

## **Educação sensível e contação de histórias dramatizadas: contribuições para a formação de professores**

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### **Resumo**

Este trabalho é um recorte de uma pesquisa de doutorado que tomou como objeto de estudo a experiência de uma professora de teatro que promoveu um curso de formação pautado na contação de histórias dramatizadas para professores da Educação Infantil. Tratou-se de uma pesquisa narrativa que teve como objetivo geral investigar as contribuições e as potencialidades da contação de histórias dramatizadas na constituição docente. Neste artigo, apresentamos parte do trabalho desenvolvido no curso de formação para compreender de que forma a contação de histórias dramatizadas promove uma educação sensível. O inventário de materiais é composto pelo diário de bordo coletivo dos professores, relatos de experiências e fotografias. A interpretação dos dados foi inspirada no paradigma indiciário. Como contribuições destacamos que essa prática possibilitou a redescoberta do corpo, a expressividade por meio de diferentes linguagens e o fazer junto.

**Palavras-chave:** Corpo. Educação. Prática Pedagógica.

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## **Sensitive education and dramatized storytelling: contributions to teacher formation**

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### **Abstract**

This article is an excerpt from a doctoral research that took as its object of study the experience of a theater teacher who promoted a training course based on dramatized storytelling for teachers of Early Childhood Education. It is a narrative research whose general objective was to investigate the contributions and potentialities of dramatized storytelling in the teaching constitution. In this article, we present part of the work carried out in the training course to understand how dramatized storytelling promotes sensitive education. The material inventory is composed of the teachers' collective logbook, experience reports and photographs. Data interpretation was inspired by the evidence paradigm. As contributions, we highlight that this practice enabled the rediscovery of the body, expressiveness through different languages and doing things together.

**Keywords:** Body. Education. Pedagogical Practice.

## **Educación sensible y narración de historias dramatizadas: contribuciones para la formación de profesores**

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### **Resumen**

Este trabajo es un recorte de una investigación de doctorado que tuvo como objeto de estudio la experiencia de una profesora de teatro que desarrolló un curso de formación con pautas para narrar historias dramatizadas para profesores de Educación Infantil. Se trató de una investigación narrativa que tuvo como objetivo general investigar las contribuciones y potencialidades de narrar historias dramatizadas para la constitución docente. En este artículo presentamos parte del trabajo desarrollado en el curso de formación para comprender de qué forma narrar historias dramatizadas promueve una educación sensible. El inventario de materiales está formado por el diario de abordaje colectivo de los profesores, relatos de experiencias y fotografías. La interpretación de los datos fue inspirada por el paradigma indiciario. Como contribución destacamos que esa práctica posibilitó el redescubrimiento del cuerpo, la expresividad por medio de diferentes lenguajes y el hacer juntos.

**Palabras Clave:** Cuerpo. Educación. Práctica Pedagógica.

## Introduction

The present work, a subset of the research conducted by the first author of this article, focused on dramatized storytelling and its relationship with promoting sensitive education. For this purpose, in the first semester of 2018, the theater professor and researcher offered a continuing education course titled "Theatrical Games and Storytelling" for early childhood education teachers in a municipality in the interior of the state of São Paulo. In the second semester of that same year, the theater professor weekly accompanied and participated in the organization of the pedagogical work developed by one of the teachers who participated in the course and was responsible for a group of children in Early Childhood II, aged between 5 and 6 years, to collaboratively develop proposals with dramatized storytelling as a goal.

After completing these training proposals, the theater professor chose the experience lived in these two formative spaces as the subject of her research. The general aim of the research was to investigate the contributions and potential of dramatized storytelling in teacher development. It was a narrative research (LIMA; GERALDI; GERALDI, 2015) that examined the lived experience, discussing what was experienced, rather than invented or anticipated.

Lima, Geraldi, and Geraldi (2015) define four types of narrative research in the context of education: 1- narrative as the construction of meaning for an event; 2- (auto)biographical narrative; 3- narrative of experiences planned to be researched; and 4- narrative of lived experiences. The last perspective was adopted by the theater professor and researcher.

The same authors consider that narrative research of lived experiences:

[...] they only come into existence because, when there is a significant experience in the life of the researcher, they take it as an object of understanding. These researches arise from a non-experimental but experiential situation. They can be called narratives of educational experiences. Their specificity lies in the fact that the subject of the experience narrates it to reflect on their own lived and narrated experience, extracting lessons that serve as knowledge produced a *posteriori*, resulting from the confrontation between the experience and the theoretical studies conducted after the narrated experience. (LIMA; GERALDI; GERALDI, 2015, p. 26-27)

For this article, we present part of the events experienced by the theater teacher with the educators in the aforementioned course. We share events in which the theater teacher was involved, engaged in a formative and educational process. The teacher was both affecting and being affected,

sharing knowledge, stories, and experiences. We understand experience, in the sense pointed out by Larrosa (2002, pp. 25-26), as “[...] that which ‘passes through us,’ or touches us, or happens to us, and by passing through us, it shapes and transforms us. Only the subject of the experience is, therefore, open to their own transformation”.

To compose this work, the following materials are considered: the collective logbook of the teachers participating in the course (individual writings on colored papers), the teachers' experience reports (individual writings) prepared at the end of the course, and photographs. The teachers' experience reports are accompanied by drawings created by Pietra Bella Guarnieri Machado.

We would like to emphasize that we share the conception of photography articulated by Mattos, Zanella, and Nuernberg (2014). From a Bakhtinian perspective, they understand:

[...] photography as a discursive and dialogical production, in that its existence is in perpetual communication with others, in the interplay of gazes that, mediated by language, enable its existence and allow for the creation of other meanings. Consequently, photographs express gazes: they bring images of significant objects, people, and contexts that become signs, "which, without ceasing to be part of the material reality, begins to reflect and refract, to some extent, another reality" (BAKHTIN, 2010a, p. 31), with refraction being a possibility for constructing new worlds. (MATTOS; ZANELLA; NUERNBERG, 2014, p. 906)

The production of the work/research encompassed different languages in an attempt to broaden meanings, engagement, and communication with the reader.

The interpretation of the data was inspired by the Indicative Paradigm (GINZBURG, 1989), which is an interpretive method that encourages us to search, through clues and signs initially considered irrelevant and marginal, for indications that reveal the construction of meanings, and thus prompts us to pay attention to what is not said, the whispers, the present bodies, even if many were absent, distant from what was experienced in the context of the course.

By drawing on the indicative paradigm, we needed to be attentive both to the clues that emerged in encounters with others (in the lived world) and to those that appeared when confronting all the material produced throughout the course. In both cases, the clues that seemed insignificant at the moment of revisiting the lived experiences were key to understanding beyond what was intuitively grasped. According to Ginzburg (1989, p. 149), it is “[...] an interpretive method centered on residues, on marginal data, considered revealing”.

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Ginzburg (1989) considers that clues are traces or signals that:

[...] Ginzburg (1989) considers that clues are forms of knowledge that are tendentially mute - meaning, as mentioned earlier, their rules are not suited to being formalized or articulated. No one learns the craft of a connoisseur or diagnostician merely by applying pre-existing rules. In this type of knowledge, elements that are usually described as intangible come into play: intuition, instinct, and a keen eye. (GINZBURG, 1989, p. 179, author's emphasis)

Inspired by this interpretative method, we adopt an investigative perspective that allows us, as authors, to develop our intuition.

As previously mentioned, in this article we will share part of the experiences lived with the teachers during the course, aiming to understand the training practices that promoted a sensitive education and to elucidate how sensitive education contributes to the formation of teachers.

## **The experience in the training course...**

At the beginning of 2018, the first author of this paper offered a 30-hour continuing education course titled "Theatrical Games and Storytelling," attended by 24 teachers, including two men and 22 women, who taught Early Childhood Education in the Municipal Network of Rio Claro/SP.<sup>3</sup>

All the teachers participating in the course had degrees in Pedagogy from public and private universities and colleges, including: São Paulo State University (UNESP), Federal University of São Carlos (UFSCar), Methodist University of Piracicaba (UNIMEP), Anhanguera College, and Claretian University Center. The group was heterogeneous, with ages ranging from 25 to 56 years, including some at the beginning of their careers, many with over 10 years of experience, and one teacher who was about to retire. The course aimed to:

[...] promote dynamics for teachers to recognize in their own bodies the infinite expressive possibilities and the understanding that these bodies can be producers of stories; to expand their personal repertoire of stories; to understand the classroom space as a possibility for collective creation; and to perceive the use of games, stories,

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<sup>3</sup> The project was approved by the Ethics Committee on December 7, 2017, with approval number 2,422,743. Subsequently, we contacted the SME (Department of Education) officials to obtain approval for the course. The teachers signed the Free and Informed Consent Form (TCLE) and were aware that the material produced during the course would be used for research purposes.

and scenic accessories as pedagogical and artistic resources. (ARAGÃO, 2021, p. 36).

The meetings took place on Thursdays from 7 to 10 p.m., from March to July 2018, in room 43 of the Institute of Biosciences at UNESP – Rio Claro Campus. Each meeting had a theme, and the proposals were always flexible based on the experiences shared in the space with others. However, one issue remained constant and spanned all 10 meetings, which were all centered on the practice of dramatized storytelling.

In the first meeting, two propositions were made. The first was that the photographic record of the meetings would be taken by a friend of the theater teacher and researcher and that this would not interfere with the progress of the meeting. The second proposition was to create a collective logbook, where each participating teacher was invited to record their impressions of the meetings through writings, excerpts of songs, poetry, or drawings. Participants were encouraged to write at the beginning of each meeting, as the memories of the previous meeting would still be fresh, without the interference of the upcoming meeting.

We believe in the potential of writing according to the perspective presented by Camargo and Chaluh (2014), university professors who promote writing practices among their students. The authors state that:

The proposals that trigger written productions diverge and do not necessarily follow the same paths; what unifies them is the belief in the potential of writing as a formative process. It involves using an individual notebook to record experiences from the meetings in the classroom, or a collective notebook of records, or a final course report as a locus of documentation and dialogue (with oneself, with the lived experience, with what has been experienced), and ensuring the preservation of material considering the written content, forms and styles of writing, and the media that support the writing. (CAMARGO; CHALUH, 2014, p. 166)

The course was based on the premise that teachers would experience bodily practices, experiment with theatrical games<sup>4</sup> and different storytelling techniques<sup>5</sup> and also create resources not only for storytelling but to expand their repertoire. Ultimately, it aimed for them to experience the

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<sup>4</sup> To better understand the proposal of Theatrical Games, we suggest reading the following books: POLIN, Viola. *Improvisation for the Theater*. São Paulo: Perspectiva, 1998; DESGRANGES, Flávio. *edagogy of Theater: Provocation and Dialogism*. São Paulo: Hucitec, 2017.

<sup>5</sup> Techniques and resources for storytelling that were shared include: the creation of story aprons, finger puppets, storytelling cards, sound-enhanced stories, stick and shadow puppetry, action/narration and interpretation, among others.

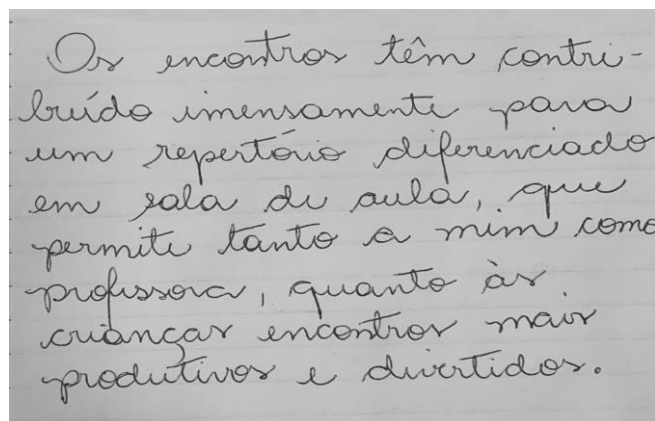
Sensitive education and dramatized storytelling: contributions to teacher formation essence of collective construction with a focus on dramatized storytelling, a context where they could laugh and be amazed. Thus, the teachers were invited to move around the space, leave their chairs, engage in the dynamics, and connect with other possibilities in the art of storytelling.

Since it was a practical course, it was important to consider the bodily aspect. We agree with Strazzacappa (2001) when she states that:

[...] It would be much more beneficial to teach teachers to think with their bodies rather than just discussing the body as if it were a separate object from ourselves. By engaging with the body, creating, and expressing themselves, these teachers were acquiring information and sensations that would later enrich their theoretical analyses and discussions. It was believed that a workshop should offer what they wouldn't find in books: the opportunity to touch and be touched, to express and be seen, to speak and listen with the whole body. (STRAZZACAPPA, 2001, p. 76-77)

The opportunity that Strazzacappa (2001) indicates to touch and be touched, to express and be seen, *to speak and listen with the whole body* was experienced by Professor Merida and was recorded in the collective logbook, as presented below.:

**Figure 1:** Differentiated repertoire



Os encontros têm contribuído imensamente para um repertório diferenciado em sala de aula, que permite tanto a mim como professora, quanto às crianças encontros mais produtivos e divertidos.

Source: Acervo Aragão (2021).

This differentiated repertoire described by Professor Merida emerged from the experiences lived during the training course, including the opportunities for exchanging experiences, spaces for speaking and listening, and the chance for self-expression. As previously mentioned, in each meeting, teachers were invited to experience and explore different storytelling techniques, experiment with



scenic props, create imagined and dreamed stories, delve into the world of make-believe, and dare to be any character they wished to be. In doing so, even the most absurd stories were brought to life.

## **What is dramatized storytelling?**

As previously mentioned, the first author of this work has a background in theater, and dramatized storytelling is viewed from this perspective. According to Aragão (2021), in dialogue with Matos (2015), Busatto (2018), Girardello (2014), and Strazzacappa (2014), the following concept was developed:

Dramatized storytelling is a contemporary artistic language that occupies an in-between space, where the storyteller assumes the role of a performer. In their performance while telling stories they transform their body into the setting of the action, all the while maintaining eye contact with the audience and staying connected to the narrative. (ARAGÃO, 2021, p. 68, author's emphasis)

The story of a book told by a mother, father, grandparents, stories from the community in which we are embedded, stories shared by teachers, stories invented on full moon nights, stories told around tables...

Stories are the inspiration for the storyteller. Whoever takes on dramatized storytelling never loses the story from their mind. Even without the books in hand, it is engraved in memory, in the heart, and in the transformation of their body into the setting of the action. They also embrace the unexpected, such as audience comments, external noises, repetitions... It is in the performance of storytelling that the storyteller, while looking into the eyes of the audience, guides the story into the "Now I was..." time (MACHADO, 2015), a time we assume in storytelling.

Being in performance in dramatized storytelling also means acknowledging that there is an in-between space that needs to be constructed, respected, and shared. This in-between space needs to be present in schools because it creates noise, produces knowledge, breathes art, and encourages us to experience other perspectives.

Aragão (2021, p. 223) states that the course “encouraged the formation and discovery of the child teacher, who in my understanding is the teacher who creates, takes risks, plays, shares, teaches and learns through the lived and alteritarian experience with their students.” Along with the author, we believe in the potential of being a child teacher, and thus the need to provide spaces for collective

Sensitive education and dramatized storytelling: contributions to teacher formation creation, for artistic experimentation with storytelling, and for authorship by both children and teachers. Moreover, it involves experiencing different situations, characters, and stories without fear of being ridiculous. In her thesis, Aragão (2021, p. 216) explains the sense of being ridiculous in the classroom context: “[...] being ridiculous is being authentic, spontaneous, free; it is being happy with your choices, living the moment, without worrying about the prejudiced gaze of some (yes, unfortunately, there are still some). It is laughing together, discovering together, playing together, experiencing together.”

Perhaps being ridiculous may seem pejorative, but in the context of the formative work developed by Aragão (2021), this term is associated with the possibility of expressing oneself without any fear, anxiety, or judgment from others. It’s about living without the fear of being ridiculous.

We recall Freire's (2001) considerations, emphasizing that we should not believe that joy and seriousness in teaching are antagonistic feelings that cannot coexist in the classroom. For Freire (2001, p. 160), “Teaching and learning cannot occur outside the pursuit of beauty and joy.” Teaching is about allowing oneself to be affected, to express emotions and affections. It involves laughing while remaining serious, without forgetting our commitment to education and to students, constantly reflecting on and reassessing our teaching practices.

Here, in Figure 2, we present an image that conveys the idea of being.

**Figure 2:** Ridiculous, yes



**Source:** Acervo Aragão (2021).

Figure 2 shows the first author of this work performing a dramatized storytelling of the book *Menina bonita do laço de fita* by Ana Maria Machado (2010). The theater teacher allowed herself to be ridiculous, or rather, authentic, enabling emotions to emerge and feeling free and happy to share this moment with the group of teachers. The sharing of experiences can inspire teachers to also explore dramatized storytelling with their students in the classroom and in the school context of freedom and authenticity.

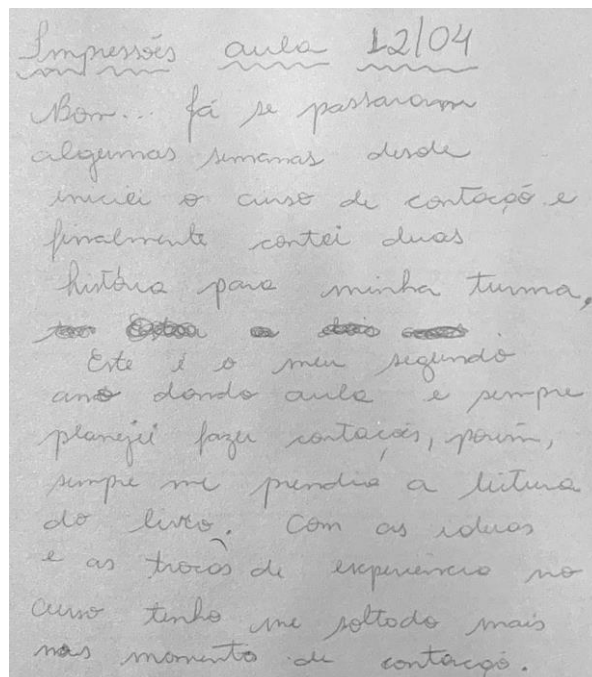
Through exposure to dramatized storytelling, the teachers experienced something that engaged their bodies, provoked them, and transcended the limits of verbal language. This brings to mind Walter Benjamin's (1997) studies on experience and narration:

For narration, in its sensitive aspect, is by no means exclusively the product of the voice. In true narration, the hand intervenes decisively, with gestures learned through the experience of work, which support the flow of what is said in a hundred ways. [...] Thus defined, the narrator stands between masters and sages. He knows how to give advice: not for some cases, like a proverb, but for many cases, like a sage. For he can draw on the accumulated knowledge of an entire life (a life that includes not only his own experience but largely the experience of others). The narrator internalizes what he

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The power of being in dramatized storytelling, in contact with others' experiences and provoked by the encounter with the other, enabled some of the teachers participating in the course to dare to promote a different teaching practice, or rather, to transform in the sense pointed out by Larrosa (2006). The author tells us that this transformation is of their words, ideas, and feelings. The subject of the experience experiments with something, but, above all, with the experience of their own transformation, which can be visualized in the record of Figure 3.

**Figure 3:** I've been loosening up more in storytelling



**Source:** Acervo Aragão (2021).

Professor Moana expresses her fear regarding a storytelling practice. She states that she felt constrained by reading, which imposed barriers to her expression. What are the implications of a practice tied to reading in relation to children? We believe that, regardless of the age group we work with, we often need to allow ourselves to be ridiculous, authentic, as we are all expressive beings, each with our own dose of theatrical expressiveness.

Due to these questions, we ask: is sitting on the floor with children, pretending, speaking in different voices, being ridiculous? Is singing with teenagers, imitating a famous person to help them understand a situation, putting on a wig and shouting like a crazed fan during a music video presentation, ridiculous? We believe that, for some people who are not involved in the lived experiences with students in the classroom, it may indeed seem ridiculous in a pejorative sense. However, we view this kind of being ridiculous as being authentic, liberating, and encouraging. These relationships of otherness support sensitive education and allow other stories to emerge, enabling unexpected moments to come to life.

## **Listening to stories, listening to others**

Listening to the experiences of our peers, the teachers, is a unique learning opportunity. It allows us to create spaces for sensitive listening, promoting a sensitive education. According to Ostetto, Ferreira, and Prezotto (2015):

Sensitive listening permeates all the other principles discussed here because for trust, dialogue, negotiation, and affection/friendship to occur, this listening to the Other must be present. Sensitive listening allows us to truly understand the Other in their entirety, as we come closer and get to know the multiplicity of the person with us: their fears, anxieties, desires, pains, joys, frustrations, principles, and ideas... (OSTETTO; FERREIRA; PREZOTTO, 2015, p. 10)

We discuss sensitive education because we believe it highlights some principles already articulated by Freire (2001), with whom we align: an educational relationship (thought out and practiced) that embraces horizontality, dialogue, and listening. We have learned from him the importance of dialogue and listening in an education that aims to be humanizing, problematizing, and liberating. His concepts about the banking education model are still relevant, given that we continue to fight daily against an education that erases the subject, placing them in the passive role of listening to hollow words.

When Freire (2001, p. 135) discusses the knowledge necessary for teachers, he refers to the knowledge of listening, which is “[...] the permanent availability on the part of the listener to be open to the speech of the other, to the gesture of the other, to the difference of the other.” According to him, if our dream is democratic and supportive, we do not learn to listen by speaking to others (from

Sensitive education and dramatized storytelling: contributions to teacher formation (top to bottom), but by listening that we learn to speak with them. Only those who listen patiently and critically to the other can truly speak with them (FREIRE, 2001, p. 127). Freire (2001) argues that only those who consider the holistic development of the human being can recognize the need to listen in order to engage in meaningful communication.

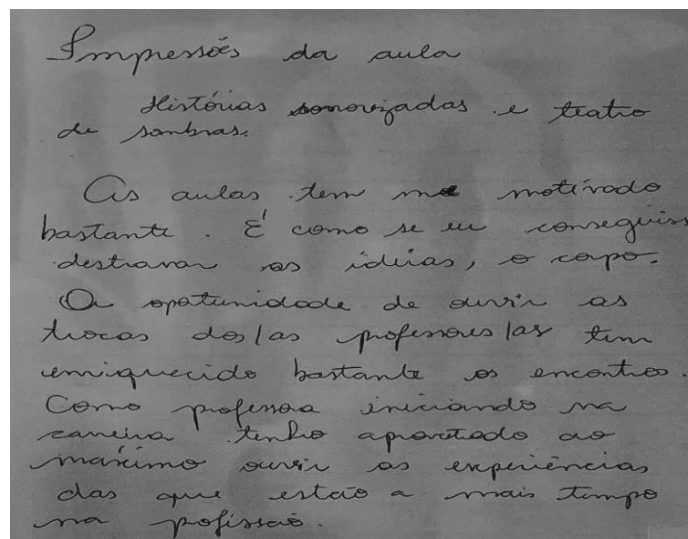
Freire (2009), still warns us that:

It is necessary to dare to say, scientifically and not superficially, that we study, learn, teach, and understand with our whole body. With our feelings, emotions, desires, fears, doubts, passion, and also with critical reasoning. (FREIRE, 2009, p. 12)

On Thursday nights, the theater teacher and the group of teachers, in addition to engaging in an artistic and creative process, were attentive to listening to each other with their whole bodies.

Professor Moana wrote in the logbook about how this opportunity to listen to others affected her:

**Figure 4:** Exchanging and Listening to Experiences



Source: Acervo Aragão (2021).

We can perceive from Professor Moana's writing signs of a sensitive education and a bold approach to teaching. Her writing reveals how the opportunity to listen to others touched and motivated her, as she, as a teacher at the beginning of her career, was able to experience this sensitive

listening and rethink her classroom practice based on the words and experiences of others. Professor Moana also states that the meetings have greatly motivated her, as if she could unlock ideas and her body. It is interesting to note that, in Professor Moana's speech, the idea of "unlocking" the body emerges, as if she had felt constrained until recently. And we ask: what kind of training is it that constrains our bodies? What formative processes have we experienced that keep us tied and rigid to what is legitimized in schools, which is the school knowledge that disregards the body and the sensitive aspects?

It was the practice of dramatized storytelling that triggered the rediscovery of the body and its different scenic expressiveness. With each proposed game and each storytelling session, the teachers could rediscover themselves through experimentation. This practice reminds us that "The body is support, stage, language – gestures, movement, rhythms, pauses (space and time). And it is in relation with others that it manifests" (ÁVILA; FERLA, 2017, p. 738).

We revisit the concerns raised by Professor Moana's reflections: What often leads us to restrict our ideas and bodies? We don't have single answers, but we notice some indications from our practice... The routine of being a teacher often overwhelms us, stiffens us, paralyzes and exhausts us. Sometimes, we're so caught up in bureaucracy that we forget the joy and the experience of being with our students, discovering stories, spaces, and materials with them. We sometimes feel powerless and paralyzed in the face of situations that sadden us, such as discriminatory remarks, a lack of empathy, or a child's refusal to play because their mother says they can't get dirty. Many times, we stiffen our bodies and smiles to appear as serious professionals, which leads to frustration because we don't truly experience daily life. We feel that, at times, we merely let the day pass without being affected. Is it easy to overcome these disruptions? Of course not! But it is possible, with much courage and persistence. Art, without a doubt, is an ally that allows us to be more human.

We share the thoughts and feelings expressed in Professor Merida's written experience. We present her reflections because they illustrate how the training course encouraged her:

**Figure 5:** Experience Report from Professor Merida

Nossos encontros foram incríveis, momentos únicos de trocas inquietantes, motivadoras e acima de tudo cheias de alegria. Minha jornada no universo da educação está apenas começando e quando pensei em um curso de "Contação de Histórias e Jogos", logo me remeti a algumas experiências anteriores, nas quais enquanto "aprendizes" os cursistas ou eram mero espectadores ou deveriam produzir materiais sem orientação alguma, como busco levar para dentro da sala de aula algo que seja surpreendente, diferente e significativo, decidi tentar mais uma vez. Ainda bem que tentei, pois foi uma experiência peculiar e envolvente ao ponto de despertar em mim uma criança adormecida e escondida que por vezes fora esquecida.[...] Sim, esses encontros continuarão ecoando em mim por muito e muito tempo, sem dúvidas será uma lembrança deliciosa, cheia de gratidão, esperança e que me encorajará.



Source: Acervo Aragão (2021).

The training course, focused on dramatized storytelling within the framework of sensitive education, encouraged Professor Merida to break free from the constraints imposed by routine, awaken her dormant inner child, and reconnect with her creative teaching self. It encouraged her to embrace hope, joy, and experience laughter. In this experience, she rediscovered her body full of scenic expressiveness, engaged in thought-provoking exchanges, and experienced storytelling firsthand. Thus, we believe that Professor Merida, through her participation and involvement with the practices experienced in the course, will be able to provide spaces for experimentation for her students, promoting a sensitive education.

Aragão (2021) states that,

[...] dramatized storytelling directly contributes to the development of the aesthetic dimension of being a teacher. After experiencing these formative spaces, teachers, recognizing themselves as individuals with a body full of scenic expressiveness, will be more inclined to be enchanted and laugh, tell and listen, dialogue and be silent... Feeling prompted to express their boldness and stimulate that of their students, taking ownership of their teaching, and creating spaces for exchange and collective



building. I would add that the teachers experienced a practice that transformed them to the extent that they feel capable of transforming others. (ARAGÃO, 2021, p. 93)

The course enhanced her boldness to be whoever she wanted to be, especially seeing herself as a storyteller, discovering herself as a teacher who is an author, creator, and artist.

We can perceive the reverberation of Aragão's (2021) statement in Professor Alice's experience report when she writes that:

**Figure 6:** Experience Report By Professor Alice

Aprendi técnicas incríveis de contação de histórias e jogos, brincadeiras teatrais pra lá de empolgantes que não conhecia e que com toda certeza estão recriando, redefinindo minha prática em sala de aula. Todas as quintas-feiras eu entrava no mundo da imaginação, algo que nem sempre me permito e consegui até interpretar!!! Nestes encontros evolui bastante no que se refere experimentar, novas práticas, ideias e brincadeiras. Amei! Foi uma experiência que realmente me transformou.



**Source: Acervo Aragão (2021).**

Professor Alice, through her experience with dramatized storytelling, felt a profound transformation that engaged her body, commitment, and imagination. She recognized herself as a creative, authorial, and inventive individual, with an expanded repertoire and a renewed mindset.

Dramatized storytelling has enhanced her practice of sensitive education in the classroom, as it is within the school environment and through interactions with students that enchantment occurs and relationships of alterity find meaning.

## The Relevance of the Practice

Aragão (2021, p. 210), in reflecting on their experience in the course, recalled a conception of training that is grounded in the creation of a space of "[...] trust, complicity, and respect, so that the most diverse knowledges (beyond the planned) can be shared".

In this sense, for this sharing to actually happen, she does not only discuss the theoretical issues that supported her theatrical work; to successfully share her knowledge with them, Aragão (2021) states:

[...] I showed what I had learned throughout my life, with examples that passed through my body, through my voice (I say that I embarrass myself along with them), with the sharing and lending of my materials. I didn't just say "do this" or "do that"; I demonstrated, shared, and thus exposed myself as well, adopting the stance of doing things together as a trainer. (ARAGÃO, 2021, p. 210)

It is important to highlight that, as teachers, we constantly make choices. Among them, we value proposals that promote the practice of doing things together due to the various implications this has for the development of those who are with us. While we value this collaborative approach, we also recognize that it means being willing to take the risk of exposing ourselves and being open to the improvisations that may arise from this stance, which signals the practice of sensitive education.

When we say that the course brought a practical perspective, we want to emphasize the importance of participants having had the opportunity to experience proposals for sensitive education. It is not enough to simply know the techniques or be familiar with titles in Children's Literature. We highlight the idea of experiencing dramatized storytelling in its various forms, immersing oneself in the dynamic expression of the body, voice, gestures, and looks.

It is essential to provide training spaces like this one so that teachers can experience sensitive education intertwined with dramatized storytelling through aesthetic and artistic experiences. Aragão (2021) defines these experiences as follows:

We can say that the aesthetic experience involves a formative proposal that is based on the proposition of experiences, appreciation of reality, strengthening of

bonds, and the sensitization of individuals. [...] Regarding artistic experience, we can also say that it is a formative proposal based on practical experiences with artistic languages, with both teachers and children as producers of art. It involves creating art [...] these two experiences, aesthetic and artistic, are about contemplating, doing, feeling, experiencing, broadening one's perspective of oneself and others, recognizing potential in situations, and allowing different stories to enter the classroom. (ARAGÃO, 2021, p. 152)

These aesthetic and artistic experiences involve the body, doing and imagining, and sharing with and through others. Reflecting on these lived experiences, we now present a situation where the theater teacher demonstrates and reveals herself in a way that affects the teachers with this explosion of expressions that touches them, leading them into an imaginative context where they allow themselves to feel. For this reason, we need these imaginative contexts to resonate in schools, enhancing a sensitive education.

**Figure 7:** Storytelling Peppa



**Source:** Acervo Aragão (2021).

Figure 7 shows the first author of this work dramatizing the Peppa Pig story (RANDO, 2009). The teacher is sharing a story with her body alongside the other teachers. From this exposure and example that involves the formator's body, we ask ourselves: is doing together doing differently? Yes,

Sensitive education and dramatized storytelling: contributions to teacher formation it involves exposing oneself. But are all teachers willing to do this? Not all, but we are, beyond willingness, actually practicing it. We believe that doing together is another indication of sensitive education, as it fosters the creation of pleasurable, collectively constructed knowledge that challenges us to step out of our comfort zones, experience different characters, and enter the time of "Now I was...", within the context of imagination.

Sensitive education allows us to share different types of knowledge. Chaluh (2016), when discussing initial teacher training, argues in favor of:

“Knowledge infused with passion,” knowledge that only takes shape and materializes in encounters with our students, in the relationships we establish, in the willingness to listen and speak, in the openness to welcome experiences and knowledge other than those "planned." Knowledge infused with passion that we must legitimize [...] as teachers of future teachers. Knowledge that might not "fit" into the teaching plan. (CHALUH, 2016, p. 41)

Knowledge that doesn't fit into the lesson plan prepared for that specific day. Including those forms of knowledge that disrupt the person's routine, as written by Professor *Cachinhos Dourados* in a passage from her experience report.

**Figure 8:** Experience Report of Professor *Cachinhos Dourados*

As quintas à noite do primeiro semestre de 2018 salvaram-me da calmaria opaca, aquela que nos paralisa. As quintas à noite vieram provocar o caos que em mim dormia, não por ter tanto sono assim, mas porque se escondia, fingia dormir. Salvaram-me quase todas as vezes de um dia terrivelmente mastigado e engolido pela rotina, triturado pela frustração e o sentimento de incompetência... aquele velho já conhecido de nós professores. O dia a dia mata a nossa criatividade, aprisiona nossa rebeldia. Depois ferve nossos impulsos mais apaixonados pela arte junto com nosso desgaste físico e emocional e nos oferece para beber todo santo dia. Mas as quintas à noite, ao contrário, foram um espaço de entrega, de movimento, de tocar corpos estranhos, olhar olhos estranhos... e ver de perto só para lembrar que não somos tão estranhos assim. Na verdade somos todos tão estranhamente comuns uns aos outros, e temos tanto a dizer. [...] Mais de uma vez as histórias infantis ou as brincadeiras mais aparentemente simples e destinadas a nossos alunos, fizeram-me ir de encontro comigo. Dei de encontro comigo mesma, bem de cara mesmo, toda vez que me encontrei com cada pessoa presente nessas quintas à noite. Eu vou sentir falta delas... das quintas à noite. Porque foram para mim como que um intervalo da vida, onde eu colocava os pés na grama e corria sem medo de voar mesmo sabendo que ainda não sou um pássaro... Gratidão ao universo inteiro que é cada pessoa que esteve presente nos meus voos sem asas nas nossas quintas à noite. Gratidão enorme por ter tido a alegria de compartilhar outros tantos voos sem asas... nas nossas quintas à noite.



**Source:** Acervo Aragão (2021).

Professor *Cachinhos Dourados*' writing reveals that the sensitive education experienced through the practice of dramatized storytelling encourages teachers to experiment with different, unusual situations, to meet others and share stories with them, to stay engaged in movement, and thus break free from the stagnant calmness that paralyzes us, as *Cachinhos Dourados* stated.

The narrative of this teacher also reveals that this training allowed many teachers, including herself, to run and fly without fear, even knowing they were not birds. From this, we assert that it is essential to provide spaces for "wingless flights" in teacher training courses and our classes. It is in these flights that we allow ourselves to imagine, dream, and dare to be whoever we want to be. Additionally, as trainers and teachers, it is crucial that we remain attentive to the uniqueness of each individual, as everyone takes their flight differently, in their own time. Some students or teachers may not succeed in their first attempt, and we need to show them that we are there, steadfast, providing them with security until these unique individuals can fly, even if without wings.

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The experience with the training course “Theatrical Games and Storytelling” demonstrates the reality of working with sensitive education for teachers, revealing its implications for their professional development. The course offered artistic, creative, and sensitive experiences. After these formative experiences, teachers recognized themselves as individuals with bodies full of scenic expressiveness and were encouraged to tell a dramatized story with their whole body, using distinct vocal nuances, exploring the audience's gaze, transforming a pen into a butterfly, and believing in that transformation. Teachers became more inclined to be enchanted and laugh, to tell and listen, to dialogue and remain silent, feeling challenged to express their boldness and to stimulate that of their students, embracing their authorship, and promoting spaces for exchange and collective construction. This formative experience broadened their knowledge, offered different experiences with storytelling, reflected lived experiences, enabled exchanges, and allowed teachers to see themselves as authors and creative individuals, rediscovering the various expressivities of their bodies. This is sensitive education contributing to teacher training.

## **Reflections on Sensitive Education...**

We believe in a sensitive education, grounded in relationships of alterity, in encounters with many and different others. Experiencing sensitive education means being involved in the formative process, embracing and also questioning, sharing knowledge and uncertainties, establishing relationships (respecting their differences), and being attentive, alert, and available. It means respecting different learning and speaking times, welcoming with both body and gaze. It involves dealing with the unexpected, with the said and unsaid. It also means understanding that, as teachers, we do not have answers to everything and acknowledging our fears and insecurities.

Chaluh (2008), in developing research in and with the school, indicates a concept of formation that we share:

The other has the potential to provoke me by being in a privileged position, from an external place that allows them to see things about me that I cannot see myself. The concept of formation I develop in this work necessarily involves thinking of the other as provocation, as someone who provokes (action), provokes action. (CHALUH, 2008, p. 192, author's emphasis).

The author presents the other as provocation, as someone who provokes action, and, as a play on words, prompts us to consider that for this movement to occur, we, as teachers and educators, must

be able to see the other sometimes physically present whether they are sitting, looking at us, moving around, using their phone, or even sleeping. We question and provoke: do we always see them? Seeing the other means recognizing them as a unique individual with a place and a voice. But in the daily practice of schools, does education provide spaces to listen to the other?

There is no single answer, but from our teaching practices, it is evident that we have facilitated some practices that create spaces for dialogue by adopting a listening posture, recognizing each individual's potential and their capacity for authorship and creativity, as well as artistic and bodily experimentation. We embrace our responsibility and responsiveness in the Bakhtinian perspective, where the subject has no alibi, and being in the world means assuming one's thoughts, feelings, and actions, thereby leaving our mark. As Freire (2001) has taught us, we are subjects of praxis, of reflection and action, crucial for promoting a humanizing, integral, sensitive education that enhances curiosity—an essential aspect for any educational process to be meaningful. This awareness of being in and with the world is crucial for the transformation we so deeply aspire to.

In this case, the transformation we sought was for the course participants to broaden their perspective towards a differentiated practice that involves paying greater attention to the body, movement, gaze, laughter, and joy.

These experiences challenge teachers to rethink their educational approach and to see the school as a place where sensitivity and curiosity can thrive, where creativity and experimentation are encouraged. As Perissé (2009) emphasizes, it is crucial for educators to recognize these aspects as fundamental to fostering a dynamic and responsive learning environment:

Allowing oneself to be shaped by art does not necessarily involve being able to explain it. Above all, and after all, the aesthetic formation of the teacher (far from standardized formats) means that they see better what they are seeing, hear better what they are hearing, and savor better what they are savoring. (PERISSÉ, 2009, p. 53)

For the teacher to truly experience and savor ongoing professional development, they need to find spaces for their own creation, for exchange with peers, spaces to challenge themselves, to encourage and marvel at themselves, to intertwine, to be sensitized, to laugh, to dream... For teachers to find spaces to feel, as presented by Duarte Júnior (2009):

In the aesthetic experience, however, consciousness seeks to grasp the object by freeing itself from the constraints of conceptual language. In this experience, individuals apprehend the world in a total way, without the partial mediation of

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linguistic concepts. In aesthetic experience, we suspend our “analytical” and “rational” perception to more fully feel the object. We let our stream of feelings flow, without trying to transform them into concepts or words. We feel the object, rather than thinking about it. At the moment of this experience, there is a sort of “suspension” of everyday life, a “break” in the rules of “reality”. (DUARTE JÚNIOR, 2009, p. 58-59, author's emphasis)

Experiencing sensitive education daily means understanding education as a practice of freedom and, therefore, recognizing that everyone, in some way, is involved and implicated.

In this text, we present experiences of formative and training processes that impact us and allow us to dream and imagine processes that are vibrant and fueled by the passion of being teachers, and which encourage others to become teachers as well. These processes view art as a space of openings, offering different perspectives, possibilities for varied encounters, and provocations, identifying art as a space of intersections (PEREIRA, 2015).

Pereira (2015) further asserts that:

It is necessary to contribute to the aesthetic formation of teachers by thinking of experience not merely as practice but as a space of openings, a place of INTERSECTIONS between ideas, experiences, objects, places, and times. Promote experiences that allow teachers to view Art from different artistic languages, enabling them to see existing things in different ways, facilitating the construction of interpretive differences to give meaning to the world, finding meanings that are, in fact, the result of relationships, of INTERSECTIONS in and with the body. (PEREIRA, 2015, p. 7-8)

Dramatized storytelling is a practice of sensitive education that, within the context of the course, invited participants to take their place in the circle, share other stories, and, immersed in a formative process that provoked and inspired them through diverse proposals and materials, encourage their students to fly, even without wings.

## **Final considerations**

We perceive the school as a fertile, possible, and concrete place for teacher education, for exchanging experiences among individuals, and for producing artistic and sensitive knowledge.

We believe that sensitive education effectively contributes to teacher formation and that this perspective of sensitivity requires, beyond commitment, a change in our stance as teachers, and also the provision of spaces to create, invent, experience, and live.



We are teachers committed to the formation of other teachers, and we are responsible and responsive an assertion inspired by Bakhtin (2012). According to Bakhtin (2012, p. 80), “Only the responsible act surpasses any hypothesis, because it is inevitably, irreparably, and irrevocably—the realization of a decision.” We are responsible for our words, actions, decisions, and choices. We are responsible; we have no alibi. We have been and are responsible for promoting sensitive education, as we recognize the urgency of legitimizing this education in schools and universities.

Experiencing sensitive education in schools means creating spaces to listen and speak, laugh and cry, be enchanted and be shocked. It involves sharing other stories, respecting the different relationships built, and the time of each individual. Experiencing sensitive education is about ensuring spaces to tell and hear stories, rediscovering the expressiveness of the body, and expressing oneself without fear of being ridiculed. It is about being and thinking together, about surrendering and trusting.

We believe in creating formative spaces that legitimize the authorship of individuals and enhance both speaking and listening. By listening to others, we also listen to ourselves, as we are implicated in the formative process.

After this experience in the course, we can affirm that the contributions and potentialities of dramatized storytelling in teacher formation have significantly enhanced the transformation of many teachers. This transformation encompasses their bodies, expressions, and perspectives, and has encouraged them to dare to tell a dramatized story. This new practice of dramatized storytelling encourages teachers to engage with their students in a playful manner, fostering an artistic approach in schools that legitimizes spaces for authorship, speech, and aesthetic and artistic experiences for students. It allows teachers to rediscover themselves as owners of a body full of scenic expressiveness.

From the course, we observed that teachers underwent practical experiences that changed them to the extent that they felt capable of changing others. Often, it is necessary to embrace the risk of appearing ridiculous (authentic), to shed the shame of revealing our vulnerabilities, to acknowledge our insecurities, to share stories, and to be open to the uncertainties of encounters. It involves allowing the unsaid to be thought, letting words circulate without trying to control them constantly or sticking to a rigid plan. It means not fearing to affect and be affected, to be surprised by a word, a gesture, or a story that emerges during a conversation or around a collective snack table.

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Ultimately, we believe that embracing, sharing, and exchanging affections and stories is to put into practice a sensitive education.

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