



DO ENCONTRO À PESQUISA: O PERCURSO DE UM PROCESSO VIVIDO POR TRÊS PESQUISADORAS

DEL ENCUENTRO A LA INVESTIGACIÓN: LA TRAYECTORIA DE UN PROCESO VIVIDO POR TRES INVESTIGADORAS

FROM MEETING TO RESEARCH: THE PATH OF A PROCESS LIVED BY THREE RESEARCHERS

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ABSTRACT: This article is the pulsating materialization of an investigative maturation process between three researchers from different higher education institutions in southern Brazil, who, from an inter-institutional project, have been consolidating a partnership of studies and research that enters and invests in the field of education of teachers. The union of the methodologies of their theses is the common thread for the construction of a methodological proposal of action to be developed with undergraduate students. The identification of three powerful elements in the methodologies - the game, the biographical body and the narrative - constitutes the theoretical foundation of this writing which, from the meeting (QUINTÁS, 2006), established a field of research, making the lived experience present. The referrals of the present time make visible the path taken and the advances that have been taking place along this path.

KEYWORDS: Methodological proposal for action. Teacher training. Meeting.

RESUMO: Este artigo é a materialização pulsante de um processo de amadurecimento investigativo entre três pesquisadoras de diferentes instituições de ensino superior do Brasil que, a partir de um projeto interinstitucional, vêm consolidando uma parceria de estudos e pesquisa que adentra e investe no campo da formação de professores. A união das metodologias de suas teses é o fio condutor para a construção de uma proposta metodológica de ação a ser desenvolvida com estudantes da graduação. A identificação de três elementos potentes nas metodologias - o jogo, o corpo biográfico e a narrativa -, constitui a fundamentação teórica desta escrita que, a partir do encontro (QUINTÁS, 2006), instaurou um campo de pesquisa, presentificando o vivido. Os encaminhamentos do tempo presente visibilizam o caminho percorrido e os avanços que foram acontecendo nesse trajeto.

PALAVRAS-CHAVE: Proposta metodológica de ação. Formação de professores. Encontro.

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RESUMEN: *Este artículo es la materialización pulsante de un proceso de madurez investigativo entre tres investigadoras de diferentes instituciones de enseñanza superior del Brasil que, a partir de un proyecto interinstitucional, viene consolidando una camaradería de estudios e investigación que adentra e invierte en el campo de formación de profesores. La unión de las metodologías de sus tesis es el hilo conductor para la construcción de una propuesta metodológica de acción a ser desarrollada con estudiantes de la graduación. La identificación de tres elementos potentes en las metodologías - el juego, el cuerpo biográfico y la narrativa - constituye la fundamentación teórica de esta escritura que, a partir del encuentro (QUINTÁS, 2006), instauró un campo de investigación, presentificando lo vivido. Los encaminamientos del tiempo presente visibilizan el camino recorrido y los avances que fueron sucediendo en este trayecto.*

PALABRAS CLAVE: *Propuesta metodológica de acción. Formación de profesores. Encuentro.*

Introduction

This article aims to present the paths taken by three researchers from different higher education institutions who, from an interinstitutional research project, have been building a methodological proposal of action for teacher education. To this do so, they combined the methodologies performed in their doctoral theses, presented below.

One of the theses focused on the interpretation of the gesture as a translation of the imaginary in the scriptures of the Biographical Body. Performed with four students of the Pedagogy Course who, through six meetings, exercised body biographization by theatrical improvisation. That is, the biographical dimension of the body was accessed by a work that started from a body practice of the theatrical area.

The other thesis worked on the premise that the interlocution between art and teaching of teaching artists constitutes a poetic of being a teacher. For this, the research had two artists teachers of Higher Education, one from the theater and the other from the cinema. A game was created with images and words that allowed, as a methodological procedure, unfolding that allowed approximations with the imaginary meanings of the collaborators, making the game become fundamental for the creation and development of the thesis.

Finally, the third thesis was performed with four mathematics teachers. It started from the idea that the beginning of teaching comes from imaginaries in which symbolic elements emerge that are propulsive in this moment of professional life and, consequently, with a singularity present in the teaching process, connected to the collective imaginary. The methodological procedure was performed through different narratives, going from the individual to the collective.



That said, the research process began at the VIII International Congress of Research (Auto)Biographical - CIPA, since the researchers bring a formative history developed in two research groups, partners who have been working collaboratively with the theoretical aspects of Imaginary and Research (Auto)Biographical. The meeting at CIPA aroused the desire to work reflections, reverberations of theses, projects and aspirations, which provoked a resignification in the thinking and actions of the teaching-researchers.

This desire, full of spontaneity, is the result of a work that has been developed over twenty years by the two research groups, namely: the theoretical affinity allied to the cooperation, transparency and ethics of these groups. This way of proceeding of the groups led the teaching-researchers to remain in line, dialoguing, studying and reflecting, without losing sight of the fecund epistemological memory experienced.

It is understood that the research process unfolds both from the inside out, and from the outside to the inside, in a dynamic between comings and goings that are established with the reality of each teacher-researcher, integrating their inner worlds, their readings and their teaching artistic practices. In this perspective, there is a relationship of partnership with each other, committed to walking, outline with a formative itinerary.

In this sense, it is possible to think metaphorically of research as the creation of a work of art, in which the process begins from an idea, which is gaining concretely by the imagination that invents, mixes, creates, produces. This perspective is found with what Silva, Oliveira and Amaral (2012, p. 131, our translation), bring in the quotation below:

Searching is like painting a picture by hand on what was once a white canvas. When we paint, as well as when we go to research something, we have only an initial idea, we invite some authors to accompany us and we choose some of the colors that we will use. The white canvas is there, initial, pure, and it is up to the painter/researcher to fill it with tones, ideas, overlays, mixtures and conversations. There comes a point where the initial colors, as well as the works we first chose, are no longer sufficient; we need new airs, walk more, innovate in design; so, we go after more colors, more situations, more readings. We take pleasure in seeing the thing take shape; we changed a little; we see the need for some retouches. What a good research. How gratifying it is to see our painting almost ready. The best of painting is the mixture, as in research, when we no longer know where it begins, where the researcher is, what color tones the collaborators have and what is the texture of the theory used. Everything becomes a single, homogeneous, harmonic work. So, the screen shines, goes to the exhibition, but is never completed. It is always available to the free interpretation of those who are interested in the subject.

Thus, this article was thought of as a creation that, tracing colors and shapes, in an initial sketch, was putting in motion the entire research process and gained shades throughout the lived course. The meetings allowed this painting to gain new colors, from a game of relationships



permeated by moments of study, reflection and discussion of concepts that, as mixed paints, were little by little repercussion in the teaching of the research teachers.

The article is structured from the meeting that leads to the research, the elements derived from the theses, which configure the theoretical foundation of this writing and, finally, the referrals of the present time.

From meeting to research

As mentioned, the meeting at the VIII CIPA, in São Paulo, was the moment (JOSSO, 2004), which originated research registered in three educational institutions. The study presents the meeting of the professor-researchers, perpetuating the legacy of their research groups.

It is worth mentioning that the concept of encounter is anchored in Alfonso López Quintás (1993), which refers to the relational form that is established in a playing field of how the human being is. The pedagogical proposal of this author understands that human development happens through creativity and, as such, sees man as a Being of Encounter, conceptualizing all assumptions, so that he can access his creativity in the life of work and in his personal life.

According to Quintás (2006), creative thinking makes the human being capable of achieving something valuable, of making new discoveries, which is fundamental for the human and professional development of the individual. For him, human formation takes place through encounter, "to be formed means to enter into the game of creativity, to create fruitful bonds with the realities of the environment that are capable of arousing and co-holding meetings" (QUINTÁS, 1993, p. 14, our translation).

The phenomenon of presence is integrated through encounter, which does not mean to be synonymous with immediacy, but in a peculiar and relevant way of unity. For this author, to be close, but at a certain distance, because too close can become a fusion that nullifies the processes and events that create two or more centers of initiative. Thus, the meeting is understood as a playing field that, in itself, is a generator of meaning.

The weekly and sometimes fortnightly meetings effected the meeting becoming a group device (OLIVEIRA, 2011), in this process, since the desire to share knowledge and actions lived in teacher education emerged spontaneously among the teaching-researchers. Souto (1999), considers the device as an agent in the learning processes, which thinks about training and acts in order to transform and provoke other forms and lends itself, as a mediator, contributing as a possible articulator of a personal development.



The meeting was the driving force that resulted in the elaboration of the project based on the theoretical field of imaginary (DURAND, 2002; CASTORIADIS, 1982). The Imaginary, from Durand's perspective (2002), is part of a theoretical field that is a potentiator to approach the human being and the symbolic that constitutes it. The Imaginary is essentially the first substrate of mental life, rooted in a complex subject not reducible to their perceptions. It develops around images within a logic, of a structuring, suffering the influences and intimations of the environment in which it is inserted, being the imaginary, therefore, a world of representations.

Castoriadis (1982) turns to the idea that human societies have a conception of the social and historical rooted in the idea of creating and recreating forms of organization of society and its cultural creation. Man, as a historical and social being, acts in the historical world, the world of human doing. For the author, the human being is constituted by the crossings of his imaginary. This imaginary is social, and translates as a bulge of meanings. Meanings that are imaginary. They are imaginary because: "they are neither rational (they cannot be 'logically constructed') nor real (they cannot be derived from things), they do not correspond to 'rational ideas', nor to natural objects" (CASTORIADIS, 1982, p. 66, our translation).

These meanings, which the whole society has, deal with tangles of meanings that refer to dimensions of the order of the symbolic, which is the element that makes room for the imaginary to manifest itself. They are related to creation - creation imbricated in the imagination - which, in this context, is not individual imagination, but what the author calls the social imaginary.

Regarding the methodology, the study developed by the teaching-researchers is based on Research-Training (JOSSO, 2004), bringing the experimental bias to the scene in order to build a methodological proposal of action for teacher education, as previously mentioned. The perspective of research-training invests in a process aimed at a "walk towards oneself" (JOSSO, 2010a), which happens during the formation in connection with the subject's own life trajectory in this world. Each stage is "an experience to be elaborated so that those who are committed to it can participate in a theoretical reflection on the formation and processes through which it is made known" (JOSSO, 2004, p. 113, our translation).

As the months passed and the discussions progressed, it was noticed that the methodologies of theses already had repercussions in teaching practice, modifying the ways of each teacher-researcher working in the context of teacher education. The biographical dimension of the body began to be mobilized, based on a work that considered body knowledge as a founding element in the formative process; the game began to be used as a methodology,





for the discussion about teaching, and to constitute a teacher; and the narrative, as an exercise for the construction of the life project.

It also happened to appropriate the methodologies of theses with the mobilization between the actions of each one. With this, an important movement emerged to analyze, synthesize, reflect and integrate the methodologies, identifying three powerful elements: the game, the biographical body and the narrative, which we understand as a reservoir/engine ⁴ (MACHADO DA SILVA, 2006), for the construction of the methodological proposal of action.

The game and the formation narratives

What relationships are possible to trace when encountering the word game? Perhaps, before alluding to an element present in the definition of meeting Quintás (1993), mentioned above, it is possible to recognize at least two common connections: one that refers to what is playful, fun and, the other, to something that is governed by rules.

In the context of the elaboration of the thesis, which deals with the relations of art and teaching, the word in question was the protagonist as the methodology was moved, from the creation of a game proposed to the collaborators of the research, with the intention of triggering the formation narratives. Memories and narratives of the researcher and two teacher artists, one of theater and the other of cinema, were mobilized by a set of words and images that were weaving compositions, from the numerical indications of a six-sided data. Thus, much of the theoretical field of the thesis was constructed from the game ideas departing from the theater and also from philosophical hermeneutics.

In theatrical making, the game is an intrinsic element. Both in the process of creating a work, and at the moment when the actor is on stage, are included the attentive presence, the look of the other and for the other, in which the whole scene depends on this happening in play. The established game leaks to the spectator who also participates and is sometimes hooked by the events of the stage.

For Jean Pierre Ryngaert (2009, p. 34, our translation), the play space is a place of encounters and exchanges and by him the game is recognized as: "sensitive experience, artistic experience and relationship with the world".

⁴ For Machado da Silva (2006, p. 11-12) the concept of motor is associated with the idea of reservoir as a set of "images, feelings, memories, experiences, visions of the real that perform the imagined, readings of life and, through an individual, group mechanism, sediments a way of seeing, being, acting, feeling and aspiring to be in the world" and, "force that drives individuals or groups" to action.



The second approach of the thesis brings the game seen from the perspective of philosophical hermeneutics by Hans Georg Gadamer (2015). This author walks in the opposite direction to the work of exegesis, which was carried out with hermeneutics on legal, biblical and religious texts. His focus of interest is the sense of understanding by those who interpret, whether it is a text or a conversation. It establishes dialogue as fundamental, and language becomes the protagonist to attribute meaning to this understanding, in which listening and being heard happen in the relationship at stake.

For the author, art and historical tradition carry hermeneutic phenomena. In relation to art, he considers that the work involves interpretative aspects, to the extent that the proposal is to understand what the work has to say, in the sense of a presentation and not of a representation. Similarly, he understands that, in historical tradition, the distance from facts provokes thinking about the character of truth that they contain them.

Truth is inherent to the hermeneutic phenomenon, because the whole phenomenon is always born of an already embryonic sense, enticed by a relationship of attraction for what is at stake. According to him, the way we experience each other, how we experience historical traditions, the natural occurrences of our existence and our world is what forms a truly hermeneutic universe (GADAMER, 2015, p. 32, our translation).

To this end, it defends dialogue as fundamental to art for the establishment of the game, thus enabling the event of a comprehensive activity. Gadamer (2015) says that when faced with any work, whether in the visual arts, in theater or in music, the subject asks himself: What does it mean? What's happening? When these questions arise, a dialogue is established between the subject who sees and the work in question.

It provokes to think that it is necessary to take a leap on the assumptions, making it possible to open a gap of horizons between those who appreciate and interpret, and the author. For this, it is necessary to depart from the idea that the work of art intends to represent something, because it has a sense that transcends it. It's contained in the work, in what she has to say. Dialogue does not take place by imposition of the senses, either on the part of the interpreter, nor by the determination of what one wants to interpret. This is not an exchange of positions or information between the parties. This dialogue becomes fruitful as those involved are willing to be open to the possibility of transformation through dialogue. This dialogue is game.

The author follows a path that attributes to the game its importance for the pleasure of playing having this a liberating ability, while valuing the "creative joy" (GADAMER, 2010, p. 15, our translation), and the playful character that emerges from it. But in a second moment, it



strengthens the game's place in art, as liberator, but not exempt from rules that give possibilities for the development of the game itself.

In the creation of the thesis, when dealing with narratives of formation, through biographical facts, in which the intention was to approximate the imaginary meanings of both the researcher and the collaborators, hermeneutics was consolidated as a consistent path for the analysis, because:

[...] the work of biographical reflexivity is hermeneutic in nature, just as the hermeneut considers the text as a totality with which each part relates, the autobiographer represents for itself its life as a unitary and structured whole with which it relates the moments of its existence (DELORY-MOMBERGER, 2014, p. 57, our translation).

In this sense, there is a listening to the other that is present, and to be present is to be open to what may come. It's being at stake. Thinking about this movement reports again to the game in the theater, because this openness is an essential condition and, for this, it is necessary to be attentive to receive and realize what happens. Summons an open body/mind, alert. Affect and let yourself be affected. The game implies the relationship. Theatre is an art at stake. Ryngaert (2009, p. 33, our translation) recalls that: "You play for yourself, you play for others, you play in front of others. The absence of one of these elements, or hypertrophy, unbalances the game."

For Gadamer (2010, 2015), there is a subjectivity in the human being by behaving in a playful way, which makes the game itself a risk for those who are playing, because: "each game puts a task on the man who plays" (GADAMER, 2010, p. 161, our translation).

Thus, the game is wrapped in a consciousness of itself, which does not depend on the player's consciousness. In this movement, it is included what the author calls "shuttle", referring to something that does not fix itself, as he himself says: "a dance" (GADAMER, 2015, p. 156, our translation), because, to do so, no matter what or who makes the movement. The game is the movement itself. When he states that the subject who plays is not fixed, he is speaking in the very fluency of the process.

Thus, it is important to say in this section of theme that man is linked to the condition of the game present in life, in relationships, in encounters. In and by the uniqueness of presence.



The Biographical Body and the formative process

What can a body? What does it represent in our training trajectory? How do we relate to him? How do your marks, pleasures and pains teach us? How many times does he carry us and we recognize little? What do we choose to live with? (PERES, 2019, p. 29, our translation).

The biographical dimension of the body, as part of the formative path of each person, whose significant experiences are recorded as a scripture, was the thesis that emerged from the doctoral research mentioned above. The methodological context was marked by the participation of four pedagogy students who, through six meetings, exercised body biographization by theatrical improvisation.

It is worth mentioning that body, in this context, is understood as a "cabin" (JOSSO, 2009), of the experiences lived and that, also, can be approached as a resonance box (QUERÉ, 2008, p. 207), of the individual history of each person reflecting in their ways of speaking, creating and thinking (VIANNA; CASTILHOS, 2002), act and interact. Ways that aggregate ancestral heritages, aspects of culture, the different phases of life, society, among many other meanings that constitute us as human beings. Thus, directing the look at the biographical dimension of the body becomes a foundation when entering the field of formation, to understand it as part of the formative process of becoming a teacher.

The concept of Biographical Body is addressed in the convergence of two fields: phenomenology of the sensitive and the Imaginary. The concept, coined by Danis Bois (2008a, 2008b), and studied by Marie-Christine Josso (2008a, 2008b, 2009, 2010b), as well as other researchers, is constituted from three dimensions: the experience (specific situation experienced here-now); memory (memories arising from events experienced in the course of a life history); and, the imaginary (images, senses, emotions, feelings, affections, values, beliefs, symbols that make up the reservoir of the human being, propelling him to action), permeated by a temporality that permeates the relationship between the three dimensions and that, in the thesis, was named as (a)temporal motors in the anthropological path. Zanella, Peres (2015, p. 50, our translation), explain about this idea. For them

[...] the idea of (a)time motors is understood as the movement that the subject takes when panting his imaginary reservoir with a view to presenting the memories that were significant in the course of his life path. This movement uses the experiences of the past, updating the situation experienced in the present, also projecting towards the future.



The experience, according to the studies of Bois (2008a, 2008b), is a fundamental dimension when it comes to the Biographical Body. For him, the experience is characterized by a specific situation experienced by the subject, thus entering the phenomenological (sensitive) dimension, in which he places the body at the center of learning, as a driver of immanent knowledge, which is the result of immediate bodily experience. This is '[...] 'experience' the body, movement, its perceptions, its thought [...] become aware of what is felt more clearly and distinctly, deeper; [...] to surround the contours or understand the meaning" (BOIS, 2008b, p. 143-144, our translation). Meaning that is constructed, via lived experience, at phenomenological, metaphorical and symbolic level.

In the thesis, we understand the experience of the exercise performed by the academics, research subjects, of body biographization by theatrical improvisation. Thus, the academics became protagonists, which required an attentive and conscious posture to the exercise proposed to them and to themselves in the course of the situation lived leaving, from the relationship with the body, the bodily subjectivities emerge, which mobilized and triggered memories.

Memory, another dimension to constitute the concept of the Biographical Body, concerns the records of the lived that, according to Zanella and Peres (2015, p. 51, our translation), "[...] assures the human being, not only the awareness of his existence, but, above all, represents the possibility of returning and (re)creating the moments that were founding in a life". Entering the field of memory, in turn, had repercussions on the access to the imaginary reservoir. Reservoir resulting from the anthropological path of each subject, which aggregates traces of an individual history, but also of a collective history.

The imaginary, for Durand (2002), takes place in the conjuncture between the personal and the cultural environment, the subjective and the objective, constituting the trajectory between the drive gesture and the material and social environment. The gestures of the body, the nerve centers and the symbolic representations attribute to the imaginary a bodily anchorage, revealing a founding dimension in the constitution of the concept of the Biographical Body, since it directs the body to think as a rational and non-rational source of impulses for action (ZANELLA; PERES, 2015).

By living, memories of the events experienced are evoked and one can visualize the Imaginary (reservoir), thus problematizing, from the three dimensions, the concept of biographical body.

For Josso (2010b, p. 178-179, our griffin, our translation), this movement provides the body with



[...] fully actor of his life and able to engender life as a companion, at first. A body conscious of itself and taking care of itself for the other that has within itself. **A relationship with your body from the outside, your body from within and a body inside that is a part of you.**

The awareness and understanding of the senses of what has been experienced can provide the discovery of something new, a different thought than usual.

Considering the Biographical Body as a relevant element in the learning process, space is opened for the existential heritage of the subject, as significant content in the construction of knowledge in the context of teacher education, considering that the biography of the body aggregates a lived that is inscribed from emotions, affections, traumas and experiences. Situations experienced, even if re-elaborated or forgotten by the human being, are established in the deepest strata of their body.

Next, we have the third element that is in relation to the theoretical foundation of this research, derived from the methodologies of these.

Narratives as formation processes

In the third thesis, the narrative was the protagonist in the methodology. This is because different narratives were produced with the objective of constituting the imaginary about teaching present in the beginning teachers of mathematics, they are: the oral interview, the editing of a video of themselves, the collective encounter, and the written narrative, producing a census of the repertoire of four teachers.

According to Delory-Momberger (2012, p. 82, our translation), the narrative is not only the product of an "act of counting", it also has an effect on power over what it narrates. It is about this "force of action" of the narrative that rest the processes of formation that appeal to the formative paths.

The exercise of coming back to one another leads the subject to look at what has made a difference in his life, to the point of being able to make decisions that reconfigure his formative path. For Josso (2004, p. 117, our translation), the transformation of life narratives centered on formation "[...] it is a change of point of view about himself through a reappropriation of himself as an actor, author and reader of his own life", since the transformation happens in the relationship with himself and with the way of reflecting on himself.



In this perspective, narratives gain meaning and are potentiated as a process of formation and knowledge, because they have, in the formative experience, their existential basis. Narratives constitute themselves as singular in a formative project, because they are based on the transaction between various experiences and individual/collective learning.

The organization and construction of the narrative of one another implies putting the subject in contact with his formative experiences, which are seen from what each one lived and lives, from the symbolizations and these constructed throughout life. Therefore, [...] in order for an experience to be considered a trainer, it is necessary to speak from the angle of learning [...] (JOSSO, 2004, p. 34, our translation).

To talk about formative experience is to talk about what is at the center of biographical research and (self)formative processes. According to this author, the idea of transforming power is inextricably linked to the concept of formative experience, according to which any practice leaves marks and every awareness creates new potential. Thus, transformation is a process that unfolds through an inner pilgrimage. This pilgrimage, may be conscious or not, until it becomes visible to the other.

The reflexive dimension requires, in this perspective, a narrative capable of highlighting, both at the external and inside, the formative aspects of the experiences and the conductive threads of its dynamics. The different modalities of narratives chosen, and the understanding of the interactions and transactions that characterize them, are that they give adequacy between background and form, bringing to light the formative path interpreted, narrated and biographed.

The work on itself constitutes the (self)formative experiences that we proposed in the thesis, in which one of the procedures used was the autoscopia technique for participants to revisit their formative paths. Auto(bio)scopia is a technique that consists of: the individual being filmed to, in a later self-analysis, choose the images for the editing of a video, in which it will bring perceptions about themselves. In the criterion of choosing the scenes, the person is performing a meta-reflection, producing a sense about their images on the screen. A formative experience that gains a place in the continuity of the questioning about itself and its relations with the environment.

It was with the intention of recognizing the body itself, as a condition also of reflection, that the technique of auto(bio)scopia was used. The teacher's narrative, his facial expression, the intonation of his voice, speaking of himself, his formative path, his beginning in teaching, as well as the choice of scenes to make his video, gave this teacher the power to walk the belonging to his craft.



From the presentation of the three elements of the methodologies: the game, the Biographical Body and the narrative as a training process, it is highlighted that the approximation of the theoretical field was foundation to start the construction of the methodological proposal of action to be developed in teacher education.

The forward-ups of the present time: final considerations

Marques, when he says that "[...] it is the slow or hasty pace of changes that make them significant" (2000, p. 72, our translation), suggests that the present time brings with it some of its own subpoenas. In the case of the process of this research, it refers to the investigative maturation that the research professors meet. From this route, when the three methodologies were compared to a plot, it was possible to perceive other powers.

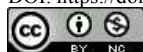
From what was exposed, the following aspects have become clear so far:

The interinstitutional articulation was fundamental for the movement that the researchers made, to revisit the studies carried out in the doctorate and amplify this horizon, to the point of seeing possibilities of unfolding.

The weekly and sometimes fortnightly meetings produced resignifications of theses in the teaching practices of the researchers in a movement of coming and going, the group being a place of resonance, which allowed a formator environment, with transparency and support. The reflections that were emerging dilated the theoretical questions and produced new questions. At the same time, other authors enriched the theoretical repertoire.

The study by López Quintás (1993) brought another perspective to the concept of play and to the Biographical Body, besides the possibility of recognizing in the group the meeting place that this author theorizes. The group, as an effective meeting, was recognized as a formative experience (JOSSO, 2004), since it presupposes, in addition to the study, respect, esteem and collaboration. Another aspect to be highlighted was the deepening of reflections on the game that comes from the theatrical field, to the view of the game as a playful-ambital proposal (QUINTÁS, 1993).

The collective produced a mobilization of presence around the theory that was a convergent point of the researchers. The investment of time and dedication, together with continuity, persistence and trust, produced something fruitful and powerful in the field of





teacher training. Even though this research was crossed by the COVID-19⁵ pandemic, the group did not lose its formative power; on the contrary, it remained active in line with the proposal initially envisaged, but with appropriate adaptations.

Finally, it is worth mentioning that the methodological proposal of action is in the process of elaboration and maturation, with development expected from next year.

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⁵ COVID-19 is a virus that has affected people in different ways in various regions of the world. Due to the pandemic, it was necessary to isolate and distance social, which caused the change in the ways of being, being and acting. The work in different sectors began to be carried out virtually / remotely.



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