encounter between learning and teaching.

It is through this perspective that this plot unfolds and we want to share with our readers how were the expectations and reflections of the participants and us researchers about the experience. As Hattie (2017, p. 642, our translation) quotes it, "[...] my role as a teacher is to evaluate the effect I have on my students. It is to 'know its impact', understand this impact and act on this knowledge and understanding".

Let us know that the development of Thought Routines is not only important for the body and mind, they help us organize ourselves as groups, especially at school. Thus, we chose to work with the *routine of zoom thinking*, because in this routine it is necessary that there is a visible and collective thought, that the student develops a look and a curious thinking for what is being appreciated. Usually objects, images or works of art are used for the person to take care of three questions that are always presented in the same sequence: What do you see? What do you think of that you're seeing? What impresses you with that?

With this, four images were presented and each of them shared in two stages: the first presented only one quadrant of the image and then asked the participants what they were seeing. Soon after, what they thought about what they had seen and, finally, what impressed them most. After some reflections and discussions in the group about the appreciation of this quadrant of the image, we presented the image completely - 2nd stage.

This dynamic was focused on valuing and perceiving the difference between the participants' seeing and thinking (the first question asked to see and describe what they were seeing, the second what they thought could be what was described, opening to reflections and positions, curious looks and the 3rd before the students' previous knowledge, they could be dazzled by what they saw and thought of the images), forming their own inferences and conclusions, that is, obtaining an autonomy of thought.



This type of routine aims to make the participant know the idea of all others; identify, in addition to the diversity of ideas, a variety of ways of seeing and thinking, leading you to the development of the method of thinking itself or a collective reflection and, finally, improve the participation and involvement of students (LENCASTRE, 2017).

This type of methodological material is related to 3 basic approaches: thinking routines, the documentation of student thinking and reflective professional practice. This approach was originally developed at *Lemshaga Akademi in Sweden* as part of the *Innovating with Intelligence project* and focused on developing student thinking dispositions in areas such as truth search, understanding, justice and imagination. Since then, it has expanded its focus to include an emphasis on thinking through art and the role of cultural forces and has reported the development of *other Project Zero initiatives*<sup>1</sup> at *Harvard Graduate School of Education* (RITCHART; PERKINS, 2008)

Regarding data collection, the interventions were filmed and later analyzed, as well an observational analysis of the researchers themselves about the actions and results presented by the participants.

Thinking about the issue of the involvement of the participants before we started the *interventions of the thought Zoom*, we present a song, *Professor in the Pandemic*, in the voice of Stella Nicolau in partnership with Felipe Flat (voice, guitar and tambourine). This song represents a lot of what teachers are going through at this time of the Pandemic (free translation):

I'll confess, an agony  
I'm a teacher in the pandemic  
Vent my pain  
Because since March I live on the computer.  
*It's Google Meet*, it's synchronous and asynchronous class  
It's a soap opera to share the screen  
It's the student who won't turn on the microphone  
Open that camera and tell me your name  
Vent my pain  
Because since March I live on the computer  
It is the video lesson to insert on the platform  
Sedentary lifestyle left me out of shape

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<sup>1</sup> A research center located in *Harvard Graduate School of Education*, founded by philosopher Nelson Goodman in 1967. Initially focused on the art area, the project considerably expanded its work in new lines of research around the development of human potential. In the last twenty years, and more than 30 reasoning routines in collaboration with elementary and high school teachers around the world. All the diverse and timely lines of investigation that take place today in this institution records and online courses that can be found on the site <http://www.pz.harvard.edu/projects>. Available: <https://escolacritique.com.br/2019/05/02/conhecendo-o-projeto-zero-de-perto/>. Access: 05 Aug. 21.

It is the profusion of link to meeting  
It's the tsunami called remote education  
Vent my pain  
Because since March I live on the computer.

We brought this song to problematize and challenge the participants to open their screens, if possible, so that *the dynamics of Zoom* was participatory and instigating. After listening to the music, we reflect on the need, in this remote moment, to see and dialogue with the individual on stage and with his body, or rather from a computer screen and how much it is necessary to work with active methodologies so that there is a greater involvement of those behind this screen, because attention, motivation and teaching, as well as content-learning may be impaired.

In response, some participants opened their screens, others remained closed with them, not least because we did not force anyone to open it, but to be comfortable when they wanted to interact.

## Development

The first *Zoom* to be shared was an image of a book replacing the head of a human being (Fig.1) and next to the complete photo (Fig. 2):

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**Figure 1** – Featured in Google Meet *Zoom Dynamics*



Source: Shakespeare sculpture ([n.d.]

**Figure 2** – Featured in Google Meet *Zoom Dynamics*



Source: Shakespeare sculpture ([n.d.])

We asked participants to describe what they were seeing in Figure 1. Pichón-Rivière (2005) when performing group activities with his patients realized that they reacted positively and presented their individual characteristics while participating in the group task. This movement revealed the way of being of each subject, its schematics and its references that Pichón-Rivière (2005, p. 249) called the Operative Referential Conceptual Scheme (ECRO) that "[...] is an organized set of universal concepts that allow an appropriate approach to the concrete situation to be researched or resolved." | 8

Visca (2020), when elaborating the Convergent epistemology of Psychopedagogy, which is an area of knowledge that has as object of study human learning, brings the concept of ECRO of Social Psychology to understand in a singular way how the person learns, what paths are used in his movement of learning and how he organizes and synthesizes ideas. In a psychopedagogical reading, the ECRO reveals the path taken by the individual, or by the group, presenting their skills and limitations in performing a task developed from the conceptual schemes and references of each person, acquired in their learning path.

To read a situation, in our case of an image, in the psychopedagogical perspective is to discard the right or wrong, inconvenient or convenient, the absurd or appropriate, but to understand that the reading will take place through the repertoire of knowledge of each learner. Thus, Figure 1, which brings a book in place of the head, can suggest different readings: we can signal the importance of study in the education of the person, reading as a starting point for



knowledge, the relevance of focusing on studies to acquire knowledge, that knowledge is found in books, that knowledge is related to the amount of reading we do, that we only learn when we study, that we need to have the theories and concepts 'fresh' in mind, that the head is more important than the rest of the body by storing knowledge.

We can also consider a reading that refers us to denial, lack of identity, the distancing of the individual from his opinions due to the concepts and theories that are overvalued to the detriment of personal experiences and experiences, which are often considered as something amateurish, without academic value.

In psychopedagogical care, *listening* and observation *are* two relevant factors in diagnostic evaluation. They will tell a lot about the learner, or about the group, in relation to their way of developing the task and their learning. By listening to what is said, we come into contact with the learner's repertoire of words and thoughts, how he acts and reacts to the situations put there and how he solves them. Observing the learner during the execution of the task, we perceive attitudes that can be the complicating element of learning, or even the reason for not learning. What do I mean by all this? Even receiving the complaint, the reason for the search to perform the psychopedagogical diagnostic evaluation, we did not start the care taking into account only this information. It is important to listen and observe the learner to know how he learns and elaborates his thoughts in the resolution of activities.

Psychopedagogically speaking, everything is relative, nothing is absolute. The look at learning is procedural, we consider each information brought by the learner and its reformulations. Normally, we do not complete any analysis in the first answer, we give the opportunity to see the learner in similar situations to know if the attitude given will be equal to the previous one or we will have new contributions. And by expanding Figure 1, we ratified this thought. Figure 2 invites us to other interpretations, suggesting other readings, making us review what was perceived when the image was reduced. We can, for example, question how much knowledge a person has when studying, how much studying transforms, what consequences knowledge brings, to what extent acquiring knowledge is synonymous with personal satisfaction, how much the person recognizes himself in the study he/did, whether what is studied is applied, how the person understands his formative path.

Thinking from this perspective and analysis of Figures 1 and 2, we look at the *second Zoom*, in which we present the image of a black hand crumpling a white mass with pink nuances (Fig. 3) and, in the complete image (Fig.4), the photo revealing two hands modeling a mass and, in it, a human face.

**Figure 3** – Featured in Google Meet *Zoom Dynamics*



Source: Abreu (2017)

**Figure 4** – Featured in Google Meet *Zoom Dynamics*



Source: Abreu (2017)

Thinking that the look at learning is procedural, as we saw in figures 1 and 2, the participants described the first image (Fig. 3). They thought about what this rosy mass could be and reported what they saw, such as a hand crumpling something and creating a sculpture. They also paused to look at the peculiarities of the image, such as the black color of the hand and the nails and according to a participant – "hand marked by work."

According to Mendes (2019, p. 52, our translation):

Thus, in addition to an interpretation of the image itself (predominantly hermeneutic approach), it is important to also understand how it is situated in the Western collective imaginary and the consequences of occupying this place with regard to the production of practices and discourses.

The look, that is, as well as the whole body, carries impressions inherited from the

culture, society and the history of the individual, and people, when they appreciate the same image, can interpret and experience different sensations from each other and even have disparate impressions when the image is again appreciated by them.

What we mean is that what is perceived and felt by me or the other, and what is being admired by both, can be a reflection of our personal and sociocultural history, "[...] the image resembles or is confused with what it represents. Visually imitator, can both deceive and educate. Reflex, it can lead to knowledge" (JOLY, 2007, p. 29, our translation).

As this same author, Joly (2007, p. 22), mentions, the image can provoke associations that justify the identification or revulsion of something, of someone, of some object, of his own body, where a certain number of sociocultural qualities and importance are attributed by us.

Thinking about this bias, Figure 4 showed to be this reflection and revealed how much we are affected by the environment in which we live. When the image was described, thought and admired by the participants, they punctuated situations that most of us live and/or see happen in our culture and in our society: hands that shape the life of the other, the society represented by the hands that shape us, man's manipulation by culture and religion, dark-skinned hands that shape a white mass giving meaning that, in that image, there could be a role reversal, in which the oppressed moves and manipulates the oppressor.

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Such interpretations have given openness to discuss how hard or permissive a person or culture and/or society can be. In the first, we are educated and fond of thoughts already formed and crystallized, affecting our autonomy and our actions. The second connects us in networks of information and sociocultural assimilations that identify and reorganize, modifying and/or interacting with our way of seeing, thinking, acting and feeling.

Seeking to delve a little deeper into this second interpretation, the participants were invited to think and reflect on what would be otherness for each one and whether, to them, it would sound strange if we thought of a construction of otherness not as just putting themselves in the place of the other, of perceiving the other and himself, but, a look between the two, where are the veins, intersections, identifications and sociocultural differences. It is as singular individuals that we possess our impressions and brands that cause us fear of change, but also challenge us to reflect and act differently, and rethink about our certainties and expertise.

This reflection led us to *the third Zoom*, making us walk a path of learning and teaching through our own choices, of wanting when and where to obtain knowledge, and that, to do so, deconstruction, reconstruction and reorganization can be part of this trajectory.

**Figure 5** – Featured in Google Meet *Zoom Dynamics*



Source: Furlan (2013)

**Figure 6** – Featured in Google Meet *Zoom Dynamics*



Source: Furlan (2013)

Figure 5 suggests something being destroyed or in the process of destruction to build, removing stones, carving. By enlarging this image, we find a person sculpting himself, which can be interpreted as the human being removing a hard 'bark' from himself, discovering other possibilities, opening himself, perceiving himself from another angle. To learn is to bare yourself. It is exposing yourself to the apprehension of content. It's being open to information. It's realizing your weaknesses and abilities. It's running away from difficulties. It's denying. Learning creates discomfort, shows when we have difficulty and when we don't learn. It makes us fragile, vulnerable. However, we can also say that it is somewhat liberating. Moment that allows us to know other ways of thinking. Moment of expansion of repertoire.

In a psychopedagogical view, learning is understanding the world in which one is inserted in an individual and singular way. And that, for every apprentice, has a time, has a way. In her book, Fernández (2010, p. 28, our translation) describes a dialogue she witnessed between two children. With no adults around, they were on the IPM of explaining about

learning:

" I'm going to learn to swim," says Silvina with the joy of her newly made six years.

Are you going swimming? – intervenes the sister, three years younger.

No, I'm going to learn to swim.

- I'm going to play in the pool, too.

It's not the same. And I'm going to learn to swim, Silvina says.

What's learning?

- Learning is... like when Dad taught me how to ride a bike. I really wanted to ride a bike. So... Dad gave me a smaller peck than his. You helped me up. The bicycle alone falls, has to hold walking ...- I'm afraid to walk without wheels.

- It's a little scary, but Dad holds the peck. He didn't get on his big bike and said "so if he rides a bike" no, he was running beside me always holding the bicycle for many days and suddenly, without me realizing it, he let go of the bicycle and kept running beside me. So, I said, "Oh! I learned!"

-Oh! Learning is almost as beautiful as playing, he replied.

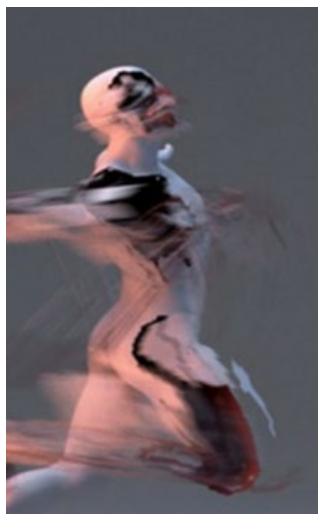
- You know, Dad didn't do it like he did in high school. He didn't say, "Today is the day to learn to ride a bike." First lesson: walk right. Lesson two: walk fast. Third lesson: fold. I didn't have a newsletter to write down: very well, excellent, regular... because if it had been like this, I don't know, something in my lungs, in my stomach, in my heart, it wouldn't let me learn.

Fernández (2010) says that he had never listened, read or been able to write, as a psychopedagogue, such a sure explanation of the act of teaching and learning. That is, the acts of teaching and learning go through transformations, difficulties, imprisonments and liberation and will also depend on how we experience each phase and situation and how we broker everything that is perceived, observed and received by our "sons", by our bodies so tangible and changeable.

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It is with this perception that the *fourth and last Zoom* was appreciated, portrayed by Figures 7 and 8, of the Newspaper Entre Rios, *O poder gerir do eu*, by Garcia (2020).

**Figure 7** – Featured in Google Meet *Zoom Dynamics*



Source: Garcia (2020)

**Figure 8** – Featured in Google Meet *Zoom Dynamics*



Source: Garcia (2020)

It was interesting, however, to observe that when the students described Figure 7, the meanings, referred us to the cultural issues that inhabit us such as: a man flying, running, body in motion, man disintegrating, electricity. We are getting lost in the middle of our running lives, we are going to undo ourselves, reaffirming the cultural, environmental and social influences that surround us. But when they fully appreciated the figure (Fig. 8), the reflective process was taking shape through expressions of the participants such as: transformation, liberation, crossing the finish line, tuning with discussions and reflections on the third *Zoom*.

Based on the testimonies of the previous images, one of the authors emphasized the words "body in motion", "break the cases" and "cross the finish line". When thinking about the context we proposed in the extension course, such interpretations expressed the need for movement not to become stagnant, to break our blood sheds, the barriers that trap us in models and methods. When we have a movement that takes us away from common sense, from stagnation and frees us from mechanisms that undermine our creativity, our power of reflection



and thought is expanded, making us walk endless paths to the finish line, that is, until we achieve the desired goals or even go beyond or transform them into other goals or other paths. According to Rolnik (1992), it is as if we were tracing new cartography for new territories of individual and collective existence.

In this aspect, not only the expansion, but, according to Rolnik (1992, p. 6, our translation), the change in the practice of thought having access to "[...] dimension of subjectivity immersed in the invisible of otherness, as chaos and as becoming others [...]", where differences and our concerns are produced.

What is called the practice of thought, by Rolnik (1992, p. 6-7, our translation), consists of:

[...] in a work that operates the passage between consciousness and the unconscious, representation and sensation (affections), current and virtual, existential territories and chaos - in summary, thinking consists fundamentally in making the passage between visible reality and what happens [...] in the invisible of sensations and their updating in some form of expression to be created.

Figure 8, for one of the authors of this article, represents what, in words, Rolnik (1992, p. 2, our translation) describes about otherness as a chaos, in which the current compositions of the self (visible and invisible): | 15

[...] from a certain threshold, we generate unpublished states, entirely foreign to what is made the subjective consistency of our current figure. Thus, the balance of our figure is irreversibly broken, and its contours tremble. We can say that every time this happens there is violence, experienced by our body in its current form, which destabilizes us and puts us the requirement to create a new body [...] And every time we incarnate a difference - we become others.

Another interesting point of this image is that even though we turned into another "I", we didn't leave what we were behind. In Figure 8, we can observe that there are remnants of the past that connect with the I that emerged, and it is through these residues that our gaze can extend and migrate, creating infinite lineages of this I that will be in constant formation. This movement "[...] it takes the form of a circle, in which the movement is to refocus, return, renew, reinvent, reiterate, start over" (KASTRUP, 2005, p. 1279, our translation).

In his work *Cognitive policies in teacher education and the problem of the master-becoming*, Kastrup (2005, p. 1279, our translation) brings the idea that "The new and the old, what arises and what was already there, are not pairs, but are connected by a line of repetition, differentiation and invention [...] the idea that 'one is always ahead of himself'".

Bringing this thought to Human Education and in relating it to our professional training,

most of the participants involved in this experience are or will be teachers in their respective areas. Therefore, we try to bring, through *the Zoom Thought Routine*, the understanding that the movement of describing the image leads us to outline a situation, think about and thus reflect on what is and what it may be, allowing us to have a freedom to create a way of life, of thought, of a method or a circumstance different from what we were leaning for, of a realignment or reinvention that can transform us. This transformation is done constantly. So, we should always ask ourselves at what point we are? In stagnation, battled by social and cultural impressions; or in the midst of waste, impermanence? or on the move?

### Final considerations

Finally, this experience, with the dynamics of Zoom thought, was of great importance for this study, because, through the analysis of images, we were able to provide both for the participants and for us researchers, moments of reflection and subjective thoughts, which could be expressed in the collective. This action is often, at the time of teaching and learning, there is no room in a classroom compromising our education as critical, creative and reflective beings. It should be common for all of us to externalize our thoughts, to know how to observe and listen, to broker the best path of learning, but often we are not educated by this path and for dialogue.

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Each image described here, reflected and analyzed gave openness to discuss how much we are grounded by a culture and/or society, these being harsh or permissive, which can free us or take away our autonomy and our creative actions, which connect us between looks, between teaching and learning, between perceiving yourself and others, their similarities and differences.

The gaze *between* bodies enriches our Human Education and expands our knowledge to the point of becoming other "semes". Moreover, when we become others, the paths we choose, whatever it is, will have a learning that is marked in us, in our body and that these impressions should not be qualified in positive or negative, but in signs and signatures that build us as a singular being.

We know that such brands can help us or harm us in our training processes, so we need to find strategies of constant dismantling of trends to stagnation, through practices of transformation of themselves, to increase our creative potential and inspire us to the constant changes necessary for our evolution.

Finally, as Kastrup quotes (2005, p. 1276, our translation):

Themselves and the world are co-engendered by action, in a reciprocal and inseparable way. They are, in turn, immersed in a process of permanent transformation. For even if they are configured as forms, they remain subject to new disturbances, which force their reinvention.

We understand that the current educational model proposes a body that does not know its space, with little mobility, restricted notion of autonomy and that, also, does not recognize itself as a builder of its learning, accumulating pre-fixed standards. Considering learning from a psychopedagogical perspective, the greatest of self-transformations is to give the learner the possibility to show how he learns the information and how he inserts it in his daily life. It is to stimulate the authorship of thought that, according to Fernández (2001), means contributing to a creative, singular and critical perception of learning. Thus, we come into contact with the schemes, concepts and references (ECRO) of the learner, which underpins how he accomplishes and understands things, showing his skills and limitations in performing an action, whether in the act of learning and/or teaching.

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