

## 1.1. Practices of inclusion in formal and non-formal education contexts

### SP - (18809) - CO-RESEARCHING EMBODIED CRITICAL MEANINGS OF LEARNING THROUGH PARTICIPATORY PROCESSES IN A SITUATED HIGHER EDUCATION PUBLIC CONTEXT

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#### Short Abstract

The interest about students' involvement and cooperation in learning processes and educational environments increased with the pandemic as it (re)pointed that: education is a concern of civil society; learning happens within everyday experiences; is developed intertwining methods (Nóvoa & Alvim, 2020). Furthermore, it highlighted that socioeducational change is perceived primarily through embodied experiences, as in our specific time of a virus that occupied the place of our bodies, of humans and other living animals, of planet earth, of objects and the (in between) spaces, pushing us to reflect about its nomadic dimension as a place of relational learning (Teixeira, 2021).

Learning is then implied as action placed into relation within sociocultural experiences and subjects themselves, but as Rancière (2010) observes towards "something like the effect of a teaching that forces [the learner] to seek and verify that search" (p.23), where the absence of a priori sense can support teachers and students to reposition as researchers (Paz & Caetano, 2020).

Underpinning the repeated topic to enable education "as a collective act of co-creation" (UNESCO, 2021, p.13), research-based learning approach in higher education considers that "contemporary degree programmes should reflect the kinds of active, critical and analytic enquiry undertaken by researchers" (Fung, 2017, p.20).

Driven by the research question "How young people summon the body to create critical meanings of learning in a higher education public context?", we propose symbolic creativity as a relational and experimental artistic practice of meaning inquiry (Freedman, 2010; Gaztambide-Fernández, 2020; Willis, 1990) to understand: the construction of critical meanings of learning; the development of youth's position-identity as participants-researchers of their learning processes and contexts; as a potential to problematize body as a place of relational learning.

We follow a qualitative methodology in arts-based education (Charréu, 2018; Lee et al., 2019) that privileges knowledge construction upon the development of aesthetic dimensions. The ongoing practical work is developed in a higher educational public context has a cycle of workshops, from body dynamics and writing (online and in-person), in the optional curricular unit (withdrawn to ensure anonymity), from an education and training degree, with students, the head teacher and invited doctoral-researchers.

Initial findings focused on the position-identity of becoming a researcher of one's own meanings of learning, in an experimental practice of collaborative curriculum construction, revealed that: critical embodied participation accompanies an initial malaise of not-knowing (Atkinson, 2015); it is encompassed by dissent of meanings (Bishop, 2012; Kastrup, 2001); and trespassed by the production of absences.

Participation is complexified as a nomadic movement by which the subject gets involved in his/her own enunciation through action-word-reflection with others (Freire, 1973), to problematize the possibility of interrupting the organizational course, giving "rein to my imagination and free myself from the space usually destined for the acquisition of knowledge" (student-researcher).

As researcher-participant I launch the discussion investing this circular gesture of problematization, by throwing us back to the beginning of this contribution upon the interruption of the sentence: "We must not forget that public education educates [emancipated] publics" (UNESCO, 2021, p.13).

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