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Social representations of artistic practices in rural schools



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ABSTRACT. This work analyzes the movement of re-elaboration of social representations on artistic practices of rural teachers. These educators have graduated Rural Education from Faculdade de Educação at Universidade Federal de Minas Gerais, Brazil. Artistic practices constitute a way of creation, fruition, and reflection of art present in education processes. Those practices carry historicity and resistance embedded in the struggle of social movements to the right of rural education. The theoretical background is guided by the Social Representations in Movement, related to the Theory of Social Representations. The methodological approach is based on narrative interviews and observations of pedagogical practices. The data analysis was built from the reconstruction of trajectories considering the movement of the Social Representations. We have observed that the artistic practices can be seen as a pedagogical mechanism of the struggle for transforming education and by strengthening rural identities.

Keywords: artistic practices, pedagogical practices, rural education, social representations.

Representações sociais das práticas artísticas em escolas do campo

RESUMO. Este trabalho analisou as Representações Sociais das práticas artísticas e pedagógicas de professores que atuam em escolas do campo. Tais educadores são egressos do curso de Licenciatura em Educação do Campo da Faculdade de Educação da Universidade Federal de Minas Gerais, Brasil. Compreendemos as práticas artísticas como formas de criação, fruição e reflexão da arte presentes nos processos educativos. Tais práticas carregam historicidade, intencionalidade e resistência presentes nos processos de luta pela Educação do Campo. Este estudo teve como referencial a perspectiva das Representações Sociais em Movimento pertencente à teoria das Teorias das Representações Sociais. Partimos de uma abordagem metodológica com entrevistas narrativas e observação das práticas pedagógicas de dois professores do campo. A análise dos dados foi realizada a partir da reconstrução de trajetórias que consideraram o movimento das representações sociais dos sujeitos. Notamos que a presença das práticas artísticas nas práticas pedagógicas pode ser vista como mecanismos de luta e transformação bem como de manutenção da identidade campesina.

Palavras-chave: práticas artísticas, práticas pedagógicas, educação do campo, representações sociais.

Representaciones sociales de prácticas artísticas en escuelas de campo

RESUMEN. Este documento analizó las Representaciones Sociales de las prácticas artísticas y pedagógicas de los profesores que trabajan en las escuelas rurales. Estos educadores son graduados del Curso de Educación de Campo de la Facultad de Educación de la Universidad Federal de Minas Gerais, Brasil. Entendemos las prácticas artísticas como formas de creación, disfrute y reflexión del arte presente en los procesos educativos. Tales prácticas conllevan historicidad, intencionalidad y resistencia presentes en los procesos de lucha por la Educación en contexto rural. Este estudio tenía como referencia la perspectiva de las Representaciones Sociales en Movimiento pertenecientes a la teoría de La Teoría de las Representaciones Sociales. Partimos de un enfoque metodológico con entrevistas narrativas y observación de las prácticas pedagógicas de dos profesores en el campo. El análisis de datos se realizó sobre la base de la reconstrucción de trayectorias que consideraban el movimiento de las representaciones sociales de los sujetos. Observamos que la presencia de prácticas artísticas en prácticas pedagógicas puede considerarse como mecanismos de lucha y transformación, así como de mantenimiento de la identidad campesina.

Palabras clave: prácticas artísticas, prácticas pedagógicas, educación en contexto rural, representaciones sociales.

Introduction

This article brings out reflections about the social representation of artistic practices in rural schools in the search to understand them as a form of language that reads and interprets the world. We argue that artistic practices constitute a set of artistic languages constructed and fruited by the individuals, whose understanding encompasses social relations. By using this concept, a set of languages which will be named as Fine Arts, are incorporated, as well as we seek to highlight the dimension of human work historically present in the artistic field.

Due to the massive production in a society organized by the dispute of possession and use of material and symbolic goods, at least two tensions in artistic practices have emerged throughout history. It is possible to visualize such tensions according to two sets of dichotomies: neutral or engaged artistic practices and scholarly or popular artistic practices. In this research, we seek to investigate these tensions from a dialectical perspective, in order to overcome the dichotomy based on the understanding of the relations of complementarity and dialogue among those.

When we approach the tensions in school education, at least two more dichotomous sets have been observed.

They are related to the tensions between artistic practices, such as knowledge or entertainment production, and artistic practices understood as a technique or didactic practice. Such dichotomies certify in the teaching tasks the need to conduct teaching and learning processes that promote Art awareness in dialogue with its historical, social, and aesthetic contextualization, thus constructing a sharpening education and of different meanings.

By bringing out the debate of artistic practices to the context of rural schools, we incorporate the discussion present in the Rural Education Movement, which has been collectively organized for more than 20 years, in search for education access. This movement claimed the formulation of public policies for in-service teacher training, which resulted initial and continuous training programs for teachers, besides bringing schools out to the leading role in the struggle for land rights. The artistic practices held in this context are challenged to incorporate such debate and add the meanings of the struggle for land rights, as well as resistance to the preservation of cultural values, such as the struggle for the preservation of traditional folk practices. The translation of these tensions into rural educators' practice occurs from the challenge of dealing with

those dichotomies in a committed practice to changing school, rural territory, and society.

To produce this article, we anchored in Carvalho's work (2017), whose aim was to highlight and analyze the challenges experienced by rural educators in the teacher training and practice processes, focused on artistic practices. The issue which inspired this research process focused on the analysis of what happens when rural teachers start their career and develop their artistic and pedagogical practices in rural schools. These teachers majored in Rural Education at the School of Education of the Federal University of Minas Gerais, (Licenciatura em Educação do Campo da Faculdade de Educação da Universidade Federal de Minas Gerais, Brazil (LECampo/FaE/UFGM)). From this point, we start to analyze the construction process of social representations of the artistic and pedagogical practices of these individuals. Do these representations carry the contents seized at university, or are they constructed from elements present in school demands, also incorporating remarkable cultural characteristics of peasant identity?

We start with the hypothesis that the teachers' artistic practices have been determined by establishing a dialogue between the academic content provided

and the affirmation of their rural identity and yet incorporating elements of reflection, fruition, and artistic construction. This dialogue includes a movement of construction and re-elaboration of its Social Representations, characterized by different positions ahead of artistic practices, looked through the theoretical-methodological perspective of social representations in movement.

Thus, this article presents the research outcomes with two graduates of LECampo/FaE/UFGM, presented here under the pseudonyms Camila and Lucas. They had completed the major in Language, Art, and Literature (LAL), having entered the course in 2010 and finished in 2015. The choice of these subjects for research analysis concerns the attempt to continue Carvalho's research (2015), which analyzed artistic practices during the teacher training offered by LECampo/FaE/UFGM, also in search of understanding the relationship between training and teaching practice.

The narrative interview was chosen as a procedure for data collection, taking as theoretical reference the works of Jovchelovitch and Bauer (2013), who consider this research method as being qualitative, that allows the in-depth understanding of the information offered by the subjects. Such perception helped us

hold interviews around actions, time, and through spatial and motivational contexts of the subjects.

Thus, this work accounts for considering the importance of constructing reflections on rural teachers' training and performance, especially concern their artistic practices. Today in Brazil, there are more than 43 institutions offering Bachelor programs in Rural Education. Thus, this article reinforces its importance by discussing these courses' performance in dialogue with the rural schools' tensions.

Theoretical and methodological references

This research utilizes concepts of the Theory of Social Representations, Arts and Rural Education. The articulation of such concepts would allow us to have a psychosocial look at the subjects here discussed by encompassing their context and pedagogical and artistic practices.

Moscovici (1978) argues that Social Representations are socially shared forms of knowledge, elaborated from new situations experienced by the subject. The Theory of Social Representations (RRT), which analyzes the ways of thinking, feeling, and acting of individuals from a psychosocial approach, has contributed with future studying processes that unite the individual's cognitive dimension,

including their actions, motivations, and feelings. To analyze the elaboration process of Social Representations, we refer to the procedural approach of Social Representations proposed by Jodelet (2001), who provided with insights on the constitutive representation processes in a historical-dialectical analysis. Ribeiro (2016) also discussed this dimensional/procedural approach in order to overcome the dichotomous analysis of the subjects' artistic and pedagogical practices.

The Theory of Social Representations (TSR) constitutes a capable field for obtaining reflections on the transformations in the ways of thinking, feeling, and acting of social groups through a psychosocial view. Authors such Antunes-Rocha (2012) have demonstrated the importance of TSR to interpret conflicts in education, specifically in Rural Education. According to Alves-Mazzotti (1994), social representation in research dealing with education themes helps to infer the "psychosocial look" of the practices and symbolic processes that occur within educational phenomenon.

We initiate this discussion from the perspective of Social Representations in Movement (RSM) proposed by Antunes-Rocha (2012), to the perception of movement in the Social Representations of individuals in contexts that generate

change. The SRM perspective allows the comprehension of the elements that destabilize the consolidated representations and cause them to change their thinking, feelings, and acting. Antunes-Rocha (et al., 2015) argues that the representational movement occurs from the transformation in the ways of thinking, feeling, and acting of the subject. Carvalho and Ribeiro (2021) discuss about a strange/new situation so they can make it familiar. Hence, the construction movement of Social Representations deals with three major perspectives: the first is that the subject before the foreign object abandons the known able and totally lives the new; the second is characterized by the denial of the new, whereas the third perspective approaches the acceptance of the new without scorning the known.

By digging into artistic practices in dialogue with social transformations, we refer to Bosi (1986) and Pareyson (1954) to discuss the three ways of an artistic process: making, knowing, and expressing. The first way of artistic reflection defined by Bosi (1986) expresses the transformation of nature's signs and objects into elements of culture from art-making. The second represents the work's reading from its interpretation as an object of knowledge and historical construction. On the other hand, the third way is

characterized by the expression of signs and symbols based on the intentions and contexts of creation, considering the dialectic of form and strength in the limit of the artist's identity. These perspectives may enable a deep look into the dimensions of reading and complementarity of the processes of art teaching.

Within the specificity of the education scenario, Barbosa (2008) presents the triangular approach methodology that implies the understanding of artistic practices in the pedagogical scenario from the following actions: contextualization, conception, creation, and reading of the artwork. This approach was fundamental to think about the multiple dimensions that enabled perceptions around the tension of artistic practices, such as the production of knowledge or entertainment and artistic practices understood from the technique or didactic practice. When dealing with the diversity of artistic practices in rural schools, the Spiral Approach proposed by Machado (2012) serves to interpret artistic knowledge in a spiral form, by articulating several languages and methodologies in artistic poetics rooted by miscegenation. This approach helped us to analyze the complementarity of classical and popular

practices, as well as the dynamism of artistic transformations in society.

Rural Education in this research served beyond study context, once it gathered concepts to help us understand the teacher's training process. Caldart (2003) presents the construction of historical elements and public policies in Rural Education that allowed the connection with Rural Education's principles as an analytical category of the artistic practices of the subjects of the Rural. We have specifically anchored in the struggle and right school's principles to evaluate the subjects here analyzed as part of a collective unit, from which has been building a counter-hegemonic paradigm and maintains itself open for the comprehension of the relations between urban and rural territory.

With such references, we have constructed the analytical categories to observe what happens when rural teachers begin to act as rural teachers. The theoretical-methodological perspective of social representations in the movement was fundamental to analyze the constitutive elements of the construction movement of the subjects' social representations. This perspective allowed the reconstruction of the subjects' trajectories in times and spaces of schooling, teaching initiation and training at university. This concept, in fact,

helped analyze the movement of the ways of thinking, feeling, and acting of the graduates of LECampo/FaE/UFGM on artistic practices, considering their initiation in the academic environment as space/time that adds changes to their knowledge.

In possession of this, we use the ways of constructing artistic practices to understand the characteristics attributed and developed by the subjects, also perceiving, in this movement, the specificities concerning the educational scenario.

The theoretical references for Rural Education have shown themselves fundamental to grasp the specificities of protagonism and the right to education present in rural teachers' artistic and pedagogical practices.

Representations on the movement

The apprehension of the Social Representations movement began from the reconstruction of the subjects' life trajectories. This analytical step allowed us to grasp the context of schooling, participation in artistic and cultural activities, university education, and professional career, as it enables to visualize the movement of artistic practices in significant re-elaboration trends. Carvalho and Ribeiro (2021) discuss about

some indicators presents in the concept of SRM that we used to analyse the subjects' life trajetories.

We prepared some indicators that resulted in the formulation of the concept of SRM to indicate a process that shows subjects facing new situations in their lives, but does not necessarily involve changes in the way they think, feel and act. This is because, in each result, we saw that the subject, while retaining his or her existing knowledge about a certain object, kept moving in terms of knowledge, feelings and attitudes to ensure that representations would not change. With that indicator we conducted the inquiry through the comprehension of 'motion', that is, how possibilities and limits occurred when students were dealing with the new objects they faced during their learning and practical processes as rural educators. (Carvalho & Ribeiro, 2021, p. 361).

Camila is a 35-year-old educator who was born in Rubim, a small town in the state of Minas Gerais, Brazil. She is the third daughter of a couple of rural workers. She was married and is a mother of two children and, after graduating from LECampo/FaE/UFGM, was selected as an elementary school teacher in Rubim. She also used to work part-time as a secretariat assistant and as a tutor for a distance learning course before her admission as a school teacher. Along with these tasks at the time of the data collection, Camila was also taking her Master's degree in Rural Education.

Camila did not have artistic experiences when she was at school. As a child living with the family on the farm where her father used to work, access to cultural practices was limited. In order to continue her elementary school studies, she decided to move out to a big city so that she could balance work and classes. Despite the dream of attending a university, the circumstances seemed to put her studies in a distant perspective. In 2009, however, she learnt from a friend her entrance exam approval notice for LECampo/FaE/UFGM. Her course's interest immediately came about because it is a work-linked training course, which would guarantee her continuity in work and take care of her children.

The training at LECampo/FaE/UFGM allowed Camila to get in contact with artistic elements of a scenic, musical, plastic, and literary nature and obtain tools for social analysis. This contact allowed her to recognize the popular cultural manifestations of her hometown as artistic practices. Such recognition inspired her to create the arts internship project based on the cultural manifestation Boi de Janeiro, which intends to promote awareness of the artistic, cultural and historical of the town's practice.

The analysis of Camila's artistic and pedagogical practices as a teacher, indicates a teaching action based on the interdisciplinary perspective that dialogues with the dimension of diversity of artistic languages learned at University. It reveals resistance in the construction of artistic expressiveness that materializes the meaning of its struggle for the right to education, including the right to art in education as a perspective of the subject's participatory journey.

Lucas is a 26 - year - old educator who was born in Jordania, also a small town in the state of Minas Gerais. He is the third child of a family of rural workers. Until the age of ten, he lived on the farm where his father used to work, and where he had to spend a daily journey of almost 4 hours to get to school. The first artistic experience Lucas had had was with the Jordania Folklore Festival. His dancing and performing shows enable him to focus on popular culture themes, which represent an element of his identity. Another fundamental component for Lucas's trajectory was when he affiliated and worked as a mobilizer to Sindicato de Trabalhadores Rurais de Jordania, (Jordania Rural Workers Union). His initiation at the Union was key to the dissemination of LECampo/FaE/UFGM vestibular.

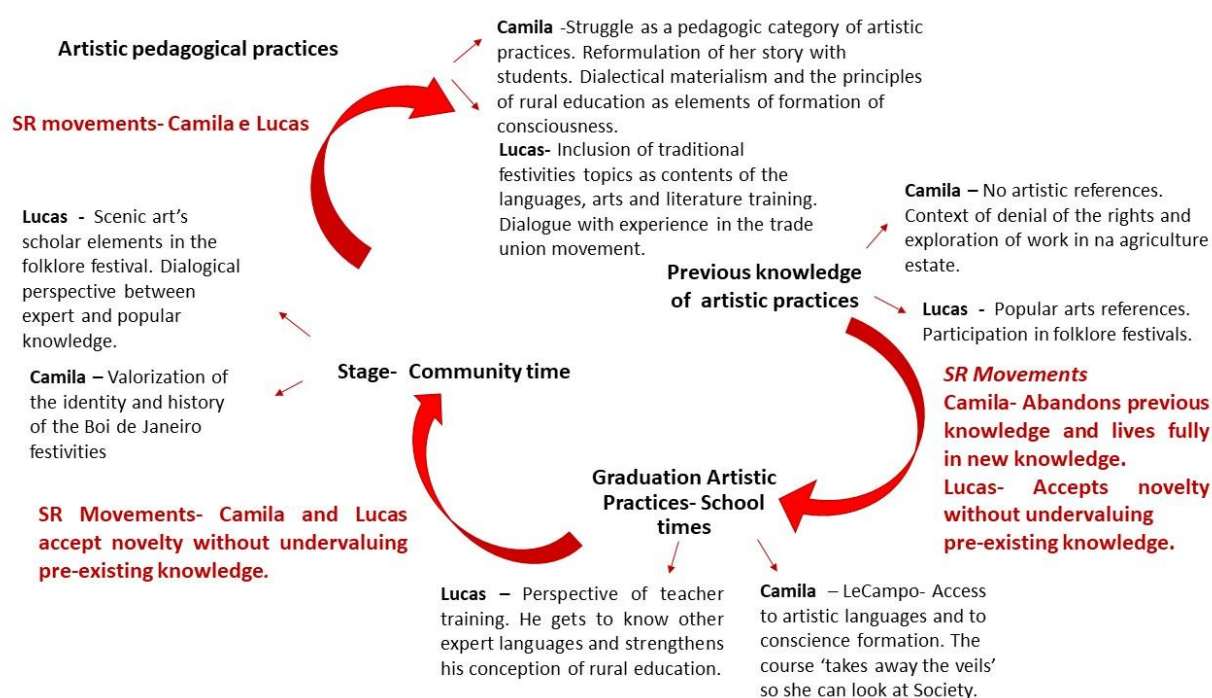
Lucas's training at the University enabled the construction of knowledge from the perspective of teaching (through the teaching perspective). Knowing the classical manifestations and the ways of teaching them in dialogue with the popular ones was necessary to think about the non-hierarchization of knowledge in the expressions of his town. During his art internship, Lucas considered to gather both academic and popular knowledge, addressing the theme of performing arts techniques for the Folklore Festival, as to reflect, together with the students, on the non-hierarchization of artistic manifestations.

After his training at LECampo/FaE/UFGM, Lucas was selected as Elementary School Teacher for the State of Minas Gerais, also teaching classes for the second cycle of Elementary and High School. His position initially directed him to teach Portuguese Language and such experience allowed him to promote activities about Literature and Art themes, as well as acquiring an interdisciplinary character. We notice in Lucas' pedagogical practices the highlights of the elements in popular culture. Such teaching practices provoke students to position themselves on the artistic manifestations present in their communities and society.

In this work, when visualizing Camila and Lucas's movements, we analyze how the moments in LECampo/FaE/UFGM and their initiation in teaching destabilized their representations. As such, we seek to apprehend what positioning process is adopted to deal with the new element, as well as education and teaching in their representative universe. We aim to comprehend the contents present in this process of thinking, feeling, and acting, from the dimension of all artistic practices and seeking to notice the social, historical, political, and contextual aspects.

The construction movement of the Social Representations in Camila and Lucas's journey can be visualized from the following spiral image, which synthesizes the elements present in their Social Representations. From what Antunes-Rocha (2012) discusses about Social representation from the movement's perspective, four positions have been built: previous knowledge, artistic practices during undergraduate years, internship, and artistic practices in pedagogical practices.

Figure 1 - Camila and Lucas's construction movements of the social representation.



Source: (Carvalho, 2018, p. 322).

The first position analysis, “saberes prévios das práticas artísticas” or “previous

knowledge of artistic practices”, illustrates their initial studies at

LECampo/FaE/UFGM and demonstrates how Camila and Lucas operationalized their cultural background of artistic practices obtained in their childhood and adolescence. Upon starting her major, Camila's previous knowledge is characterized by the absence of creative experiences in her daily life during her childhood and adolescence. Lucas' prior knowledge, on the other hand, brought representations anchored in popular references around his experience with folklore festivals.

The opportunity to information during the undergraduate years in Rural Education was responsible for the first moment of destabilization of the subjects' social representations, which can be visualized in the second position on the image, as "Práticas artísticas na Graduação – Tempos escola" or "undergraduate artistic practices." For Camila, the undergraduate experience changed her way of thinking about art and acting concerning social issues. Additionally, the course represented the opportunity to access information and modify the lack of references with artistic practices. Abandoning the known able and the chance to experience something new could allow Camila to understand art in her hometown and her role as an agent of the struggle for education. As for Lucas,

learning theories in the course was a way to organize his future teaching practices. In this sense, the movement of construction of its social representation incorporates the popular culture and the importance of identity to create rural references.

"The art internship practice" or "Estágio Tempo Comunidade", which is indicated by the third positioning, was their first contact with teaching and represented the possibility of organizing their pedagogical approaches learned at LECampo. Camila's internship project prioritized themes related to "Boi de Janeiro" of popular content. This movement of cherishing rural identity, as an artistic manifestation, carried out during the years at LECampo/FaE/UFGM, shows that the internship allowed Lucas reaffirming a social representation of the artistic practices learned in Rural Education. Lucas' internship project took into account the perspective of the learned knowledge of the performing arts in dialogue with the "Popular Folklore Festival." It is possible to notice that his trajectory of construction of social representations on artistic practices reveals the presence of the third perspective, as pointed out by Antunes-Rocha (et al., 2015), according to which he accepted the new, without neglecting the knowledge previously built in his lifetime.

Camila and Lucas' fourth position on the picture characterizes the initiation of the teaching tasks and in-depth contact with artistic practices in pedagogical practice named "Práticas artísticas na prática pedagógica." From this point, Antunes-Rocha (et al. 2015) teaches about the movement that the subjects perform in the face of a new situation. Camila and Lucas were the first graduated teachers by LECampo/FaE/UFGM who majored in Language, Art, and Literature and have been selected as state teachers in their hometown. This experience requires them, at all times, to reaffirm their capacity to act and still seek to insert discussions about Rural Education.

To apprehend the movement carried out by Camila after her professional start in teaching, changings in the dialogue with her previous knowledge have been considered, the critical element of her construction of Social Representations. The resistance movement present in her Social Representations is, for Camila, crucial for understanding Art and the transformations this field can bring to students' education. It is such resistance that allows her to see in art the perspective of struggle expression.

Eu venho me formando cada dia, buscando me inteirar e resistindo. Eu hoje vejo a arte como forma de expressão de resistir à escola. Porque

nada na escola é feito para valorizar e ter a arte como direito, a literatura como direito e a forma de expressão. Então hoje trabalhar é uma forma de resistir. Minha relação da arte como forma de expressão foi a forma que eu passei a ver a arte. O que é produzir a arte e ter a arte para a pessoa se expressar. Arte é se livrar dessas amarras que ficam. É isso que eu venho tentando fazer. (Camila)ⁱ

This excerpt of Camila's interview shows that she is in the constant process of development and resistance. The teacher explains that the artistic practices are a way to express this resistance in school territory because working them in class is a way to resist and fight against the inequalities. Her relationship with art reveals a unique form to express themselves.

When analyzing the movement of Social Representations on Artistic Practices in Lucas' pedagogical practices, we realize that it is marked by the constant attempt to articulate between scholarly and popular elements. The dialogue between the erudite and popular manifestations is his identity mark in the artistic practice in the classroom. By concerning the transformation of traditional languages, Lucas encourages students to seek identification with cultural references and express themselves in various artistic languages.

É um desafio muito grande. Não quero destruir ou demonizar os conceitos e os tipos de arte

consagrados e canônicos, mas alargar e passear entre as artes. Eu posso muito bem admirar uma obra, um quadro, mas eu posso também admirar um cordel de Patativa do Assaré, uma xilogravura ou eu posso ir lá na roça e ver o cara fazendo um balaio diferente e colocando isso de forma artística. Existe uma vantagem de se alargar o conceito de arte porque a vida se torna mais prazerosa. Mas é um desafio muito grande despertar isso nos alunos também despertar. E também pela dimensão mais política, não apenas pelo conceito de arte do prazer, mas uma arte que ela é política, ela não é neutra, ela é feita do povo para o povo. Não é algo feito por poucos e admirado por muitos. Talvez seja uma coisa que é feita por muitos e compartilhado por outros tantos. Essa troca de saberes essa troca artística é muito importante. (Lucas).

This excerpt of Lucas's interview reveals that the pedagogical and artistic practices are challenging because of his wish to increase the perception of art and its political dimension. From this point, there is an advantage of broadening the concept of art because that is exactly how art has been revealed to Lucas: art makes life becomes more pleasurable but raising such awareness as a teacher is always a big challenge. Lucas concludes that art is political, and it needs to be the basis of his practice.

One fact that draws our attention is that Camila and Lucas present a few particularities in elaborating their Social Representations. We have noticed that these elements are related to collective

dynamics of the historical, political, and social context of these rural subjects. Such elements provide these particularities with the feeling of sharing, which can be understood from Jodelet's (2001) discussion of Social Representations' social dynamics.

We could see that Camila and Lucas needed to accept the new condition of teachers at school, by adapting content from the area of Language, Art and Literature, methods, and theoretical elaborations seized during their undergraduate years. The task of inserting Rural Education into the school environment is the main challenge of this familiarity. Both educators are seen as pioneers by constructing practices and bringing out, to the teaching and pedagogical staff, reflections on the rural school's role and the possibility of transforming the rural subjects' reality.

We noticed that these subjects' pioneering causes them to build a type of rural school from the actions developed in their classrooms. Hence, we have found that Camila clings to the training at LeCampo, in dialogue with her life experiences and overcoming oppression, besides her master's degree and means of discussion, such as the intersectoral group. On the other hand, Lucas clings to the content of training at LECampo, in

dialogue with his experience in the trade union movement. In both teachers, the initiation of training, a common interest, with challenging elements of its concrete teaching tasks have been revealed. Moscovici (2010), when arguing about the ways of life and the meanings constructed in representations, helps us understand the sharing and operationalization of knowledge and belief as common interests.

Objectification and anchoring in the process of construction of social representations

From Moscovici's approach (2010), we've been able to perceive that Camila and Lucas share in common the knowledge and technique seized at LeCampo. Thus, they need to change this representation into the artistic and pedagogical practices developed by them as teachers. They are also connected with the historical and social elements and concrete challenges faced in their teaching activities. This dialogue is conducted by a movement of construction and re-elaboration of its Social Representations, characterized by different positions before artistic practices, which can be analyzed from the concepts of objectification and anchorage of the Theory of Social Representations.

We seek to apprehend objectification, such as the subject's attempt to capture the unfamiliar object, by

creating an image, which intellectually and materially concretizes its meaning. For Moscovici (2012), objectification allows the passage of concepts and ideas to images and schemes close to reality.

The search for image construction is also pointed out by Jodelet (2001, p. 38) to identify the elements of communication, the pressures of belonging of the subjects, and the organization of the representation's contents. These elements appear in constructing Camila's Social Representations and are exemplified from the objectification that learning at LeCampo allowed her to unveil a critical look at the world, reaffirmed in her practice as a teacher. The excerpts below show the symbolization of the image of "unveiling," present in the training course and Camila's teaching actions.

Agora eu **vejo**. (Camila)

Eu consegui **enxergar, eu consigo ver** ali fatiado em cada cadeirinha, em cada aluno, eu consigo ver uma representatividade dessa sociedade capitalista. (Camila)

Quando eu **fui descortinando meu olhar que eu passei a ver** o mundo de um outro ângulo. Fui fazer outras leituras de mundo. (Camila)

Ao falar sobre o pensar, sentir, agir a arte a partir da formação, eu acrescento: pensar, sentir, agir a arte a partir na formação me permitiu ir além porque eu **passei a ver a arte**. Porque **eu não tenho como pensar, sentir e agir a arte se eu não conseguia ver**. (Camila)

Enxergar a arte que está presente. Isso a licenciatura em educação do campo ajudou muito certamente. (Camila)

É por isso que eu falo, que **eu vivia, mas, não sabia explicar**, hoje eu consigo explicar tudo isso que eu vivia. Aí eu fui fiz todo esse percurso, aí eu fiz ensino fundamental, ensino médio, mas, **eu não enxergava**. (Camila)

Se você olhar pelo viés de classe, nós estamos todos no mesmo pacote, todos explorados e sem consciência ... Então eu consegui **ver e minhas falas são muito claras nesse sentido. Porque não aprendi somente, eu enxerguei**, eu já era e não sabia, eu não entendia muita coisa... (Camila)

Você não fez o percurso perfeito, ou você não aprendeu da vivência, porque você aprende o do livro, mas o que te motiva não é o que o outro te fala, é de você, é algum lugar em você que te toca e que me faz querer estar na educação do campo e eu não quero estar em lugar nenhum...é porque **eu me vejo na educação no campo**...educação no campo explica tudo isso que eu vivi. Explica porque os meus pais vivem ali daquele jeito, explica toda a minha vida. Pode me falar o que quiser, eu posso ganhar o dinheiro que for, eu posso ir para onde for que eu vou continuar ficando aqui, porque eu me vejo assim, mas eu me descobri assim. (Camila)

In these excerpts of Camila's interview, we can understand objectification is a tangible experience of seeing reality. By seeing it, she was able to recognize the inequalities in rural education and adapt her role as a teacher, is committed to changing the society and her

actions as an activist. That objectification appears from the symbolic image that allowed her to see her condition as a rural subject. Such objectification also appears as an image of an “unveiling” that relates to critical formation, reality perspective, and comprehension of society's forms of organization.

In his process of objectification, Lucas builds the image of pedagogical practice from the teacher's experience to escape the constant pitfalls present in the learning processes.

É sempre **incompleto** né, é sempre uma dúvida que o professor tem, se ele está realmente desenvolvendo um bom trabalho. É um risco... mas como eu me constituo enquanto professor.... Talvez o maior diferencial que eu vejo para mim enquanto professor é **pensar e repensar e pensar novamente e reconstruir e construir de novo a minha prática pedagógica quase diariamente** e tentar identificar o **que move** a sala de aula. (Lucas)

Eu **vou me constituindo** enquanto professor educador principalmente com isso, com esse **repensar** da prática a todo momento e tentando melhorar...é um **desafio muito grande que não cair nas armadilhas** que são os instrumentos de repressão (Lucas).

Eu trouxe alguns elementos que eles trazem na minha opinião uma arte mais experimental, **algo mais inovador que atraia e consiga atrair os alunos** a refletirem sobre essa prática da arte (Lucas)

Preocupado com, se estou gerando de fato um resultado nas turmas, né. É o

meu primeiro ano de fato como professor e eu fico assim, ih gente será que esse negócio está dando certo, será que eu estou dando um resultado bom ... **vou tentando também inovar**, né... (Lucas)

We have also noticed that the characteristic of reinvention persists, which constantly drives it to learn and change posture through overcoming challenges. In this process, Lucas shapes classes, aiming at his pedagogical practices by artistic and interdisciplinary actions that, built from the constant questioning about the types of learning, the courses, the contents to be developed, and his wish to make teaching references transform learning processes into innovative experiences.

In the study of Social Representations, we can also construct analyses, considering the anchoring process as a determinant factor for understanding the symbolic object in social relations. For Moscovici (2010), "by the process of anchoring, society makes the social object an instrument from which it can dispose, and this object is placed on a scale of preference in existing social relations" (Moscovici, 2010, p. 156). In this aspect, the assumption is that anchoring demarcation places the insertion of science in a table of reference subjects.

In the analysis of Camila and Lucas's representational process, the anchoring of artistic and pedagogical practices in the

network of meanings takes place from the "Struggle." The excerpts below from Camila's speeches, this element can be verified where the struggles translate meanings, being the driving force of her actions as a teacher. For her, the purposes of the struggles acquired throughout her education process as a rural educator are inseparable from her teaching practice.

Não importa qual é a bandeira que ele vai levantar, mas **a luta é qualquer luta, porque nós estamos no mesmo pacote**. (Camila)

Desde a época aí da invasão aqui no Brasil, lembra que eu disse para vocês, conversamos um dia que os portugueses invadiram o Brasil. Ao contrário do que você acha, não foi presente. (Camila)

As histórias da grande concentração de terras do Brasil, você sabe o que é o termo "Grilagem"? Documentação de terra forjado. Há muitos anos atrás, não é da nossa época, é coisa de História, gerou isso aqui, ó. E vocês sabem o que o índice de analfabetismo, o IDEB, a pobreza, o IDH é tão baixo por causa desse tipo de coisa aqui. (Camila)

Nós temos muito latifúndio aqui e nós temos essa **mesma terra do latifúndio, a disposição desse agronegócio**, o serviço dele... (Camila)

Quando se fala de queda da qualidade ambiental, você está falando de queda do ambiente e do homem, também, **porque nós estamos dentro do ambiente**, então assim, só aqui começaram a se preocupar um pouco com essa produção desenfreada, atendendo ao consumismo e o capitalismo. (Camila)

We noticed that Camila's anchorage finds ideological content from the political positioning of Rural Education, the result of its association with the forms of knowledge and practices built during the Degree in Rural Education.

Lucas' anchoring process, on the other hand, translates the struggle through the strengthening of the peasant identity of the subjects, reflections on union activism in their teaching activities, by overcoming stereotypes of the rural ma, insertion of Rural Education and agrarian reform in the classroom and awareness of the political role of students.

Muitas vezes a gente pensa: mas **se a gente não fizer** o estado também não faz, aí que está o grande gargalo hoje, e aí só porque a gente vai ficar brigando por direito o tempo inteiro que o estado deve fazer, enquanto isso vai ter gente morrendo na roça, vai ter gente passando fome, vai ter gente deixando de acessar direitos... (Lucas)

Se você não parar para pensar nisso...isso acontece de forma automática ... gente já tem o **costume de fazer o senso crítico**, mas muitas vezes tem muita gente que não tem isso ... e acaba mudando de opinião, e tal, e aí você percebe isso na vida das pessoas muitas vezes, né...muitos jovens também. (Lucas)

Há outros percursos que não só esse da **militância**...ainda estava no sindicato, ainda tinha muito trabalho a cumprir ... e aí isso influenciou muito, por exemplo eu pegar um cargo a noite aqui no ginásio...e eu não sabia qual era o público. Hoje isso me deixa mais feliz porque

aumentou o número, por exemplo, de alunos vindo do Estrela, isso me deixa mais alegre...não são muitos mas tem...principalmente do Estrela...só tem uma que vem de outro lugar da zona rural, que é do EJA... (Lucas)

Se a gente não ocupar esse espaço que é nosso por direito e que muita gente lutou para isso acontecer, foi para Brasília fez marcha, fez protesto, fez tudo, se a gente não ocupar esses espaços que já são nossos por direito outras pessoas vão querer forjar um jeito de entrar lá e ocupar esse espaço que por direito não deles, então temos que ocupar esses espaços. (Lucas)

Mas a mística realmente ela é uma integração e **concretização de uma luta**. Quando a gente usa a palavra de ordem é para lembrar uma luta “Educação do campo – direito nosso dever do estado” é para realmente lembrar que é dever do estado promover a política pública de educação do campo e é dever nosso cobrar isso do estado o tempo inteiro (Lucas)

From here, Lucas anchors in the political meaning of his previous experiences, inserted in the frame of reference of the struggle, since this reference provides him with subsidies to insert the artistic and pedagogical practices, which constituted a foreign object to his representative universe.

The analysis of the processes of objectification and anchorage on Camila and Lucas's journeys allows us to perceive how the image and the meaning attributed to the representative object constitute the essence of the content and shape social

representations. The image of "unveiling" to see the critical perspective of rural Education constructed by Camila and the idea of "unfinished" of Lucas' teaching practice connects with the meaning of the struggle built in the anchorage of these individuals. This complementarity, pointed out by Moscovici (2012), allows us to apprehend how the knowledge of artistic and pedagogical practices is part of the subjects' social and practical context.

Conclusive(Final) considerations

This article has traced the challenges these rural teachers face under the tensions present in schools. The process of verifying Social Representations on artistic practices reveals the presence of identity elements and the struggle for transformation of the rural territory with the contents seized during training at LECampo/FaE/UFGM.

The reconstruction of the trajectories of schooling, training, internship, and Camila and Lucas' teaching practice) allowed us to approach the elements that instigated the subjects to change their positions in re-elaborating their Social Representation on artistic practices.

Moreover, by analyzing the synthesis of the construction movements of the Social Representations journey, the positions performed in each movement

contain a sum of sociocultural issues that have touched on the Social Representations of educators about their artistic and pedagogical practices. In addition, we understand they come together with the historical, social elements, and real challenges faced in their teaching actions regarding artistic practices.

From the Social Representations in Movement, we could perceive that the knowledge and technique are commonly-shared by Camila and Lucas, which were seized at LECampo/FaE/UFGM, operationalizing this representation in their artistic and pedagogical practices as teachers.

Additionally, we have noticed that the process of constructing Camila and Lucas's Social Representations on artistic practices as teachers, is-highlighted by the third perspective of social representations in movement, in which, according to Antunes-Rocha (et al., 2015), is characterized by the change in the face of a new situation, where individuals accept the unknown, without neglecting what is known. One fact that draws our attention is that, although both were allocated into this movement, each one's journey is defined by some specificities. However, these elements are related to collective dynamics of the subjects' historical, political, and social context.

The analysis of Camila and Lucas's social representations helps us understand the their necessity of accepting the new condition of teachers in school, by adapting their tasks to the content of Language, Art, and Literature, the methods and theoretical elaborations seized during college. The task of inserting Rural Education into the school environment is the main challenge of this familiarity. Both educators are pioneers by constructing practices and bringing out o the academy pedagogical reflections on the role of the rural school and its possibility of transforming the reality of these individuals.

Regarding the analysis of the objectification and anchorage, there has been some complementary process accounted. The image of objectification raised the meaning of "unveiling" for Camila and the meaning of "unfinished" for Lucas. Still, the anchoring process of both allowed the construction of a sense of "struggle" for artistic and pedagogical practices, which aligns with the conceptual matrix of the struggle to Rural Education. We highlight the importance of performing the analysis of Social Representations to perceive how the social object of artistic and pedagogical practices have been inserted into the framework of meanings

and social relations of the Rural Education graduates.

It is also possible to perceive the use of Art as a practice, seen from the construction of pedagogical practices that refer to the territories' history. We have concluded that, in this movement, the subjects promote strategies that articulate elements of the literary conventions of narratives, elements of local culture, plus the memory and history of the territory. This process means the rescue of knowledge that refers to strengthening identity from students' personal and family trajectories.

Reflecting on these movements of practices of rural teachers, based on the epistemological and theoretical framework from psychology and Social Representations, they have enabled us to grasp the relationship between the ways of thinking, feeling, and acting of Lucas and Camila. We therefore synthesized Moscovici (1978, 2010, 2012) so that social representations may be understood as a way of practical knowledge constructed by the subjects. This manner of expressing expertise in pedagogical and artistic practices allowed us to see information as a fundamental element for conducting the subjects' changes.

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ⁱ I decided to keep the excerpts of the interviews in Portuguese so that the expressions of the subjects could be observed within the narrated context, understanding that the exercise of language translation would not account for some elaborate cultural references. Throughout the article, however, we have tried to go into details and make the references with the detailed discussion.

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