Pedagogies of Transformation
Searching for tools that lead to freedom, empowerment, and wholeness based on empirical experiences and extraordinary stories

In order to obtain the degree Master of Arts
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A você, seja quem for, em busca da transformação, acreditando no nosso potencial de ‘amar e mudar as coisas’.

To you, whoever you are, in the search for transformation, believing in our potential ‘to love and change things’.
Si pudiera escribirte un poema,
en el cual te agradezca,
te reconozca,
te mire y te toque,
lo haría en forma
de una caricia
en tu cuerpo
en tu mente
en tu corazón
y en tu alma.
Te miraría y pensaría,
que la vida es más bonita acompañada,
y sabría que el fuego que quema,
dentro de mí,
es fruto de nuestras siembras,
de nuestras trocas, locuras e intensidades.
Sentiría el empujón
del aire y el viento,
sentiría el enraizamiento
de la tierra y las montañas,
al mismo tiempo que dejaría que
las profundezas del agua,
me naveguen entre sus corrientes.
Si pudiera escribirte un poema,
que te demuestre mi amor,
te daría mis palabras más sinceras,
que talvez se resumen en un
gratidão.

A la vida. A la Pachamamá.
Al universo. E a todas as pessoas que fizeram parte deste (lindo) processo.
If I could write you a poem,
in which I thank you,
recognize you
I look at you and touche you
I would do it
In the form of a caress
in your body
in your mind
in your heart
and in your soul.
I would look at you and think,
that life is more beautiful accompanied,
and I would know that the fire that burns,
inside of me,
It is the fruit of our sowings,
of our exchanges, craziness and intensities.
I would feel the push
of the air and wind,
I would feel the rooting
of the earth and the mountains,
at the same time, I would let
the depths of water,
navigate me among its currents.
If I could write you a poem,
that would express you my love,
I would give you my most sincere words,
that may be summarized in a
gratidão.

To life. To the Pachamamá.
To the universe. And all the people who took part in this (beautiful) process.
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[1] Introduction

1.1 Personal Perspective

I do not believe in coincidences. I believe that what people call ‘coincidences’ is actually a message, wisdom or knowledge that is inside or outside us, but that is being revealed. That what we live, what we feel, the people we meet, the places we visit, the stories we hear, as so many others, are all part of the mystery of life and the universe. And as any message, you might consider it, or not. This is for sure my spiritual and philosophical beliefs but it is also quite empirical; if there is something that life taught me until now is that we, humans beings living on this earth, are in many ways connected; choosing which meaning we give to those encounters, depending on our life experiences. This is why I do not believe that it is a simple coincidence that you, dear reader, are reading those words of mine in this moment of our lives. Something connects us and that is the reason why I would like to tell you my life story, which involves the purpose of this research.

My story, my identities

I grew up in Córdoba, Argentina as a middle child between two sisters, in a (not so) traditional middle-class family of immigrants to a Jewish father and a Catholic mother, in 1993. I grew up in different places and contexts since my parents moved from some cities, countries, and continents looking for financial stability, new opportunities, and happiness. I have lived and traveled mostly in the Latin American continent, feeling very identified with its diverse views, sounds, and smells.

Since I remember myself, I feel a lot of anger and frustration with the societies and structures I grew up in. I have seen so many injustices and corruption promoted by different institutions and people. I have felt that as a woman, my body could easily be mistaken for a sexual object that should be looking for its perfection and place according to what society dictates. I have seen inequality and contradicting realities around me where poverty, violence,
and misery has become the naturalized landscape. I have realized that as a bisexual, two controversial realities await me, depending on the gender of my partner. I have also seen myself empowered and motivated by so many Latin American figures and social movements\(^1\) that represent revolutions, mobilization, and resistance to those realities, expectations, and norms.

At a certain moment of my adult life, I started also to notice that my story, my identities, and perspectives were influenced by very well defined dichotomies and dualisms. As if my whole life was a constant division between things; left and right; man and woman; oppressed and oppressor; them and us; rich and poor; justice and injustice; as so many others. The famous ‘labels’ that people and societies create in order to define and build a reality. Those separations were very well established in my head and heart and could feel them oppressing me in my daily life. Even more, I could feel myself oppressing others by the way I think, talk, and relate with so many divisions and preconceived ideas about those labels. Once I understood that they exist, I wanted to let go of them, to free myself from them and live without any type of social division that is oppressing and labeling.

It might sound easy, but it is for sure not always easy for me to let go of my identities that most of the time is a form of resistance and revindication against those oppressing social norms. I started realizing that I hold on to those ‘labels’ because it creates an emancipation and empowerment spirit in me when recognizing myself as a ‘Latin American’, ‘woman’, ‘bisexual’ and ‘feminist’, without any shame or controversy. By choosing and defining my own existence and identifications, I can also feel part and belonging to a social movement, to Latin American culture, to an LGBTQ+ community, and to many diverse feminist collectives. At the same time, I understand that identities are not something fixed or solid but a constant and

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\(^1\) The term of social movements in this text is understood as the organization of civil society, formed by individuals that gather to make collective actions to achieve a certain aim, mostly related to a social aspect that wants to be transformed in society.
multiple constructions that are built upon the experiences that I went and will go throughout life, in the different contexts that I am part of. Those multiple and fluid identities represent my story, experiences and challenges, as well as they gain different meanings and complexities within the transformations that happen (and will continue happening) during my lifetime. Now, is dividing for emancipatory purposes still a separation? Am I falling, once again, into the separations and dichotomies discourses that I actually want to be free myself from?

Those struggles, reflections, and thoughts are essential to understand the motivation behinds this research and their implications for me as an author. I am not ready or willing, at least for now, to let go of my identities, as they tell my story, struggles, and complexities. However, I am willing to deeply understand how those identities were built and what structures, experiences, influences and stories they carry. At the same time, to look for alternative ways to relate to them and feel empowered by them, without falling into violent divisions and separations. It is for sure my personal search about human existence and it might also be of interest to many others as it is very much related to a social reality lived in Latin America, as well in other parts of the world. I have my own thoughts, theories, and assumptions, however, I am looking for new perspectives and ideas, being open to whereever this research will lead me.

**Memories of Frustration**

I remember a very specific moment of my life when I understood the implications of certain structures that create a corrupted system in my home country, Argentina. Back when I was living in Buenos Aires with my family during high school, I have this special memory of my aunt Choly. She was my sister’s grandfather and a very graceful woman that had no children but family members taking care of her. My mom was one of them and she would visit her frequently in her small apartment in La Recoleta, one of the most picturesque neighborhoods in the city. One day, we received the news that her body was found without breath and
movement. My mother, with much pain and sadness, took care of the process of goodbye. I remember this bureaucratic process almost perfectly not because of the sadness of my aunt's death but because of what my mother experienced when going back to Choly's house.

When visiting the apartment, my mother encountered the federal police who, by law, should prevent the interference of any external people into the scene of death. I remember the tears in my mother's eyes telling how, these policemen, dressed in blue uniforms with the Argentine flag on their chests, had looted the apartment and stolen the belongings. The organized team took everything; from the little money that there was, to the jewels of the deceased. My mother's frustration is still vivid in my mind, explaining to me how she tried to do something about it, but she felt defenseless as a woman surrounded by so many armed men with the authority on their side. They were all involved, from the newcomer to the top boss, she explained.

This was the first of many experiences that made me see with pain the strength and depth of certain social structures that create the corruption of humans. I would even dare to say that that was the moment where I have decided not to fight the system and its structures, but to transform it since it is people who maintain, strengthen and reproduce it. I had the tendency to believe that those structures are made by a sophisticated technology or a solid metal, that can’t be broken or challenged. However, I am now sure that those structures are maintained by people, who with certain mind-set and worldview, make the laws and roles that benefit them or that they judge as the right one.

Memories of Inspiration

If I am honest to myself, there are also many memories of inspiration coming across my mind while thinking of my personal identities. My parents, Laura and Osvaldo, represent for me resilience, fighting and overcoming challenges as since very young, they started working to be able to sustain themselves and to be sure that they can make autonomous decisions.
They come from very different families and realities and still taught me common values of love and respect, as both of their lives were shaped by the Argentinian history. In their youth, they went through the military dictatorship, where they understood very fast the meaning of governmental oppression and authority in their own skin. Having young friends and family members that ‘disappeared’ as a synonymous of tortured and many times also thrown into De La Plata River for being in a youth movement, student union, political party or just for having an opinion. They carry in their words, actions and values the importance of social mobilization, politics and working together.

Their generation saw and fought for the transition to democracy again. I was raised understanding the diversity of religions and beliefs but also the importance of defending our rights as citizens, respecting the opposition and the different, being actively involved in the type of society that we want to live in. It is not by coincidence that words like activisms, politics, mobilizations, and resistance touches me in such an irrational manner and carry so many meanings in the history of my country and in my personal life. My parents inspired me to keep my heart full of hope and love, believing in the power of change and transformation led by people.

Another memory of inspiration is definitely my experience with youth movements and non-formal education. In 2001, the economic situation in Argentina was suffering maybe the biggest crises until then. With De La Rua in power and the corralito\(^2\) going on, a considerable part of the Jewish community in the country did Aliyah (the Jewish migration to Israel). My family also moved to Israel followed by a job opportunity that came to my mother, without speaking the language or having been in the country before. I can think of many moments that marked my childhood in the Middle East, as I lived there from second to eighth grade.

\(^2\) In Argentina, it was called ‘corralito’ to the restriction of money in cash and bank accounts during the government of Fernando de la Rua in 2001.
One of them is the traditional youth movement[^3], which is very common in Jewish communities all over the world. Early on I started going and participating in this organization that uses non-formal education[^4] and leadership to create weekly activities and camps with certain values, depending on the movement’s ideology. They are made by young people to young people without any financial costs and being a safe space of encounter, joy, and learning while the parents are working, becoming also a community frame.

After six years living in Israel, I and my family moved back to Argentina to the city of Buenos Aires where I looked for another youth movement where I could continue my path in this type of organization. I used to be very active in a specific movement called Noam[^5], in Argentina and later in Brazil, where I lived since 2012 and where I did my bachelor's degree in International Relations. Noam was part of my weekly life until I was twenty-two years old, finishing my participation as the general coordinator of the movement in São Paulo, Brazil. It was the place where I could express who I am, to reflect on my values and to be supported in my creativity and feelings. There I discovered the power of non-formal education to create spaces of self-questionings and exploration.

I felt touched and moved by how it is possible to create horizontal frames where mutual learning, transformations, and flowering is expected. I felt those impacts in how it shaped the person that I am now, besides opening my eyes to many other beautiful and powerful similar organizations, which are part of the large social movements in São Paulo, where I had the

[^3]: "A youth movement is a non-formal education organization that has defined leaders and its members where you come to it by choice. (...) Youth movements are powerful organizations that educate for social and political involvement. They provide a broad platform for young people to experience a variety of activities that connect them to the movement ideology, the community in which they work, and with their groupmates." (Ministry of Education – State of Israel, 2019) (Translated by the author).

[^4]: Non-formal education in that sense, is referring to those activities that are carried out outside the school environment (formal education), likewise seeking to develop intellectual, moral, ethical or ideological competences of the individuals.

[^5]: The ideology of Noam is based on Non-Formal Education, Zionism, Massorti Judaism (a liberal line of Judaism that is egalitarian, pluralist and inclusive) and Tikun Olam (Jewish value that brings the responsibility to take care of the earth) (Noam 2019).
pleasure to work, like Children’s International Summer Villages (CISV), Techo, Play The Call (PTC) and LiveLab. In all of them, I fell in love with how using pedagogical frames can be a social tool to transform and reflect on a certain situation, conflict, and even a reality. Moreover, I found in those educational and pedagogical contexts, the social movements of activism and mobilization that I feel identify and choose to be part of. Connecting education, social action, and transformations in order to create a society that I believe in.

**Why I am here**

In 2017 I started my Master's degree at the University of Innsbruck, Austria in Peace Studies. It has been an intense and powerful frame of learning, questioning, and mostly getting to know very unique people from diverse backgrounds, cultures, and perspectives that enriched my world view. Going through a shared path of learning how to love and live with each other, despite our differences and challenges. These studies also gave me the privileged opportunity to learn, reflect, connect and see my story, the story of my parents, of my ancestors and of my continent as a big puzzle or as a big drawing that is in constant creation but has its own meaning, expression, and form. This research is an attempt to put those pieces, insights, learnings, and thoughts together with the goal of finding alternative ways to relate, transform and live within a system of structures and divisions.

It is for sure my own and personal research, that is marked by my memories of frustration and inspiration shared before, at the same time I believe it involves and might be of interest to many other people that I have met during the journey that brought me here.

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6 A global organization with the belief that peace is possible through building friendship and mutual understanding, starting with camps for children from all over the world (CISV 2019).
7 A Latin American Non-Governmental Organization which brings together community leaders from different favelas (slums) with volunteers that want to work for a more just society, with less poverty (Techo 2019).
8 A social game for kids/youth with the goal of building their dreamed reality being free, fun and fast (Play The Call 2019).
9 Livelab is a non-profit organization, a living social innovation laboratory that develops and applies collaborative game technologies and strategies for positive transformation (LiveLab 2019).
Especially when it comes to contributing to the social movements and organizations that I am part of and which will be the focus of this research.

1.2 Research Problem

When putting together the pieces of my memory and my familiar-cultural-political-social heritage, I see a system built upon narratives that reinforce structures of power, violence, hate and a lot of segregation. At the same time, I see how those narratives are reproduced and taken as undisputable many times even by myself and by the social movements that I feel part of. This section will try to define and understand the core terms and elements that constitute those narratives, using different angles and authors, in the context of the Brazilian social movements. Focusing on the interaction and relations between violence, power structures, social movements, education, and social actions.

Violence and the System

To define the term of violence I will use the definition of Jenny Pearce, an English professor whom I had the privilege to have lectures with, in which she argues that “the acts and actions of somatic harm that constitute violence are meaning-laden and -generating” (Pearce 2017, 2). In other words, violence in that perspective can be understood as actions that harm and are felt in the body in different layers (somatic); physically, psychologically or even spiritually. The harm is done in a meaningful and meaning generating way, creating a reality. I would even add that the violence gains a different meaning, depending on the person’s experiences, ‘position’ and reality in the system. When I refer to the ‘system’, I feel very much represented by how Eduardo Galeano’s definitions. Galeano is a well-known Uruguayan writer, and in his book, *El Libro de Los Abrazos* (The book of Embraces), he expresses:

“A system of disconnection: The ox alone licks himself better. The neighbor is not your brother or your lover. The neighbor is a competitor, an enemy, an obstacle to be overcome or a thing to use. The system, which does not feed, does not give love
either: it condemns many to the hunger of bread and many more to the hunger of hugs. ¹⁰(Galeano 2005, 81)

What Galeano is exposing is what I see in my daily life; a system that divides and condemns people to different realities of scarcity where individualism and competition seem to be accepted as the norm. I would argue that many authors have named this before as the Capitalist system, the Patriarchal Mind or the Neoliberal belief system. However, I want to concentrate on the inter-relational and political aspect of the system, as I believe that one of the most dangerous consequences of it, is the adoption and naturalization of those narratives in our daily life, mindset, and even emancipatory initiatives. Creating the famous polarization and affecting all spheres of the social and political life, as they mold the ways in which we relate to each other, the ways we build and live our identities and how the different acts of violence(s) gain meaning in our social experiences. Leading many times to a selective love or respect towards only the people who think and are similar to us, felling empathy only for our own kind. Being very problematic when it comes to the figure of the ‘other’, or the ‘neighbor’, as Galeano mentions.

**Narratives of Segregation within power structures**

I have named those narratives as narratives of segregation referring to an invented conviction that creates an illusion of human hierarchies where the differences are put into a scale and our similarities are forgotten, in order to sustain a certain superiority between people. Creating imagines of ‘enemies’ represented by the ‘other’, which is different and distant and is almost impossible to feel love for. Conditioning people to different realities depending on their context, gender, race, ethnicity, religion, sexual orientation, class, as some examples, where power plays an important role. This terminology, ‘narratives of segregation’, is only a definition but that helps me to see those divisions as a mere construction of a story, an invented

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¹⁰ Translated by the author.
narration that builds a reality by declaring itself as absolute truth. My identities, as a subject of this system, are built upon the opposition or acceptance of those narratives in my personal life. Many authors, especially black feminist scholars, have discussed those narratives before and showed the violence that they carry.

Audre Lorde, a black Caribbean lesbian feminist writer, in one of her papers, *Age, Race, Class and Sex: Women Redefining Difference* (1980), discusses how by the influence of the Western European history, we have been conditioned to see human differences in a reductive opposition of good/bad, up/down, superior/inferior and dominant/subordinate relations. Similar to Galeano’s definition of the system, she argues that we live in a society where “the good is defined in terms of profit rather than in terms of human need, there must always be some group of people who, through systematized oppression, can be made to feel surplus, to occupy the place of the dehumanized inferior” (Lorde 1980, 1). As if those narratives are actually profitable structures that benefit from those reductive oppositions and divisions. In her view, this group of dehumanized inferior is made up of Black, Third World people, working-class people, older people and women (Lorde 1980, 1).

Judith Butler, also a feminist scholar born in the United States of America (USA), in her book *Gender Trouble* (1990) brings a critical view of the Heteronormative matrix, developing her well-known *performative theory of gender*. She discusses how identities are formed in the social-political life, arguing that gender identity is actually a performance where there is no real manifestation of the essence of the individual, but a reproduction of actions, dress code, gestures, and accepted behaviors. Having prohibitions, limitations, and taboos that create identifications of what is understood by the masculine or feminine identity (Butler 1990, 26-34). Performativity points outs the divisions of humans among esthetic lines and at the same time, the expectations and impositions for a certain performance. The performer has certain guidelines and narratives that she or he might follow or not, but it will determine
the audience’s perception of the performance. In that sense, the identities and narratives that we came to believe or reproduce are submerged in those power structures and Heteronormative matrix. In the same book, Butler contributes to Michel Foucault’s ideas about the Juridical System of Power, expressing:

“Foucault points out that juridical systems of power produce the subjects they subsequently come to represent. Juridical notions of power appear to regulate political life in negative terms- that is, thought the limitation, prohibitions, regulation, control and even “protection” of individuals related to that political structure through the contingent and retractable operation of choice.” (Butler 1990, 2)

In that perspective, Butler argues that the subjects (individuals) of the system, by virtue of being subjected to the system, they reproduce the values and interests in accordance with those structures (Ibid, 2). In that sense, the system creates structures of power that are reproduced and taken by individuals who fear and accept those delimitations, creating a Status Quo of power.

Following the contributions of those authors, it seems to be important to take into consideration the role of power in those structures and narratives in order to understand where the strength of the system comes from. Hannah Arendt (1969) brings a very different idea about power, where she argues that it can also be understood as the opposite of violence, being power the human ability not just to act but to act in concert. Expressing:

“Power is never the property of an individual; it belongs to a group and remains in existence only so long the group keeps together. When we say of somebody that he [/she] is “in power” we actually refer to his [/her] being empowered by a certain number of people to act in their name. […] Since in foreign relations as well as domestic affairs violence appears as a last resort to keep the power structure intact against individual challengers- the foreign enemy, the native criminal”. (Arendt 1969, p. 44-47)

Therefore, power can also be understood as the collective force to act, at the same time that violence can be used as a repressive mechanism and tool to maintain the power within certain structures, having internal (national-domestic) and external (international-global) structures. In that sense, power itself is simply the force that drives us into action, the energy and impulse
that keeps us alive, while violence is used to secure those actions and energies within a certain frame and structure. Which leads me to Johan Galtung’s definitions of Structural Violence, as the violence(s) that exists in the absence of one acting subject (a single individual), where “the violence is built into the structure[s] and shows up as unequal power and consequently as unequal life chances” (Galtung 1969, 171).

Structural Violence draws our attention to actions that are not done only by individuals but by a structure, as a systemic phenomenon that shows unfair chances, like for example, racisms. Within this Structural Violence, the Norwegian sociologist and one of the pioneers in the field of Peace Studies, years later also introduces the concept of Cultural Violence, referring to “those aspects of culture, the symbolic sphere of our existence […] that can be used to justify or legitimize direct or structural violence” (Galtung 1990, 291), using, for example, the language, art, science, religion, as many others, to contribute to those narratives.

Claudio Naranjo, a psychiatrist, and Chilean musician, in his theory, La Mente Patriarcal (The Patriarchal Mind) (2010), makes a historical review of the source of the violence and suffering in modern civilization and democratic societies. He understands the “patriarchal mind” as the problem of societies where the relations of domination-submission and paternalism-dependence interferes in our human capacity to establish mature and solidary relationships and connections to others. The author, just like Galeano, agrees that the patriarchal mind generates hunger for maternal and paternal love which leads most of the individual in the societies to affective dependence and compulsive obedience that create alienation and distortion of love (Naranjo 2010). Expressing:

“Just as the pater-families [father in the family] dominate over "his" wife and "his" children, he dominates in us the voice of repressive patriarchal society over the voice of our maternal aspect and its matristic values, and also over our "inner child". From this patriarchal mind, naturally, our forms of life, institutions, and laws have crystallized (...). But the dominion of the Absolute Father in society, in culture and through history has not been expressed only through sexism, but also, through the
tyranny of reason over emotion and instinctive pleasure, and through the overvaluation of knowledge at the expense of love and freedom.”¹¹ (Naranjo 2010, 1)

In other words, the patriarchal mind creates a hierarchy, a type of narrative of segregation, not only between humans but also inside our mind, where the reason roles over the emotions and intuitive pleasure and a specific type of knowledge roles over love and freedom. This hierarchy is translated, I would argue, on a daily basis, for example when showing emotions and feeling is categorized as a weakness and attributed to ‘female’ characteristics. This generates a type of performance, as Butler exposes and much violence in the imposition of it. Distancing ourselves from love and our authenticity and bringing into light individualism and lack of cooperation between humans. It is important to mention that this hierarchy and mindset are felt in different ways and forms, depending on the context and history of a specific society and community around the world.

Social movements and Oppositional Consciousness

It is clear that those narratives are installed in many aspects of the daily social-political life, which makes it hard to not be influenced or defined by them. Recognizing and discussing those structures and narratives does not make me immune to their effects in my mind-set, conceptions, way of talking, relating and even loving. As many authors discussed before, those narratives of segregation are installed structurally in our culture, in our identities, in our patriarchal mindset, and even in our search for emancipation and liberation of them. As someone that is immersed in those narratives, and as someone that is part of different organizations that compose the larger Brazilian social movements, it is important for me to reflect on the impacts of those structures within the movement, in order to give space for contributions and transformations.

¹¹ Translated by the author.
One of the biggest issues that I identify when falling into the narratives of segregation in the context of social movements and activisms is what the author AnaLouise Keating calls as the oppositional consciousness in her book *Transformation Now! Toward a Post-Oppositional Politics of Change* (2013). The professor of Multicultural Women’s and Gender Studies argues that the oppositional consciousness was necessary before, as by opposing and resisting certain social practices or structures, we have made some progress by achieving some reforms in the past. However, the author reinforces that these epistemologies and practices are based on a binary system, explaining:

"This dichotomous framework defines reality – and, by extension, knowledge, ethics, and truth – in limits, mutual exclusive terms. [...] This binary structure flattens out commonalities, reducing them to sameness: Our views are either entirely the same or they’re entirely different. [...] There is no room for contradiction (*we’re both right, even though our views seem strikingly different*); for overlapping perspectives and friendly disagreements (*we’re both partially right and partially wrong*); for the building of new truths (*let’s take your perspective, my perspective, and at least one more perspective and develop several synergistic alternatives – new perspectives!*); or for whatever other complex commonalities our imagination might cook up. We remain locked into our already-existing opinions, which we cling to with desperation and fierce determination." (Keating 2013, 5-6)

In other words, if we base our politics or social action on an oppositional base, we are keeping the binary logic, without any space for interaction, integration and growing with the difference, at risk of becoming intolerant and building up images of enemies that only contributes to the maintenance of the power structures and violence. The author also argues that these binary forms of oppositional consciousness limit activism in at least three connected ways: first, we get trapped in the existing system that reinforces the social challenges that we seek to transform; second "we can not imagine alternative to this status quo, with its essentializing dichotomous definition of reality; and [lastly] we internalize our oppositional approach so thoroughly that we use it against each other" (Keating 2013, 7).

The dangers and limitations that the author exposes is something that I can relate and see very frequently, especially in the times that Jair Bolsonaro is the president of Brazil, bringing a very high level of polarization of ideas in the political scenario. This controversial
and authoritarian figure shows me how it is hard indeed to leave behind the dichotomous logic in order to see the things that we have in common in order to not fall into violent divisions. Creating post-oppositional practices and aktivisms, as Keating proposes, is what I believe could be the next step in the Brazilian social movements.

M. Jacqui Alexander, the Afro-Caribbean black lesbian thinker, in her book *Pedagogies of Crossing* (2005), suggests using crossing as a pedagogy that can break “the fictive boundaries of exclusion and marginalization” (Alexander 2005, 7). From her perspective, in order to practice new and diverse ways of being and eventually of being alive and creating communities, it is important to understand and be honest to oneself and to others. In that way, we would make those narratives, divisions, and dominations clear and create space for a new perspective (Ibid, 106).

In other words, entering the journey of self-knowing and self-reflecting also involves recognizing the violent dominations that we, human beings, are part of and by crossing those boundaries, it is possible to find freedom and new alternatives of being, relating and living. Understanding the importance of self-determination as ”a process of shifting consciousness and becoming connected to one's inner potential, passion, and agency, while defying the wide-sweeping claims of atomistic individualism.” (Murphy 2018, 271). It is a hard and patient task, but that can only be made by crossing, seeing beyond dichotomies and searching for our own essence. The more stories, narratives, and voices that we hear and cross, the wider and more diverse (and not defined by a norm or structure) our definitions, understanding, identities, and perspectives will become. Giving the space for personal and collective authenticity and freedom, even with all the contradictions and frictions that it might create.

Alexander also understands pedagogies in multiple ways and in plural:

“As something given, as in handed, revealed; as in breaking through, transgressing, disrupting, displacing, investing inherited concepts and practices, those psychic, analytic and organizational methodologies we deploy to know what we believe we know so as to make different conversations and solidarities possible; as both
epistemic and ontological project bound to our beigness and, there, akin to Freire’s formulation of pedagogy as indispensable methodology.” (Alexander 2005, 7)

In Audre Lorde’s perspective, the people who felt those marginalizations and oppressions tend to become familiar with the language of the oppressor, sometimes even adopting it for the illusion of protection. At the same time, she argues that we do have differences of age, race, sex and some others, but it is not them that separate us. “It is rather our refusal to recognize those differences, and to examine the distortions which result from our misnaming them and their effects upon human behavior and expectation.” (Lorde 1980, 1). Maybe if we could name them, confront and be self-aware of them, we could have more openness to deal with those differences and not falling into the logic of reductions, dichotomies and hierarchies.

At the end of the paper she argues:

“As Paulo Freire shows so well in The Pedagogy of the Oppressed, the true focus of revolutionary change is never merely the oppressive situations which we seek to escape, but that piece of the oppressor which is planted deep within each of us, and which knows only the oppressors’ tactics, the oppressors’ relationships. Change means growth, and growth can be painful. But we sharpen self-definition by exposing the self in work and struggle together with those whom we define as different from ourselves, although sharing the same goals. For Black and white, old and young, lesbian and heterosexual women alike, this can mean new paths to our survival.” (Lorde 1980, 6-7)

We all have pieces of the oppressors’ tactics and relationships planted deep inside each of us, unfortunately. It is our decision to acknowledge and be aware of them in order to give space for change, for transformations. And as Lorde suggested, all changes come with pain and struggles. But it is in that research that new paths for our survival as humans can be seen and achieved.

New Paths to Our Survival: Love

Those feminist authors fill me with tickling energy that starts expanding throughout my entire body. Feelings of hope, feelings of excitement, feeling of representativeness. Of recognizing that other narratives and paths are possible and they are already here and now. Those new perspectives involve the expansion of awareness in the personal and collective process of self-reflecting and self-determination, as well as highlighting the importance of naming and
crossing our differences. Once we recognize which aspects of our existence and experiences are conflicting and contradicting, we can engage in an ethic of how to deal with those differences, putting our values and perspectives into actions that will enable us to relate without falling into social polarization.

In some spiritual traditions, the secret of how seeing beyond dichotomies and structures relays in the unification of dualities in order to no longer see them as opposites, but as complementary, as part of the same energy but in another manifestation. When integrating those dualities, it is possible to see them connected and related, not so divided and far away as they initially seemed. Wolfgang Dietrich (2012), director of the MA in Peace Studies at the University of Innsbruck, exposes the five peace families, in which he recognizes the different understandings of peace among different times, traditions and societies. One of those families, the energetic peaces, base their understanding of life in the harmony of divine energies. Life and death, masculine and feminine, as some examples. Peace was actually interpreted as the unification of those dualities, explaining: "Thus Isis and Osiris formed a divine couple and in their annual cultic unification the cycle of creation, life, and destruction was celebrated." (Dietrich 2012, 38). Life and destruction unified in one moment of celebration. In other words, the recognition of a cosmic connection, the joining of the sacred and secular (Alexander 2005, 284).

I relate this thought very much to my spiritual beliefs where I see a divinity (or divine spark) inside of every human. From a Jewish (and also maybe Christian) perspective ‘God’, or a divine force, can be also understood as an internal source, as it is written in Genesis 1:27 “And God created man in His [her or it] image; in the image of God He [she or it] created him [them]; male and female He [she or it] created them” (Genesis 1:27). Ron Wolfson, a Jewish philosopher ask himself what does it means to be ‘made’ in the ‘image’ of God,
answering “It means that the spark of divinity is within you” (Wolfson 2007, 1). Being all one, connected by our Divine Sparks.

Likewise, the term and gesture\textsuperscript{12} of Namaste can be understood in a similar way. Rajender Menen in his book *The Healing Power of MUDRAS* explains “Namaste represents the belief that there is a Divine spark within each of us that is located in the heart chakra. The gesture is an acknowledgment of the soul in one by the soul in another” (Menen 2013, 37). As I have been told, Namaste means literally ‘I bow to you’, by recognizing my own divinity and the others at the same time. The same gesture was used by the Shaman\textsuperscript{13} Peter Kirschner\textsuperscript{14}, during the Native Spirit Camp\textsuperscript{15} when talking about love and being holly. He was explaining how we are taught in society that we are incomplete (a half) and should look for love outside of us, in a certain partner. If you are a woman, you should find your other half in a man and vice-versa, what Butler would recognize as the Heteronormative Matrix (Butler 1990). However, he explains, that it is an illusion as we are born as a whole, carrying female and male energies within ourselves, as well as ‘good’ and ‘bad’ things. Once we are conscious about this, we can stop looking outside by putting our hand together (like in the Namaste gesture), feeling our holiness, completeness, and love, being able to bow to another person which is also complete and start a healthy partnership (Kirschner 2018).

I believe that in order to achieve and create new paths for transformations, it is essential to relearn and rethink what we understand by love and how we, humans, relate with each other, but more importantly, how we relate to ourselves. Understanding, in this spiritual vision, that we are complete, whole and holly, is a revolutionary thought as it brings us the

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\textsuperscript{12} The gesture consists of putting the hands with palms together under the chin area with a slight bow of the head
\textsuperscript{13} Shaman can be understood as a “men or women, healers, teachers, narrators, singers or poets who address the great themes of fertility and death ” (Dietrich 2013, 46).
\textsuperscript{14} Peter Kirschner is the founder and instructor of Native Spirit. His biggest call was to bring the shamanic knowledge to Europe where it was forgotten (Native Spirit 2018).
\textsuperscript{15} During the MA program in Peace Studies, the students go to the Native Spirit Camp for a week, learning and experiences Shamanic wisdom.
conceptions that we do not need any external partners that will fulfill us, as we are not empty. On the contrary, we are full of complexities and contradictions, and with our self-love, we can learn how to care, appreciate, respect and be kind to ourselves. Doing the same with other complete beings, respecting their own contradictions and complexities. I keep thinking to myself how different our social relations could be if we could truly know and love ourselves, not because we are in the search of external acceptance or fulfillment, but because it is in our nature and essence to feel and be free, complete and powerful. Deciding every day who we want to be, owning our lives and bodies, having the space for confusion, self-exploration, anger, frustrations, and all kind of feelings and emotions. Being able to see the balance that our dichotomies carry and how connected they are, as it is in they are part of our existence.

The black feminist activist and author, bell hooks, in her text *Love as The Practice of Freedom* (2000) argues that the absence of a focus on love in “progressive circles arises from a collective failure to acknowledge the needs of the spirit and an overdetermined emphasis on material concerns.” She continues exposing that without love, our attempts to liberate ourselves and the world of oppression will lead nowhere. “As long as we refuse to address fully the place of love in struggles for liberation we will not be able to create a culture of conversion where there is a mass turning away from an ethic of domination.” (hooks 2000) Proposing the creation of love ethics, which will shape our political actions in order to not fall into systems of domination, such as imperialism, sexism, racism, classism. By using this love ethic, we can recognize our blind spots and expand our love, empathy, and connect to all types of oppressions and explorations. She even shares that it has been hard for her to see women and men who fight and oppose their whole life to one form of domination but can systematically support another form (hooks 2000).

In that sense, how to not mention the great Brazilian educator, Paulo Freire. With a different but connected view, he recognized that there are in a cycle and logic of the
oppressed and oppressor that needs to be taken into consideration when searching for freedom and trying to understand the processes of humanization and dehumanization in our history. Quoting for his book *Pedagogy of the Oppressed*:

"Concern for humanization leads at once to the recognition of dehumanization, not only as an ontological possibility but as a historical reality. And as an individual perceives the extent of dehumanization, he or she may ask if humanization is a viable possibility. Within history, in concrete, objective contexts, both humanization and dehumanization are possibilities for a person as an uncompleted being conscious of their incompleteness. (...) In order for this struggle to have meaning, the oppressed must not, in seeking to regain their humanity (which is a way to create it), become in turn oppressors of the oppressors, but rather restorers of the humanity in both.” (Freire 2005, 43-44)

What I take from his words is the recognition of our inconclusion and imperfection as humans, as we are not static, fixed and concluded beings, but in constant exploration, destruction, creation, modifications, and transformation of our essence, physical manifestation and personality. Freire exposes this insight by realizing that the dehumanization and humanization nourish one another. Once again, by unifying the dualities that seem to be so apart and distant. Where looking for humanizations in a dehumanized reality, is already a way of re-creating it. Freire also drives our attention to what he considers to be the task of the oppressed, which is actually to gain back their humanity by liberating themselves and the oppressors at the same time. I can connect this to the spiritual views mentioned previously as if I understand that inside me there is everything, I can also recognize, embrace and work with my shadows, blind spots, differences, and structures. Taking responsibility for my imperfection, having the courage to search for freedom and gaining back my humanization.

As long as we do not recognize and confront the fact that it is in the human nature to have shadows and light, being inconclusive beings that carry the potential to be oppressors and oppressed, as well as liberators and recreators of our humanity, the logic of the oppressor-oppressed will remain the norm. At the same time, I hope that our inclusion and imperfection does not blind us from seeing our divine and internal spark that makes us holy and connected to the whole existence. Recognizing that dehumanization is part of
humanization, the pain is part of the joy\textsuperscript{16} and the oppressed is part of the oppressor. This journey to wholeness depends on the individual’s inner search and exploration, through practice and reflection and with others interrelational (Murphy 2018, 270).

**Pedagogies of Transformation**

I am a big believer that there are many possible ways to create alternatives and to transform the narratives of segregation, the patriarchal mind, and the power structures established in the current system. I am convinced that it is a personal but collective slow process of recognizing our shadows, lights, and holiness. It requires a lot of dedication, love, patience, and effort in order to bring self-awareness, freedom, empowerment, responsibility and transformations. It is a life-time task and a daily flight, which might bring a lot of pain but also a lot of healing. Moreover, as in any process, I trust that the path is nicer and easier when shared and walk together with other people.

One way to start this journey of self-discovery and self-transformation is to hear, connect and be touched by different narratives that are not segregating, with the purpose of diversifying our preconceived ideas about life, gender, violence, love, as some examples. At the same time, it is in that action of hearing people’s stories that we can recognize our different backgrounds and experiences as well as our similarities. To be able to see beyond a reductive logic of divisions and ‘othering’. As John Paul Lederach, Professor of International Peacebuilding in the USA proposes in his text *The Moral Imagination* (2005), we, as humans have the ability to imagine ourselves in a web of relationships, connected even with the most different and ‘opposing’ people (Lederach 2005, 34). Referring to the need for a paradoxical curiosity that "seeks something beyond which is visible, something that holds apparently contradictory and even violently opposed social energies together" (Lederach 2005, 36). If we have this capacity of seeing ourselves connected even with our differences and

\textsuperscript{16} Reference to the Poem *Call Me by My True Names* by Thich Nhat Hanh.

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contradictions, as the author suggests, we might also have the potential to transform the way we relate, love and live in this system. Thus, the purpose of this research is to continue the path of Freire’s *Pedagogy of the Oppressed*, Alexander’s *Pedagogies of Crossing*, Keating’s *Transformation Now!*, as well other authors mentioned before, as it will focus on exploring this potential by finding tools that can be helpful in the process of personal and collective self-discovery, self-transformation that can make us feel authentic, wholly and free.

In that sense, *Pedagogies of Transformation* seeks to bring into light inspiring and diverse stories, alternative narratives of people who have overcome many struggles in life, transforming themselves and gaining back their power and agency to create alternative solutions to their context and realities. I want to discover what practical and pedagogical tools already exist within the wisdom that those stories carry, in order to grasp how transformations occur in different ways and forms. Those people are part of a big and complex Brazilian context of social movements, where I believe there is an urge to reflect on the implications of the system’s narratives in our practices and spaces, so that we, activists and people in search for social and personal transformations, do not reproduce them in our activisms. Other narratives are possible, they already exist. It is not a utopian or idealistic thought, it is a social reality of a group of people who are searching for powerful alternatives in the here and now.

**Research Question**

Therefore, the research and guiding question for this thesis will be:

- Which pedagogical tools can be helpful in the process of self-discovery and self-transformation that can lead to freedom, wholeness, and empowerment on a personal and collective level?
1.3 Methods

The following section will connect the previous arguments by expressing the more practical idea for the research, including which instruments and methods best guide the process of investigation that takes place in this thesis.

Collective and Collaborative Production of Knowledge

Very soon I understood that if this research is about collective and personal transformations, it should also be a frame, an opportunity and space for collective reflections and productions of knowledge. In the diversification process of the established narratives, it was essential for me, as an author, to expand my own understanding by creating the spaces of learning from other life experiences. I believe that the core of the social movements in São Paulo is the ties and connections between people that with a collaborative mindset, explores the multiple possibilities that can be created when working together. With that being said, I trust that this process should honor those connections and networks by proposing a frame of collective and collaborative production of knowledge.

In this process, I decided to call and involve the collective Ocupamores, which I am part of, by asking the founding members if it was of their interest to take part in the personal search, as I believed it was very connected with the purpose of the collective. The name ocupamores already says a lot about the reason why we came together in the first place, back in 2016. At that time, the political scenario was quite similar to the polarization that has become a reality in the nowadays Brazilian society; a clear division between the people who were in favor of taking Dilma Rousseff out of power and those who saw a clear coup d'état. Leading to endless discussions and segregation, full of hate, pain, and disrespect. We, as people forming a collective, had very clear that it was not a simple Impeachment and that our democracy was in danger, and still saw a lot of violence being reproduced by both sides. So we decided to search, connect and support people, initiatives and movements that were
occupying their spaces of activisms and political involvement with love. Ocupamar\textsuperscript{17}. Not falling into neither into resignation nor into violence.

After some months of activation back in 2016, powerful learnings, and involvement, we went to separate ways, maintaining a beautiful friendship and a lot of values in common, supporting each other in the different journeys that life brought us. While thinking about the purposes and goals of this thesis, the concept of ocupamar was very present in my head, being a source of inspiration. When I made the invitation, the group felt the call and decided to be reactivated and support me in the process. We had some meetings where we mapped the demands that this research would include and the members of the group, Beatriz Carodoso, Gabriel Camargo de Carvalho, Luana Marques Soares, and Pati Giannini Beyersdorf, decided where they wanted and could contribute.

In this collective process, we decided to make a list of people, in the context of São Paulo’s social movements, which we knew that were applying the concept of ocupamar in their own lives or initiatives, sending them an invitation letter, explaining about this research, pedagogies of transformation and the story of our collective. We also decided collectively that the tools, in the form of pedagogies, that those people would bring, should be shared in an open event, understanding how valuable those insights can be for other people. Therefore, we asked them for two mainframes; a personal interview, and to take part in an open and public event, that we named *Encontro Ressonante* (resonant encounter) and that took place on the 3\textsuperscript{rd} of August of 2019 at the Centro Cultural Butantã\textsuperscript{18}.

With the help of the methods that will be introduced below, we created a space where this collective production of knowledge was possible. In that sense, it is important to emphasize that the knowledge and contents produced in this thesis are a result of

\textsuperscript{17} Transforming the verb occupying, to occupying with love.

\textsuperscript{18} The Cultural Center of Butantã is an open space of culture and encounter, located in the neighborhood of Butantã, in the west part of the city.
collaborative and collective contributions and not only a result of my personal insights, learnings or knowledge. With that being said, I assume full responsibility for the systematization and writing process, as it was done and headed by me.

The Life Story Interview

After accepting our invitation, I and other members of the collective, had the pleasure to interview the selected people. They received us in their own houses, workplace or places close to their hearts. The main method that was used during those encounters was the Life Story Interview. In the sixth chapter of the Handbook of Interviews Research (2002), Robert Atkinson explains that sharing stories can be very beneficial as “stories help us understand our commonalities and bonds with others as well as our differences. Stories foster a sense of community“(Atkinson 2002, 122). At the same time, it is a way to understand other persons ‘life experiences and their relationship to others, having space to speak about and for themselves. The author explains how he is interested in letting the person tell her or his own story so the individual can see her or his life as a whole (Ibid, 124), like a big puzzle, I would add.

“For the author, the Life Story Interview has three stages. First, the planning is the pre-interview stage which includes all the preparations for the event, especially asking why this story can be interesting for the topic. Second is the process of the actual interview that consists of guiding the interviewed to tell her or his story while the researcher is recording on audio or videotape. The third one is the processes of transcribing and interpreting the...
material. Knowing that the person telling her or his life story should always have the last word after the third stage was completed and before it is published (Atkinson 2002, 131).

We followed those stages, first understanding why this story is important for the research and why we consider them *ocupamores*, sharing those thoughts with the interviewed, as well as the method of this interview. Then, we asked the person to share her or his life story triggered by the question: “if you could tell us the story of the person you have become; the places you have been, the people you have met and the experience that you went through that made you how you are today; what would you tell us?“. After the unlimited time of the interviews, a resonance was provided about what pedagogies were heard during the life story sharing, giving also more information about format and expectation during the *Encontro Ressonante*.

The third step is the transcription process, where I aim to be very careful as it is important to ensure the accuracy of meaning and to honor the individual’s voice and story. The author suggests the less editing, the better (Ibid, 134). However, there will be a subjective selection of the material for the purpose of this research, explanations of certain concepts or words in footnotes, as well as all the translation of the language from Portuguese to English.

**Participatory Action Research**

During our meetings and conversations with *Ocupamores*, we decided to create an open and public event, where people who feel touched by the topic of Pedagogies of Transformations, can hear the stories of those people and be provided with tools that can be taken to their own lives. Therefore, we started using the method of Participatory Action Research (PAR), which can be understood as:

“PAR seeks to understand and improve the world by changing it. At its heart is collective, self-reflective inquiry that researchers and participants undertake, so they can understand and improve upon the practices in which they participate and the situations in which they find themselves. The reflective process is directly linked to action, influenced by understanding of history, culture, and local context and embedded in social relationships. The process of PAR should be empowering and
lead to people having increased control over their lives.” (Baum, MacDougall and Smith, 2006)

We wanted to create a space for reflection, sharing personal experiences and stories, as well as bringing embodies sensations and activities that might move the participants, empowering them to transform and reflect on a personal level. Having that in mind, the event had two sessions of storytelling and sharing personal pedagogies of transformation. The pedagogies that were shared are actually learnings of their personal lives, that helped them in different transformational processes. In each session, three people presented their pedagogies, with a break in the middle with home-cooked empanadas Argentinas.

We gave the instruction to the presenters that they will have 20 minutes to share a practical tool, in the form of a pedagogy, which might be helpful in the transformation process of an individual, community or a system, looking for not reproducing the violence and segregation that we seek to transform. What was being asked, is actually a personal realization and learning that was powerful and helpful for their lives. At the same time, we asked them to provide a non-mental activity in the first 5 minutes that will introduce their pedagogies and that might speak to the heart, body, and soul. In the next chapter, those stories, tools, and activities will be shared as part of the collected data during the event.

Theoretical argumentation, conceptualization, and systematization will be done in order to translate those pedagogies into more practical and solid tools for the reader and for this research, although we are aware that those tools are already used and part of the daily life of the initiatives and people involved. This last part of each pedagogy is crucial as it connects the empirical experiences with theories and authors that support their learning with previous reflections in the different fields of knowledge. The aim is to enrich those stories and tools with content, bringing possibilities of how the pedagogies can be read in theory and practice.
The Encontro Ressonante was created with the goal to share and expand those narratives, creating a frame of personal and collective exploration. The public, approximately sixty people, was mainly from the network of our collective, Ocupamores, as well as people from the neighborhood Butantã, where the event was held. Our purpose with the event was to share those tools and to plant a seed of the potential of stories in the self-transformation and self-exploration processes. It was powerful to receive the feedback from the participant where it was highlighted how transforming is the experience of hearing people’s stories and pedagogies, as well as having the opportunity to explore embodied exercises and activities.

**Storytelling, the language of the heart**

I see Storytelling as the language that comes and speaks to the heart. Storytelling is already very much connected to the previous methods and can also be considered as a writing style that I, as an author, use very often. I see Storytelling as a very precise and powerful tool to integrate, make vivid and expressible our life experiences regarding a specific topic, especially when Life Story Interviews were held during the research.

Gloria Anzaldúa is a Chicana activist, academic and feminist, who defines her personal storytelling as *autohistoria-theoria* (auto history-theory) as an epistemology in which she seeks to connect personal experiences with social reality to invent a new way of producing knowledge, meaning, and identity through self-definition (Anzaldúa 2015, 6). Mehl-Madrona, the author of the book *Coyote Wisdom* (2005), explains the importance of narrating personal stories and defining them as the vehicles that carry the meaning of human life and contain the secrets of how we transform ourselves. By integrating them into our lives, we learn how to change, to have faith and to recognize the hidden assumptions that prevent us from finding creative solutions to the challenges of life (Mehl-Madrona 2005, 2-7).

Storytelling will be mainly used to transmit the context of the interviews, my relationship, and choice of the interviewed, as well as part of the Life Story Interviews method
where I will share direct quotations and expressions of the interview, trying to intervene as less as possible to give the flow and space for the person’s voice. Using this method as a tool for the interviews and the transcription of them. Some inspiring authors that do those combinations of those two tools in a very beautiful and poetic way are Eduardo Galeano in his book *The Book of Embraces* (1989), as well as John Paul and Angela Jill Lederach in their book *When Blood and Bones Cry Out* (2010) and Gloria Anzaldúa in her book *Light in the dark Luz en lo oscuro* (2015).

**Structure of the Research**

The structure of the research is based on autonomous chapters that share the stories, tools and theories behind each pedagogy. Each one is entirely dedicated to the lives, projects, experiences and wisdom of the individuals that were interviewed and that shared their experiences of transformation in the Life Story Interview and *Encontro Ressonante*. Bringing, as a result, the conceptualization and collection of *Pedagogies of Transformation*. The second chapter, named the context, is an introduction and contextualization of the Brazilian society and more specifically, the São Paulo reality lived and seen from different angles of the social movements. At the same time, it includes an introduction and contextualization of the peace studies field, exploring the Innsbruck School for Peace Studies as a starting point for the contribution of this research on the field.

Each chapter have three subchapters consisting in the story of the person, being the results of the Life Story Interview; the explorations about the tool, sharing direct quotations about their pedagogies, including the activities that were done during the *Encontro Ressonante*; and at least, the conceptualization of how in theory and practice those tools can answer the research question. Each chapter starts with a short introduction to the person and the main topic that will be approached, as well as the location and goals of the initiative that they represent. My voice, impressions, and relations to the topic and people are also shared.
during those subchapters. In total, they are eight tools, being six of them the direct pedagogies brought by the interviewed people, and the last two are a personal systematization of connected tool triggered by people’s stories, which I found relevant and important to include.

The sequence of the pedagogies respects the order that was established during the *Encontro Ressonante*. Although those chapters are independent, I would affirm that those stories, people and insight, are very much connection between them, at various levels, as well as very much related to your and my story.
2.1 Introducing and Contextualizing

The following chapters of this research contain a systematization of pedagogies in which you will find theoretical argumentations, direct citations from the Life Story Interviews and the *Encontro Ressonante*. Those chapters and this research, in general, is about people. About what being alive means for them. About stories and cycles. Ups and downs. Love and pain and joy. About transformations and deconstructions. About existing *ocupamores*, people that occupy their spaces of life, culture, education, communication, sustainability, art and politics with, love. About understanding what is meant by the Ethics of Love and by the possibility of creating new paths for our survival.

I must tell you that those stories are powerful, are vulnerable and precious. Many of them are written and shared for the first time. Maybe your mind, just like mine, might be looking for constant argumentation, justifications or contradictions within the lines. However, this is for sure not the intention of why those people agreed to share and publish their stories. Here you will not find scientific hypotheses that seek to prove an absolute truth or a specific
academic point of view. On the contrary, here you will find all the contradictions that are part of the human existence. The intention is to share the most authentic and subjective truths, the vulnerable learning and the most minimal details of what experiences made a person. To honor those stories and people, I want to invite you to try to connect. To let the heart, soul, mind, and body make sense and touch whatever needs to be touched. Respecting and being open to new perspectives and insights.

I believe it is also important to introduce the field of Peace Studies from the Innsbruck School perspective, in order to locate the theoretical starting point while exploring the connections of the filed with this research. On the other hand, it is also important to bring in a contextualization of the immense and huge world that is the city of São Paulo and the relevant work that the network of social movements are already doing. I named it a ‘network’ because it is for sure a big frame of diverse connections and ties between people, institutions, organizations, mobilizations and physical and non-physical spaces.

**Transrational Peace research and Elicitive conflict transformation**

Peace studies and social movements are two broad topics that touches this research in very similar but also different ways. I believe that what is academically understood as the field of peace research and peace work is another way to define activisms and political conciseness that are part of the conceptions and motivations of social movements in São Paulo, as well as it might be in other parts of the world. Both seek to understand, reflect, research and move the societies, conflicts and structures that different contexts and realities have built among the years. As peace studies is a large field, the following section will express the starting point and theories that are fundamental for this research, including the Transrational peace research and Elicitive conflict transformation.

What I found extremely valuable and interesting in the transrational peace research is the historical and cultural review of the different understandings of peace during the pass of
time. As it was shared previously, the Innsbruck School perspective divides those understandings into diverse families that expose different perceptions and interpretations of peace; the energetic peace, the moral, the modern, the postmodern peace families. Dietrich exposes that each family has a key-value or topic that circulates around the topic of peace. The energetic peace is about harmony, the moral about justice, the modern about security and the postmodern about truth(s) (Dietrich 2014, 48). It is possible to find elements and concepts of those families in the different societies, values and structures that are established nowadays in different parts of the world.

The Transrational approach is the fifth family and it recognizes those previous understandings, considering their key topics in a mixed, combined and holistic manner by also taking into consideration the emotional, mental and spiritual aspects of the human nature, while searching for a dynamic equilibrium of those four families, exposing a brooder concept of peace (Ibid, 48). Quoting Dietrich:

"Since none of these values appear isolated in social life, we tried to combine them in a holistic manner and identified the dynamic equilibrium of the four aspects as a larger concept of peace. We called this trans-rational, because it appreciates and applies the rationality of modern science while it transgresses its limits and holistically embraces all aspects of human nature for its interpretation of peace. (...) Transrational peace research as an academic endeavor is concerned with the encounter, the relations, the communication styles and the behaviors of human beings, understood as “contact boundaries at work” in the tradition of Gestalt therapy (Quitmann, 1996 p. 109-111). (...) The term transrational is borrowed from Ken Wilber (1995), whose philosophy is one of many inspirations but not a guideline for us. (...) Nonetheless we took Wilber’s well-known matrix of internal and external, respectively individual and collective aspects of human orientation, as a blueprint for our model of the interrelatedness of the peace families and their combination to the dynamic equilibrium that we call Transrational Peaces (Ibid, 48-49)"

The transrational approach brings in the need for diversification and inclusion of the different narratives and understandings of peace, as well as having the concern to explore the points of contact, relations, communications and behaviors of humans, as well as of those philosophies, constantly considering the self and the collective aspects. The research question of this research is indeed very much influenced by those considerations and
contributions of the Innsbruck School perspective on the field of peace studies. The three main aspects of the Innsbruck School constitutions, “which also have become conceptual cornerstones (…) [are] (1) the transrational peace philosophy, (2) Elicitive conflict transformation and (3) elicitive conflict mapping” (Echavarría and Koppensteiner 2018, 1).

Elicitive conflict transformation is also a philosophy followed by the Innsbruck school of peace studies, which brings a powerful perspective about peace work and especially, the peace worker. Elicitive is not a commonly used word in the English language, as it was used by Lederach to express a new type of peace worker that evokes and not necessarily determines actions in a certain conflict. Dietrich exposes:

“The adjective elicitive does not appear in any standard dictionaries of the English language. Lederach (1995, p. 37-73) derived it from the verb to elicit, meaning to bring forth or to evoke. The term was initially used in Gestalt therapy and humanistic psychology as synonymous with evocative; it refers to processes in which therapists provide the framework but not a guideline for their clients’ transformation (O’Connor and Seymour 1992, p. 92). (…) Elicitive conflict transformation thus draws out, highlights, and catalyzes existing or communally held knowledge related to transforming conflicts between individuals, groups, and communities, while prescriptive approaches prefer prefabricated models. Lederach’s definition did not simply propose a new label for old techniques and objectives. The term refers substantially to the transrational shift in the understanding of peace and conflict (Dietrich, 2008 and 2011, pp. 347-383). More precisely, elicitive conflict transformation is the methodological consequence of transrational peace philosophy.” (Dietrich 2014, 53)

Therefore, it is possible to say that elicitive conflict transformation is a method used and directly linked to the transrational peace family and the Innsbruck School. It is taken and influenced by the Gestalt therapy and humanistic psychology when translating some of their concepts into the field of peace work while exploring the functions and values that an elicitive peace worker might want to consider. It is about observing and realizing the commonalities, diversifications, peculiarities and characters of certain conflicts or society without falling into reductionist predictions or generalizing prescriptions. Elicitive conflict transformation, as I understand and apply it as an author and researcher, is the acknowledgment that our conflicts carry the complexities of our human existence, as well as of the constructions and norms of
our societies with their different perspectives on peace. The word `transformation` is essential in this conception, as it remarks that conflicts are not solved as something to get rid of it, but transformed into another state. Many of our conflicts, in this perspective, will not be solved but moved into, hopefully, a less harming and violent dynamic.

In that sense, the Innsbruck School brings and has developed many tools, methods and theories that support and digs into the Elicitive peace worker and researcher, as it is considered to be “a method, an art and a science” (Dietrich 2014, 53). One of those tools is also the third main conceptual contribution of this school and named Elicitive Conflict Mapping (ECM). ECM is a practical method that seeks to understand how can elicitive conflict workers put into practice the transrational philosophy. It is “a tool for peace workers – including students, researchers and trainers – to orient themselves in the complex reality of the conflict” (Echavarría 2014, 58). This tool is literally a map that helps to see the different layers, actors and themes of a certain conflict in a very visual manner, seeking to bring depth and complexity to the practice and theory of peace worker.

Pedagogies of Transformation has as a base the transrational philosophy, as well as it might be considered contributing tools for the elicitive peace work and research. Moreover, it is a relevant topic for elective conflict transformation as it seeks to transform, with the transrational (and feminist) lenses, a personal and collective conflict, triggered by the narratives of segregations and the lived reality in the context of the Paulistas social movements. In this research, the goal is to bring into light different narratives and possibilities of transformations, while considering the personal and collective processes. This purpose, as well as other insights, shared earlier in the personal perspective and research problem are influenced by my personal experience while getting in touch with this type of production of knowledge. I would even argue that this research is a relevant topic for peace work, as by looking for pedagogies that might lead to freedom, empowerment and wholeness, I am also
in research for peace. Internal peace, balance and acceptance, as well as external peace within the system’s structures.

**Social Movements and São Paulo**

I recently came back from Argentina and I have been asked many times by my friends and family members how is the militancy and social mobilization in Brazil and especially in São Paulo in the nowadays reality. I found it hard to explain this context as the spheres of politicization and mobilizations in São Paulo came across in very diverse forms and with a very different history of social movements than in my home country, Argentina. From the cultural scene where artists revindicate their fights and claims through diverse artistic manifestation, to the students union in schools and universities and to progressive political parties and organizations, they are all part of this militancy. It is the connections between those spheres and the involved people that I believe relay the core and heart of the social movements in São Paulo.

The relationship between periphery and center, racial and colonial dimensions, sexisms, heteronormativity and cisnormativity, sustainability, occupation of the public spaces and the right to decent housing are some of the big topics that are present in those different movements. Since I arrived in the country in 2012, I have been involved in many demonstrations, movements, organizations and collectives that appear to me by the connections between militant and activist people, especially in the context of university life and voluntary work. I have realized that what is called militancia (militancy) in Argentina or other Latin-American countries is translated in the Paulista context as the actions, circulation, connections and support of those spaces (physical and non-physical). Some of these physical spaces of encounter are cultural centers, **ocupações**\(^\text{19}\), media centers, urban communities,

\(^{19}\)Meaning ‘ocupations’ as the building or houses that were abandon and that some movements took over, without legal permission, as a claim for the right to decent housing, while make use of the place for people without the conditions to live in another form of housing.
public squares and the headquarters of different organizations and collectives. Other non-physical spaces also exist in social media interactions and mobilizations, demonstrations, festivals or shows, virtual groups, and online discussions, as some examples.

It is important to understand why those movements and networks of luta (fight) and resistance exist and the impact of the violence and social inequality in the city and of course, in the whole country. Rede Nossa São Paulo is an organization that produces an annual map of the Inequality of the city of São Paulo. The last edition was recently released with data collected from public and official sources, covering the 96 districts of the city and identifying the main demands of the population in their neighborhoods. With 12.2 million inhabitants in over 1,500 km², this map exposes 53 indicators, which reflect the inequality based on race, work income and housing conditions, as some other. The map contributes to the elaboration of public policies that would aim the reduction of inequalities (Rese Nossa São Paulo 2019).

Among the countries in which data is available, Brazil is considered the second country in the world that most concentrates income, concentrating the 28% of the population income within the 1% richest people (Rede Nossa São Paulo, 2019). This year they also added a section showing the green areas in the city, as well as numbers of accidents and death in traffic, with the intuition to expand our understaffing of life quality. In many aspects of the social life, there is a huge distance between the best and worst indicator which determines the inequality meter that appears at the end of every page, giving a dimension of what challenges need to be tackled (Rede Nossa São Paulo, 2019).

The research shows many aspects of the social life in the city, exposing harsh numbers and statistics that are alarming and problematic while considering life quality, violence, infrastructure, mobility, access and opportunities. The research also illustrates the discriminations and differences between gender, class, race, region and sexual orientation, as well as the progress and obstructions over the years. When it comes to housing conditions,
there is very high inequality of the distribution of slums in the city; Vila Andrade being the place where almost half of the housing (49,15%) are in the slum conditions, while in other eleven wealthy districts the index reaches zero. In the health field, the research shows how much averaged time (in days) a citizen need to wait in order to be attended by a health professional in the public system. While in seventeen districts the time is less than a day, in the districts of Parelheiros, Saúde, Limão, Casa Verde, Brasilândia and Vila Andrade the average waiting time is between 60-75 days. Moema and Jardim Paulista are the district with the highest average of life expectancy at the approximate age of 80, while in the lowest, Cidade Tiradentes, the age average is 57 (Rese Nossa São Paulo 2019).

In the recently-published collection of *Feminismos Plurais* (plurals feminisms) coordinated by the black Brazilian philosopher and activist Djamila Ribeiro, one of the books, *Empoderamento* (empowerment) (2019) written by the black Brazilian writer and feminist Joice Berth, provides an understanding of the construction of those social oppressions and inequalities lived in the Brazilian society and their connection to empowerment and race. She argues:

"The diversity of the formation of the Brazilian population has been neglected in our society in general and more specifically in the academic and intellectual circles. (…) The reinforcement of the protagonism of social movements, especially of Black Feminism, which was due to a greater dispute of these movements with the expansion of the Internet, made other discourses and demands come to the center of the discussion. Concepts as locus of enunciation\(^{20}\) and representativeness began to gain space and strength (...)." (Berth 2019,58-60)\(^{21}\)

In that perspective, the creation and protagonism in the last years of social movements are a consequence of new discourses and topics being the center of the discussion, claiming for more diverse narratives that would come to present the different realities and populations in

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\(^{20}\) In Portuguese *lugar de fala* is a concept that Djamila Ribeiro uses often in order to refer to the conscious acknowledgment of which point of view and experience you are talking. Arguing that "the social place does not determine a discursive consciousness about this place (...).The theory of the feminist point of view and *lugar de fala* makes us refute a universal view of women and blackness, and other identities" (Ribeiro 2017, 69) (translated by the author).

\(^{21}\) Translated by the author
the country, which was (and still is) very much neglected. In the case of Brazil, many of the topics of the new relevant discussions, unfold from the colonial and slave history that in the view of the Berth, “has not even been properly prosecuted by society (…) largely due to the denial of black knowledge, production and intellectual potential that was, is and has been yet another efficient path to keep it in a place of subordination” (Berth 2019, 60).

The different and unequal realities, opportunities, life expectancy, violence(s), and conditions that came across the Brazilian societies are very alarming and problematic. The formation and articulations of the social movements has gained more and more strength during the last years, impacting and exposing those differences, creating new spaces for opportunities by introducing educational spaces where love and freedom are practiced, producing autonomous news and knowledge focused on the local reality, occupying the public spaces of the city or the abounded building for a spiritual, socio-cultural or political revindication, as some examples of existing actions that will be introduced in the development of this research.

Those existing actions and initiatives came to represent different angles and movements in the same city, São Paulo. The N.A.V.E initiative, as well as Instituto Favela da Paz and Historiorama are located in the south part of the city, in the neighborhood of Jardim Angela, Campo Limpo and Capão Redondo. The Zona Sul (south zone) in the last decades, started to be a big center of concentration of initiatives and organizations that are becoming a source of inspiration and light. Veridiana, representing the student's movements is also from Capão Redondo, where she studied and lived until today. Ilumina Sampa is a traveling organism that occupies different squares and parks, mainly in the central and crowded region of the city, for example in Largo da Batata located in neighborhood of Pinheiros and the very circulated span of the Museu of Art of São Paulo (MASP) located in the Paulista Avenue, one

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22 Translated by the author.
of the most touristic points of the city. The Casa Amarela Quilombo Afroguarany is also located in the center of the city, was an abandoned old casarão (big house) that cannot be demolished as it has been recognized with great historical value by the city of São Paulo, and since some years ago it has been receiving resident artists from all parts of the city.

I had the pleasure to know and work (directly or indirectly) with those people before because of my participation in the organization that I work until today, LiveLab. Others I have met in the streets by the encounter of the universe and the connections between friends and people in common.

### 2.2 The Encounter

In the description of the event *Encontro Ressonante*, held in the Centro Cultural Butantã the 3 of August 2019 and organized by the collective *Ocupamores*, the following text was published:

“In a world ruled by patriarchal structures, violence and narratives of segregations, we see a great need for transformation, occupation and social mobilization. We seek to free ourselves from these narratives, creating the spaces for new understandings about our way of being activists and militants and especially, relating to the different. The encounter seeks to share some tools that {inspiring} people have found throughout their lives to overcome these imposed patterns. Bringing alternative narratives and stories that are already part of social movements in transformation. (…)

Held by the collective *Ocupamores*, the event seeks to practice what we call *Ocupamar*- verb defined by the collective as:

1. The act of filling a physical or intangible space with love and affection.
2. Practicing the Ethics of Love {according to bell hooks}

**ABOUT THE EVENT**

The encounter will have two sessions of storytelling where the guests will share their stories, making them tangible in practices and tools for personal and collective transformation that can be used in our political-personal lives.”*(Encontro Ressonante 2019)*

The three hours event was conducted by Luana Marques Soares, one of the members of the collective and in each session, three people presented their tools in the form of pedagogy. In the following chapters, each section will have a segment named ‘about the tool’, where direct quotations from the event will be provided, including the shared pedagogies, together with

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23 Translated by the author
the activities done that day. In the sections named ‘her/his voice’, the citations refer to the personal interviews held before the event.

It is important to remark that those tools are the expressions of practices that are already done by collectives, individuals or organizations and that they carry a big transformational potential. With that being said, the intention of the next chapters is not to give prescriptive solutions but ideas, insights, and tools that might be useful as an inspiration for transformations in other contexts, as well as on a local level, diversifying the existing narratives. Following the transrational philosophy and elective peace transformation lenses, it is important to remember that each neighborhood, conflict, struggle, cause, violence, story, and initiative have their own peculiarities and uniqueness. The life experience is diverse and complex and that is why, this research and next chapters intend to collect, share and expand our understanding of how we, humans in search for transformation, can act in order to achieve a balance in our relations and conflicts, creating the frames and spaces for the transformations that we want to see in our societies and personal lives.

I understand the term ‘pedagogy’ as the art of teaching, of transmitting and developing a certain knowledge during the educational and socialization process. I believe that expressing our pedagogies is already a practice of freedom in which people can enrich their existence and reflect on their destinies, giving the space for those unique learnings. As Ernani Maria Fiori, the professor who wrote the preface in Freire’s of the Pedagogy of the Oppressed (1967), expresses:

“...The practice of freedom will find proper expression only in a pedagogy in which the oppressed can reflexively discover and conquer themselves as the subject of their own historical destination. (...) a new pedagogy rooted in the life of these subcultures, from them and with them, will be a continuous reflective return to their own ways of liberation; (...)” (Fiori 1967)²⁴

²⁴ Translated by the author.
It is in my intention to express, in this research, pedagogies that can bring reflection and discovering for both, the oppressed and the oppressor (as many times, we are both), so that we are able to see ourselves as owners of our destinies. In other words, expressing pedagogies rooted in the subcultures and stories of the social movements in São Paulo, by practicing freedom, empowerment and wholeness.
3.1 The story of Wanessa Sabbath

The first time I entered the *Casa Amarela* (Yellow House) a few years ago, it was a new world introduced to me. I had never entered such a big and old house in the middle of the city which has been transformed into a cultural occupations, an urban *quilombo*[^25] that is anarchic, open, resilient, full of revindications and art. Lots of art. Art on the walls, in the sounds, in the graffiti’s and carried by the people. And since that first time, a lot has changed; now there is more art, more resistance, and much perseverance. I have no words that could express how empowered and free I felt as I returned to that house and understood in depth the complexities of the stories we, as humans carry. Wanessa besides representing the leadership of the *Casa Amarela*, is a woman that inspires me, that I call a friend and a

[^25]: “This is the name of the strongholds constituted in Colonial Brazil by blacks people escaped from slavery” (translated by the author) (Filologia, 2019).
reference, and who with her black eyes and the vibration of her striking voice can invade any soul. In between talks, some tears and smokes, I had the pleasure to hear her story and to receive so many new insights for this research, but also for my personal life.

According to the housing office, in the city of São Paulo, there are more than 206 ocupações all over the city, housing over 45,872 families. Those occupations are `illegal` in the juridical sense, as they are `invading` private or public property without permitted access. In the center of the city, there is a concentration of 51 occupied buildings where 57% are linked to social movements (Prefeitura SP, 2018). The public that attends the yellow house is very diverse and goes from artists and residents from other occupations of the region, local people from the neighborhood that might be passing by and ask for a visit, as well as citizens and students from the different schools and universities around that, came to have a socio-cultural and educational artistic experience. Their goal is to provide a space for artists from the periphery and diverse parts of the city to have a reference in the central region of the city, where shows, parties, exhibitions or other events can be done without any cost, democratizing the access and production of art (Casa Amarela 2019). They are in the process of negotiation with the public authorities of the city, hoping that they will legally cede the space in order to continue offering these services as an open space of culture and art.

Wanessa is a performer, actress and art-educator and she will be sharing her life experience that was marked by different occupations, artistic and cultural work with kids and adults while she was in the constant search for the recovery of the afro-descent stories that were marginalized during the Brazilian history.

Her voice

“If I could tell this story of mine, I would talk about a lot of violence. But I would also speak about transformation processes. It all depends a lot, each one has an experience, when you talk about history, you are talking about individuality.”
What made me think of the social, of making a better world, at least for the people around me, was this story of patriarchal violence. I will not talk about the violence I suffered because all women suffer violence. But I’ll talk about the violence that shocked me the most and made me wonder what I could do to get better, to feel better in the world. But when my daughter, Estelinha, was two and a half years old, she suffered a rape, it shocked me a lot. And the person was very close, had many years of living with my ex-husband.

That’s what made me resist the most, that’s what made me think. I was already doing street work with the kids but then I was in a very shaky emotional state and I went to the street. I slept on the street, no longer wanted to be part of any system, nor even the familiar. It bothered me and I left my daughter with my mother because I didn’t feel that I could take care of her. So I decided to do an occupation, which was at the World Cup in 2014. It had been a year and two months after the event with my daughter. At that time I was very depressed. Amanda, who later became my girl, was the first girlfriend I had, and she started telling me about anarchy, about that northeastern Paulo Freire. I had not had access to this kind of literature and she said ‘you already do that, you just don’t know’.

My goal with this occupation was to start this new society that today I believe already exists, which is the Yellow House today. But back there, I wanted the culture office to give this space for us to do a resocialization work for street children. That in an unpretentious way, with the sarais, we got a friendship, a bond with the children. And we realized the need for them to have space for them to socialize. Because it was totally possible when we were in the square, making a sound, picnicking, they stayed with us and nothing happened. All this violence that people kept saying existed, when we were there practicing an art, a culture, rebuilding their backbone - because they knew nothing of their stories, not even that they

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26 Sarau is a cultural event and meeting where people meet to express themselves artistically, usually with poetry and music. Sarais is the plural conjugation of the word.
were black -, I began to realize that what destroyed our society was the oblivion of our stories. And then I started to remember the stories my grandmother told me, and I started telling those stories to the children. Because it's the same story. I realized that these stories began to empower the children, these stories also changed the way they dressed. I realized they couldn't dress the way they wanted either, I realized there were kids who were of Candomblé\textsuperscript{27} culture who agreed to wear a turban.

I began to realize that I also came from this, that I also had to deconstruct myself because I have understood that the church took our culture and said 'everything from Afro culture, it's demon'. From this principle, this story, I began to delve deeper into the stories. And I arrived at the Yellow House. In this I already had several works, I am summarized. I was already doing the dances down there in the Anhangabaú valley, I was already doing the work with street children\textsuperscript{28}, I had already occupied the ballet school, I had already been vacated in the violence of the police, we camped almost two months in the Anhangabaú Valley. Then we made negotiation and they said that they would give us space, they didn't give us space. In this, we did 12 more occupations until we arrived at the yellow house.

'\textit{We'} that I say is the Grupo Laboratório Compartilhado (Shared Laboratory) TM13, which is the group that started at the ballet school at the World Cup. We wanted to occupy in order to not to lose the [anarchist] ideology and to put people living on the street into places that were unoccupied. And we began to realize that it was totally possible to occupy and that the same people could manage these spaces. And that sometimes it could work out, but sometimes it could go wrong and that these people had to go through this experience. Because this is the only way that gives the possibility to reconstruct this gap in the stories, economic as well as social. Which are people from the periphery and their stories, their

\textsuperscript{27} Afro-Brazilian religion.
\textsuperscript{28} Wanessa shared that she was already working with kids that were living in the streets, bringing them the space where they could socialize, learned, play and recover their origins. Her artistic work consist in storytelling, theater performances and Abayomi doll making workshops.
customs that were erased. My history. And all the nobility was left only for class A and B, where the stories are in theaters, are in the cinema. And I realized when I decided to tell these stories in schools to the mass of children, how important it was to them from that moment on to their lives.

Because from that moment, that story was told to that child, I realized within that experience of hearing a story or making a workshop, how much it resignify their own story. It brought all the nobility back. I make the world's first cloth doll, Abayomi. And I've seen kids get emotional and understand that she's a princess too. Not the white princesses of Disney. It is a right that was taken from us. There is a law that, since 2008, that has driven me to continue looking for public policies to make this happen. That law 11645/8, which is about teaching indigenous and African culture in schools. Then I started to talk to the teachers and say "so, what do we do?". No school was doing anything and that was part of the agenda, but since they didn’t have the content, because they didn’t know - the black teachers - their own stories, no one did. Nowadays there is more search, teachers are already searching for more, some of them.

And then I realized that through the street children, and I brought seven street children with me to live in the yellow house - they call me mother - but they are people who were on the street and needed an identity, needed a story. Their story was the traffic and such. It didn’t work out with all of them, but I have two boys that worked very well, Carlinhos and Robert. And they are still in the house to this day, one is a poet, the other dancer. Carlinhos I met with 12 and Robert with 17. One dances, has a hip hop movement in the train and the other today takes care of the Anhagabaroot movement for me. So he does it. In the last event, I think, it was quite cold, we made a soup with handing of coats, he made a sarau, pulled

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29 According to Wanessa, Abayomi is considered to be the world's first doll made by slaves who came on the slave ships. To brighten the lives of children, they tore parts of their clothes and made them black dolls. The word has Yoruba origin, meaning the one that brings happiness or joy.
poetry, called some guests, made the event happen. That I think, one of the most beautiful parts of this whole story is seeing how much our stories rebuild and enable anyone to rebuild their story. I know there are the aggravating factors that are the drug, the drink, and that I don’t have all the mechanisms to help. When I brought the boys here, if I had had a doctor, a psychologist, for help, I might not have lost [the others] the [drug] traffic again.

I say what I 'lost' because it was painful to see a child reconstructing himself and because of an addiction, he goes back to it. Because of the financial issues, too. What I had to offer here was a place to live, water, light, here nobody pays anything, it’s an anarchic society where everyone does what they like. We share all activities, lobby, cleaning, including the expenses. Here is the possibility for them to go from one point to something better. I saw the evolution of each of them, the evolution and the revolution and everything that had to happen, and this experience, not only with them but also with other people who have passed through here, shows me how much people are suffering. When one is suffering, one makes the other suffer. And for behavioral reasons, in many ways, it was society itself that made it happen. That these people [who are making others suffer] are not to blame, but the society makes you feel that weight [that you are guilty], even when you are seeking a revolution, progress. And that can be uncomfortable, even to those who are just like you. This is very heavy, is another violence.

The victory is to see these small improvements because the same transformation comes with the will of the person but it needs support. For you to resist in a space like this, you need food, content. To bring knowledge. And you have a great responsibility when you are managing a space where there are people from different backgrounds. It was a great experience for me because I learned to be a better person inside the yellow house. I suffered a lot, I had a lot of psychological, panic problems in here. So I was not always the best person in the sense of being well to accomplish. But I'm sure it was here that I received so much of
the content that I needed to become the person I am today. I realized when you focus, and you have a desire, it's very today quantum physics. And that the stories repeat themselves and that you need to improve your behavior every moment and modify this patriarchal behavior, which was induced from childhood, even in speech, in structure.

When it's not patriarchal, it's matriarchal, I don't want to be a mother to anyone. Today I realize that this is not what society needs, a parent. What society needs is autonomy. Yesterday I was saying to the boys that call me `mother`. I feel them like my children but I don't want them to cling to this mother-son story. I want them to cling to the opportunity for autonomy. Because that's what will keep them, I'm here today, tomorrow I may not be. I think autonomy is above any other relationship you may have. It is freedom, not to depend on each other. It's your re-deconstructing. I believe everything is inside us, we just get signals and remember and build these stories because it is a big spiral. Our ancestors talk to us still, in some way or another. Because of the very stories that we end up hearing, through the orality that is part of our literature. It was destroyed but it's all inside the people. It is a human thing.

Last year we won the culture point\(^{30}\) of the State Government, we are winning some titles, we are doing Virada Cultural\(^ {31}\), we are doing theater, SESC\(^ {32}\), not only me but other artists of the house are also doing a lot. So it's a story about work, which wasn't built because we have knowledge of someone who helped us. No one inside the yellow house has political influence, no one in the house has a relative within City Hall or the state or politician. We are neither right nor left, we are supra-parties because we do what none of these parties do. We have nothing against any party. We are in favor of love, of giving the opportunity to people. Our ancestors are not slaves, they are not indigent Indians, our ancestors are forest kings

\(^{30}\) Being considered as a cultural point is part of a cultural policy that aims to recognize, stimulate and support different cultural initiatives and activities.
\(^{31}\) Virada Cultural is an cultural event of two day that happens in different state of the country and includes all types of shows and artistic presentation in the public spaces of the city, as well as in the SESC.
\(^{32}\) Community centers.
and queens, with stories and legacies and wisdom and healing. And it's all within our stories, including healing, psychological restoration, willingness to do, comes from those stories.

Few people have asked me about my story I have opened as much with all the violence and details I am opening. If I had not had this experience with you at other times, I would not have told this story. Because my story is so precious, a story of pain and violence, but it's a story of overcoming over overcoming. I am telling my story here to you and a cure is coming to me. And that's it, my story is made of violence and this energy of violence motivated me to want to be a better person and not want to reproduce that violence. Even sometimes I find myself reproducing it and always trying to improve and reproduce less and less. Through the knowledge, the mediation of the conversation circle, meeting new people, sharing experiences and equipment, matter and energy and so we are touching this role. Creating spaces where people can express themselves artistically or just came to see a play that gives me a reference to my story and that makes me understand a little of what's going on.”

(Wanessa Sabbath, personal interview, 16 July 2019) 33

3.2 About the tool

During the Encontro Ressonante, Wanessa shared her pedagogy by expressing:

“I appreciate the opportunity to be here with you today to tell you about the pedagogy of ancestry. Which is a pedagogy that I have been studying for almost 12 years, with some research since my childhood about stories. Our stories, the stories of our ancestors. And when I arrived at the Yellow House, I arrived with the goal of enforcing Law 11645/08 which includes indigenous and African culture for children in schools. It's been 6 years that I've been doing this work within schools and we are currently with the Amarelinha Project, which is the project that schools come to the quilombo to be able to watch this storytelling and participate in experiences within this perspective, this law.

33 This interview was shortened by the author.
I wanted to thank you for being able to present to you a little piece of Abayomi, which is the story of the world's first cloth doll. It's a 40-minute show that has two versions, a children's show in which I tell the story of Baobab and the rabbit Damião, which is an African story that travels across the African continent and is the story of the rabbit and hyena that I think that most educators here know. And I also tell, in the adult show, the story of Luisa Maim who is the mother of Luis Gama, the advocate of the poor, and this story is a very important story for our territory of the yellow house because Luis Gama is buried there in the cemetery of the Consolação. That territory is a black territory that has a lost history there that we are trying and seeking to rescue these stories and maintaining a resistance there. ”

(Wanessa Sabbath, Encontro Ressonante, 3 August 2019)

Abayomi – a primeira boneca de pano (the first cloth doll)

The event started with Wanessa’s performance of Abayomi where she is dressed as an old lady with a book in her hand and a turban on her head. She is sitting in the audience and starts singing until she gets up, barefoot, and whispering some rhythmic words in an unidentified language. Making sounds with her voice and a bell, wandering and looking into the audience’s eyes. She hands them pieces of colorful fabric, thanking with her eyes. At a certain point, she stops and shows that inside the book that was in her hands there are more pieces of different fabrics. She keeps singing while gathering those cloths and making a doll out of them. She lifts the finished doll and shows it to the public. She takes off
her turban as she continues to whisper and sing with both hands in her heart. Changing the character to a younger girl, saying:

“My name is Abayomi. It comes from Yoruba and means ‘happy encounter’. But you can call me whatever you want! Monteiro Lobato\textsuperscript{34} called me Emilia, he saw me born from Aunt Nastácia’s skirt bar, the ‘do it all’ of the Yellow Picapau Site. But he could never define my resistance. I came from divine consciousness, she already knew that evil would exist. And I exist long before man is. I am the daughter of the first tree that the creator made in Africa. I come to tell you about my mother Baobab, she is a giant tree and expresses her love for humanity by providing shelter, food, water and healing to everyone in Africa and around the world until this day. Respected, within it, fits the entire African continent with more than 50 countries. And every storyteller when disembodied is buried at the feet of this great mother. So that the tales and stories are never forgotten. Ah, my baobab mom! How many stories do you have to tell! I am also the daughter of the African goddesses, the ones who protected the children on the slave ships, the same ones who were forced, raped, and still do. I am Oxum, the creator of love, that won! And then, in the midst of chaos, I was reborn to bring solace to the little ones who did not know that evil would exist.

Yeah, I’m a rag, yes. Flap, sounded, bloody, that stabbed the pain in the body and soul of Africa, kidnapped by the land of Pão Brazil. I am the first cloth doll in Brazil, I represent the entire African continent. No people, it’s a joke! I am the first cloth doll in the world, I am Africa, I am Capoeira that paved the way for quilombos to resist, I am Hip Hop, present in all the quebradas\textsuperscript{35}. I am your resistance, periphery boy and girl in keeping your hair curly, tangled, afro and turban-adorned. I am your ancestor who ripped the robes so that I could be here. I am all indigenous women, black, Latino and American, who are fighting for their lives and

\textsuperscript{34} Well-know Brazilian writer
\textsuperscript{35} Another way to say periphery.
their lives of their own, in various places in that country. I am you, black, poor, ghetto representative. Nice to meet you, I'm your ancestral amulet. And that's why Grandma Maria Conga she always says we are rags, but from rag to rag, we resist everywhere. And together we will find sincere freedom, like a child's smile, that cries but grows and always hopes for better days to come. Abayomi resists. This is another story that is not in the books. This is the story of the world's first cloth doll. ”

(Wanessa Sabbath, Encontro Ressonante, 3 August 2019)

3.3 In practice and theory

Wanessa’s pedagogy is an extremely important teaching that comes as a result of many experiences where she saw the impact of retelling and restoring the stories that were forgotten or marginalized in the development of self-esteem and empowerment of street kids. During her personal interview she expresses that when she and other artists, were in the public space in contact with those children, practicing a certain art or culture, reconstructing a hole that was created by the lack of familiar and social structure, she began realizing that those kids did not have contact before with their own stories, with where they came from and their past. So she began to remember the stories that her grandmother used to tell her, and she started telling those stories to those kids and it started to affect the way they socialized, talked and even dressed.

When I ask in the research question, what tools do we have that can lead to freedom, wholeness, and empowerment in a personal and collective level by not reproducing the narratives of segregation, Wanessa brings a clear tool that is a result of empirical experiences where she decided to honor and learn from her ancestry. Knowing where you come from, the stories you carry and your roots is a starting point to a process of self-discovering. Being able to tell those stories, as an artistic expression, as Wanessa does, or just as a personal expression and reflection of yourself, is the core of this pedagogy. In order to be able to do
that, I believe it is necessary to begin a path of knowing where one comes from, recovering the historical review and connecting one’s past with the present.

As it was argued before, as an author, I believe that storytelling is the language of the heart. It is the capacity to tell and express yourself in another frequency in which we create connections without necessarily rationalizing or having the need to argue or explain yourself. Authors like Gloria Anzaldúa develops her own storytelling theory and technique, where she argues that it is a new production of knowledge that constitutes a new way of explaining the word. In her book *Borderlands/La Frontera: The New Mestiza* (1987), she expresses:

“I am without culture because, as a feminist, I challenge the collective cultural/religious beliefs of masculine origin of Indo-Hispanics and Anglos; however, I have a culture because I am participating in the creation of another culture, a new story to explain the world and our participation in it, a new value system with images and symbols that connect us to each other and to the planet.” (Anzaldúa 1987, 81)

In that sense, a new system of values, images and symbols can be created by participating in a building of a new story, new narratives. In this pedagogy, I believe it is essential to understand and bring back stories that were forgotten or erased, as well as to have an active role and participation in the construction of new stories that would connect us, humans, to ourselves, to others, to the mother earth and to our ancestry.

Robert Atkinson argues that by knowing and sharing our personal, we have the space to speak about and for ourselves, making sense out of our personal experiences and life as a whole (Atkinson 2002, 124). He also contributes by saying:

“1. In sharing our stories, we gain a clearer perspective on personal experiences and feelings, which in turn brings greater meaning to our lives.
2. Through sharing our stories, we obtain greater self-knowledge, stronger self-image, and enhanced self-esteem.
3. In sharing our stories, we share cherished experiences and insights with others.
4. Sharing our stories can bring us joy, satisfaction, and inner peace.
5. Sharing our stories is a way of purging, or releasing, certain burdens and validating personal experience; this is in fact central to the recovery process.
6. Sharing our stories helps create community, and may show us that we have more in common with others than we thought.
7. By sharing our stories, we can help other people see their lives more clearly or differently, and perhaps inspire them to change negative things in their lives.
8. When we share our stories, others will get to know and understand us better, in ways that they hadn't before.
9. In sharing our stories, we might gain a better sense of how we want our stories to end, or how we can give ourselves the "good" endings we want. By understanding our past and present, we derive a dearer perspective on our goals for the future." (Ibid, 127-128)

Before starting the personal interviews, I read these nine topics to all the interviewed and it was touching to hear, from both Wanessa and Micheline, how a feeling of cure and healing was felt after they finished telling their stories. Wanessa shared that by telling her personal story, of pain and violence but also of overcoming struggles and of transformation, she could feel a lot of cure. Micheline commented that she had never shared her story before in this manner, as a whole. And that experience was conforming for her, she could even feel a release of weight, a cure. Once you gain back and rebuild your stories, knowledge and studies your past and ancestry, you can start sharing them, creating the narrative that makes sense for you, as you are the protagonist. This, as it was expressed before, might lead to the healing process of our social struggles and acts of violence.

It takes a lot of healing to cure the open wounds of this country. It is necessary to listen, write and speak from the heart. From the deepest and most painful stories that can lead to great transformations within human existence, as Wanessa shared. In her show and performance, Abayomi is not only a teller and rebuild of her story, but she also became a figure and character of identification and representation of young black girls. She became a symbol of a silenced and marginalized part of the history of this country; the history of slavery, of black people, of indigenous people and of the quilombos.

Suéli Carneiro, a relevant reference for black feminism in Brazil, in her Ph.D. thesis, A Construção Do Outro Como Não-Ser Como Fundamento Do Ser36 (2005) applies Michel Foucault’s contributions while bringing critical analysis of the social dimensions of race relations in Brazil. She expresses:

“In the Brazilian case, the discourse that shapes race relations is the myth of racial democracy. Its construction and permanence to the present day show, for itself, its

36 (The Construction of the Other as Nonbeing as the Foundation of Being) Translated by the author.
strategic function, especially as a reliever of ethnic-racial tensions. (...) We also argue, in a previous work (Carneiro, 2000), that the racial miscegenation present in our society has been lending itself to different political and ideological uses. First, miscegenation has supported the myth of racial democracy in that sexual intercourse between whites, indigenous and blacks people would be the main indication of our racial tolerance, an argument that omits the colonial rape practiced by the colonizer in black and indigenous women, the extent of which is being revealed by recent genetic research. Secondly, miscegenation has become an effective instrument for whitening the country by establishing a chromatic hierarchy and phenotypes based on the black retinto and on the top the “white of the earth” offering to the intermediaries the symbolic benefit of being closer to the human ideal, the white. This has particularly impacted black Brazilians, due to this social imaginary that indicates a supposed better social acceptance of the lighter in relation to the darker (...).” (Carneiro 2005, 62-64)  

As a non-black woman, I feel in the responsibility to, first recognized myself as such, and secondly, understand with depth the history and resistance of black people in this country, critically looking at the consequences on the nowadays society. Sueli Carneiro, as well as other black writers and thinkers, bring a critical and historical overview of how the Brazilian structures of racism and misogyny have been built and strengthened until today. In the process of recovering our stories, it is impossible to leave behind the stories of marginalization, persecution, submission, oppression, and violence lived in the country. On the contrary, they are completely necessary for the healing and recovering process that this pedagogy offers.

Carla Akotirene, also a black Brazilian feminist, writes in her book *Interseccionalidade* (2018), from the collection of *Feminismo Plurais*:

“...The colonized peoples inherited psychic traumas, lost spiritual, linguistic and cosmological meanings as part of Europe's subjugation to the knowledge of Africans, hence the marginalization of local epistemes, according to the Nigerian researcher [Oyèrónke Oyèwùmí], requires a feminism that will address the knowledge production from the African categories and how currently the past shapes the interconnections of social relations” (Akotirene 2018, 80)

Reconnecting with the past is also understanding the influence and the sequels of those traumas and pain (as well as the joy and celebration) in the current reality. Recognizing this, I believe it is a necessary step for our healing process where representativeness,

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37 Translated by the author.

38 Translated by the author.
empowerment and freedom can be practiced and felt in the new production of artistic, educational and cultural content and knowledge; a new production of narratives and stories. By creating this new conscious production, we might be able to break with old patterns, narratives, impositions, labels, and concepts, while valorizing the past.

In the Jewish education that I received a large period of my life, I have experienced many moments, concepts and methods that had the goal to keep an awareness of my ancestry, roots, and origins as the Jewish people and history are basically made by diasporic communities, all around the world. One of the main concepts is Le’Dor baDor which means in Hebrew from generation to generation. It is a concept that invites you to keep telling orally, the family history and traditions to the younger generation. Many festivities, like Pessach (the Jewish Passover), carry the tradition to tell the story of slavery in ancient Egypt in the frame of the celebratory family dinner, as one example.

In the Brazilian constitution, as Wanessa shared, the law 11.645/2008 establishes the guidelines to include in the official curriculum of elementary and high school, the obligatory education of the history and culture of Afro-Brazilian and indigenous people (Silva Goularte and Rodrigues de Melo 2013). This is her way of entry to many schools and educational spaces; it is also an opportunity to reinforce the need for healing the scars that slavery, colonialism, and imperialism have left in the country, by retelling and reconnecting to the stories that came before and deciding which representation to have in the future. This pedagogy is the re-telling and re-creating our ancient stories, in order to learn and grow from them, as well as to decide which new stories and narratives will represent us in the present and future.
4.1 The story of Marina Prathes

In my experience and religious-spiritual heritage, it is common to sense what music mixed with faith can create in our bodies, in our vibrations. Now imagine having that faith-centered in love. In the love and light that seek to bring various songs, mantras, prayers and dances of all religions, continents and beliefs, to a public space that is open and circulated by all of us. With the intentions and faith that we can (or perhaps should), for at least some few moments, forget about the social conditionings and enter another frequency. The frequency of sincere connections with oneself and with the others. I was present in the first Ilumina Sampa back in 2015 and since that moment, I feel grateful for Marina, also known as Nona, who has been pushing this project and all the Ilumina Sampa community and my dear friend Tamara, for botar para dançar e cantar (put to dance and sing) the different ideas and beliefs that exist around us.
Urban interventions like graffiti’s, Lambe Lambe\textsuperscript{39}, music and all type of arts are constantly introduced in the city with political, social and even spiritual claims and messages. Those interventions are located both in the most unusual places as well in the most popular, famous and very circulates spaces. Ilumina Sampa is also a project of urban intervention “in which social relations find new meanings, based on collective musical experience with circular dances. The (...) songs carry messages of self-awareness, breathing, inclusion, gratitude, and love. The circles are held monthly and take place in the city's squares and parks”\textsuperscript{40}(Ilumina Sampa, 2019).

Those interventions bring the reflections of the role of each citizen in occupying and circulating collective spaces, feeling part and responsible for the care and flow of the city. Their nomad movement receives people from different realities, depending on the physical space where the monthly encounter happens. Many of the people that attend are part of the Dedo Verde community and many others are random people that might be passing by in the public space. They consider themselves as an autonomous project without any relationship to the public authorities. Marina will be sharing her life story marked by music, spirituality and collective dreams, as well as by the moments that brought her to the realization that everybody has an inner artist wanted to be explored.

**Her voice**

“I was born in a very musical family, my uncle, my mother's brother and my mother are very musical. They influenced me a lot on this issue of music. Dancing is the activity that brings me the greatest fulfillment and wholeness in this life. Very connected with my maternal family, my father was very absent in my life because of his relationship with my mother before I was born. So I had an absent father until very recently when I went rescuing this relationship with

\textsuperscript{39}Lambe Lambe is a technique that is consider as an art street that uses posters as urban intervention, in order to convey ideas and thoughts, disseminate the arts or even protests elaborated through images and texts.

\textsuperscript{40}Translated by the author.
my father, with around 30 years and today, fortunately, we have a very beautiful relationship of friendship, respect and affection, but in my childhood, adolescence and youth I didn’t have him present.

My family has always been very loving, very caring, welcoming so I know that this has certainly given me a very solid foundation of security and love. I believe this early family structure really impacts a lot on the life of any human being, the structure and the formation and I am very grateful to have had such a beautiful family structure. Very united, very loving, healthy in general. And then in my teens, I went discovering myself, I went to college for advertising and marketing because at 17 they said that as a creative person I had to do advertising. (...)

I ended up going to this area of internal communication, [in an agency] where I was very close to the area of training and events and corporate communication. I was 15 years in this area. (...) Then I broke that, went on a sabbatical year in 2010, broke up with my professional career and went to Europe to make a backpacking trip. So I was this year of 2010 thinking about what I was, what I wanted to do with my life. And then I realized that there were two fronts that really called me a lot that is human development, but in the area of training and development of people and the arts, especially the body arts. And that's when I started doing Afro-Brazilian dances at Instituto Brincante41. I went there doing some of what I was already doing at the agency but transposing it to the reality of Instituto Brincante.

Which was what I visualized when I got there; bring the institute to the companies. I said ‘wow I came from the corporate world, I was 15 years there and people are freaking out there, getting schizophrenic’. They need the Instituto Brincante. And then I started helping them to format the institute’s artistic products for companies, did some workshops with the

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41 Instituto Brincante is “a space of knowledge, assimilation and recreation of the countless artistic manifestations of the country, which celebrates the richness of the national culture and the importance of its diversity. It focuses on research and reworking of Brazilian culture. New values, new ways of building knowledge and providing the individual with another way of thinking about relationships in contemporary society.” (Instituto Brincate 2019) (translated by the author).
artists and teachers who worked there to explain a little about the corporate world, assembled the products, the experience was really cool. At Instituto Brincante, it is as if I have found a tribe with more affinity and until this day I feel that they are a dear family to me.

But I realized that what I was doing there still wasn't exactly what I wanted for myself. Then a cycle ended when I joined and created the Dedo Verde community together with Bruno, Damares, Monica and Marina de Martino. It was more or less simultaneously with the time I was at the Institute, we started to enter this universe of Piracanga, because of Bruno who took us to know this whole process, all this new ways of seeing the world, life in community, many self-awareness tools. I had always been a lover of self-knowledge, had been in therapy all my life, every kind of therapy. Even the circular dance was a meeting of souls when I met the dances I started crying.

I was born in a Kardecist spiritist family, spirituality is extremely present in my life since I know myself. And I grew up with that in my house and understanding that this spiritual connection with the sacred, with God, was through us directly, our homes. So I never had a very formal religion intermediating my relationship with the Sacred and the divine, I always felt very close, I felt that very much within me, this connection. Then I started going to a Spiritist Center with my mother, then I started studying at the Spiritist Center mediumship, I always had mediumship, but I couldn't handle it and I got a lot of energy from people; people stayed good and I stayed bad. Then I started to study at the spiritist center, which I attend until today, in Vila Mariana. And to understand what my mediumship is like, how I protect myself, how I deal with people, anyways.

It came a time that we went very deep there in Piracanga, we were so enchanted with new possibilities to live a new life in the community. And we decided to create, in fact, Bruno always had a dream of creating a community, we embarked on his dream that became ours.

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42 Inkiri Piracanga is a community and ecovillage in the state of Bahia.
The dream of creating an urban community, we felt that if we were to leave São Paulo it would not happen, so in 2014 we created the Dedo Verde Community which is an Urban community here in the neighborhood of Saúde. Dedo Verde was a wonderful place for me, I ended up leaving the institute because Dedo Verde demanded a lot of our energy to create and sustain it, for the first four years that were the years I was inside living and building the community house. We could think at the beginning that we were creating it for people or society, a new way of living life. And yes, we wanted to break with many patterns of traditional society, but then I realized that deep down we wanted to try new things for us.

We created a dream together, collective and we also had the openness to talk about personal dreams. It was such a beautiful moment and it was this egregora, to reinvent yourself there, to review yourself, when I could really bring art and take it into my life. Assume the artist inside me. That in the traditional world, I had not been made classical ballet so I could not dance. I had not done singing in any conservatory, so I could not be a singer. I had not graduated in performing arts, so I could not be an actress. We broke with the help of the piracanga egregora, who is very strong and with the egregora that we created in the community, where we allow ourselves to be anything we want, the way we wanted to be at that time. And we were very supportive of this process, so what happened was that I allowed myself to get closer to that and that's when I connected with Tamara.

Tamara is the creator of Ilumina Rio in Rio de Janeiro and she had, through Piracanga retreats, aura reading retreats, silence retreats, which she had the inspiration to create the Ilumina Rio, Tamara is carioca and lives there. So we went to take a vacation in Rio, the guys from the community, and we felt all this energy and something touched me deeply, in my inside when I understood what Ilumina Rio was when I saw it illuminates Rio. And then when I returned to Sao Paulo something had moved inside me and I didn’t know what it was. I knew

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43 Egrégora is called, in spiritual terms, to the spiritual force created from the sum of collective energies
I had a call to music that was as strong as Tamara’s, and the fact that she was not a musician and simply decided to follow her intuition to create such a project, had the courage to go to the square to sing, that’s what touched me. So Tamara’s strength and courage touched me a lot, and then I told her to bring a Music Retreat to the Dedo Verde, where you discover yourself through art, discover yourself through music that’s what was calling me here [touches her chest].

The arrangement was that we finish the retreat in the square as Ilumina Sampa along with Ilumina Rio, but then in the middle of the preparation of the retreat we talk more via Skype, me and Tamara, and she said ‘you will have to give continuity, right? ’, I said’ what do you mean, a continuity? ‘, ‘oh, after opening, you need to give continuity ’. But ‘I am not’, I thought, ‘how I will handle such a project’. This whole process with Tamara was a very very revolutionary process, it was painful many times, it was like getting out of the shell because I had a lot of prejudice, maybe I had these prejudices, which I think has to do with what you bring from this social structure and culture in which we were created. And then it was born. We were there, Illumina Rio and Illumina Sampa giving birth to that in the square.

It was very beautiful, very strong. And then, something very strong was born that we didn’t know very well how to do or what was going to happen, and we followed our intuition because it moved our life purpose, our soul, our desire to make art, our achievement in making art. Because I believe that I was born in this life to realize myself and be happy. And it is in this process that I bring my light and my best medicine, my best talent to the world. It all starts with me. And I was there for myself in the first place, finally finding a place for all the art I’d brought from childhood, and I didn’t know why or for what, or whether I had the right to express, whether I was deserving or capable. After Dedo Verde, I also rediscovered myself and allowed myself to become a facilitator of human development that I consecrate myself, along with the postgraduate degree in cooperation pedagogy and collaborative
methodologies that I did two years ago, and which I then legitimized myself as a human
development person. Today I work in an NGO in this area of people development, as a
facilitator and therapist because we use therapeutic tools such as biocentric education,
circular breathing, family constellation and other methodologies for developing people,
groups, communities, leaders and everything else. (…) I feel on my trail, on my way, what I really came to do and what I feel I can offer the
world my best version. And the circular dances permeating everything, where I can take the
dances, I take. That is a place that has combined my spirituality with my art and found it a
sacred place. And I realized that Ilumina Sampa is nothing more than the process of gathering
and making public what has always been done throughout the history of humanity. Only that
each one within their home and their spirituality. You go to the gospel church, they are singing
and praising the sacred. You go on Shabbat Nefesh, they are too. If you go on a gypsy stroll,
there are also dances and songs. If you go to an Indian Kirta, you have the language of the
mantras. And what is the Ilumina doing? It's putting everything in the same dancing place
and taking it to the square, for everyone to come and enjoy it all. Because we sing praise to
the Orixás44, sing the Hindu mantras, we do the Jewish nigunim, we do Brazilian Popular
Music (MPB), Brazilian indigenous music.

And I started to reflect and philosophize, because many of the things that we do, we
do a little on automatic, by intuition and not even reflecting. Maybe I couldn't have this thought
before, either, because everything comes at the right time. But this past month, I think it was
June,(…) I realized the Illumina is doing nothing else than democratizing, mixing in the first
place, because each one does within their spiritual line. We are mixing and democratizing
this in a public space where people connect with it. I believe that Illumina has its own purpose,

44 Part of the Afro-descendant religions, cultures and traditions believe that the Orixás are African ancestors who acquired
control over nature and some human conditions.
we are tools for it to happen, but if not us, it will be other people. Because I believe these projects have their own life, their own spirit, egregora.

And for us to be able to support Ilumina on a monthly basis, in those 4 years, apart from the extra performances we did, the only thing I realized was that I had to persist. ‘Guys, come on’. This is my main role. Because when getting there, things happen in a way that goes way beyond me. I feel that my main role is not what I sing, it is not the repertoire, it is not the instrument, it is persistence. Because it’s so easy to give up because there are so many setbacks always. I think my main role in these four years was faith. The supporting itself. ”

(Marina Prathes, personal interview, 24 July 2019)

4.2 About the tool

During the Encontro Ressonante, Marina shared her pedagogy by expressing:

“In order to explain my pedagogy, I must first explain what Ilumina Sampa is. Ilumina Sampa is a project of circles of live music and circular dance of the people, in the squares and public parks of the city of São Paulo, which happens monthly with the intention of raising the vibration of the city, and rescuing the spirit of community that was getting lost, especially in big cities like São Paulo. It seeks to promote a reconnection of the Paulistanos with themselves, a break. With each other and the city, we chose to live in. We are 9 members today, 7 musicians and 2 dance instructors and we just completed 4 years doing this monthly walk through the public spaces of the city and we had a beautiful party in the Ibirapuera park, with guests, it was very nice.

My pedagogy is to free the inner artist. Not having a background, and having worked with very virtuous artists in the past, I wondered ‘how am I going to go to the square to sing and dance?’. I think it is essential to study music when we are going to do a job with the

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45 This interview was shortened by the author
music, but when there is a stronger calling, as it happened to me, this part of our education and social issues and expectations have to be left behind. Because of this, I think Ilumina Sampa calls on all participants to release their inner artist. Free the dancer, the singer, who will dance and sing with us.

It is a re-democratization of art and the artist that exists in each of us. Because I believe music and dance are divine tools that are already born within each of us. And they need to be returned and authorized and deserved by all of us, to be experienced as we need and as we deserve. It is not the benefit of some, it is of all. So Ilumina has this role of giving back this right to music for everyone in the square."

(Marina Prathes, Encontro Ressonante, 3 August 2019)

Circular dances and Sacred songs

The event continued with Marina asking for the participants to pull the chairs aside and to join her in a dance while explaining the lyrics of the music that was inspired by Ilumina Sampa, written by André Parisi. During the Ilumina Sampa experience, many sacred songs of ancient and diverse cultures and traditions are sung, like mantras, louvores aos Orixás, Brazilian popular music, as some examples. There are also original songs, as this one, written by Parisi, member of the Ilumina Sampa community and most of them also come with traditional or original circular dance. The one that was danced
in the event was created by Marina herself. This song and dance have already become a symbol of Illumina Sampa and it goes like this:

“Essa cidade é minha
Essa cidade é sua
Venha me dar a mão
Vamos dançar na rua
Você não está sozinha
A sua alma é pura
Venha juntar com a minha
Só o amor nos cura
(This city is mine
This city is yours
Come give me your hand
Let’s dance in the street
You are not alone
Your soul is pure
Come join with mine
Only love heals us) 46

Essa cidade é minha – Andre Parisi

4.3 In practice and theory

What Marina did during the Encontro Ressonante was a whole experience by itself. I could see in some people’s expressions and eyes that they were initially suspicious or even uncomfortable. Myself, the first time I went to the square to see my friend Tamara, which was also the inauguration of Illumina Sampa, I thought to myself ‘que hippies’ (what hippies). I was feeling embarrassed and not willing to dance with unknown people. But little by little, people (including me) started letting go, connecting, having fun, releasing and even smiling. As if the dance, for being very often hand in hand and are collective, feels like a recovery of childhood, freedom, playfulness and even perhaps accessing our primitive and intuitive side. During the event Encontro Ressonante, I noticed a similar movement. By the end, all the people participated and you could see the mixed hands; hand in hand with different colors and shapes, all united in the dance. It was powerful. It filled the room with energy and a celebrating atmosphere.

46 For the official video clip of the music access: https://www.youtube.com/watch?v=JBLN0918rBk
Freeing your inner artist is giving the time, place and relevance to that art that is born inside each of us. Democratizing the dance, the music, the movement, that crazy design or handicrafts. Without needing permission or legitimization of it, just the canalization, reception and liberation. This is, for sure, a tool and practice that can lead to more self-awareness, empowerment, and freedom. It is a moment of connection with your body and soul. A moment of connection with that inner artist that you did not even know that existed.

The circular dances are a method that can be useful in this process of freeing your inner artist, as the encounter of Ilumina Sampa provides. The Comunidade Dedo Verde, defines them as a “healing instrument, connecting with heaven and earth” (Comunidade Dedo Verde 2019)⁴⁷. They make training in Circular Dances as they believe that the force of the dance is linked to the instructor's presence and vibration, where they teach tools and develop sensitivity learning and practicing Reiki, meditations and energetic protection techniques (Comunidade Dedo Verde 2019)⁴⁸. Bernhard Wosien, a German dancer and one of the first to systematize the concept of Circular Dance, wrote in his book Dance: A Path to Wholeness (2000):

> “Every perfect composition consists of beat, rhythm and melody. In every musical composition, these three elements contrast with living and permanent interaction and tension. The beat represents the spiritual vision of the whole, clarity and order. The rhythm accounts for the vitality, the tension, the pulse of blood flow. The melody represents the truly human side, the soul's desire and feelings, in all their nuances” (Wosien 2000, 14)

This understanding of dancing goes beyond an artistic performance, which might be the most famous expression of dances that we know and have access to nowadays. This pedagogy invites us to relate to dance and movement, as well as other artistic expressions, in a more personal and even spiritual way, as something that we all have as an expression of ourselves. Creating a space for connection to the different aspects of our existence such as clarity, order,

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⁴⁷ Translated by the author
⁴⁸ Translated by the author
vitality, tensions, desires, feelings, as some examples that the author exposes. John Paul Lederach and Angela Jill Lederach suggest using poetry, as an exploration for inner healing and transforming conflicts. Expressing that “poetry weaves a fabric of memory and hope. Beyond and below the content of words, in the form of this invisible but tangible movement of shared experience, we find the *poetry of social healing*” (Lederach and Lederach 2010,190).

Embodied practices, such as circular dances, secret rhythms and movements in general, are also considered to be a method of elicitive conflict transformation. During my experience in the MA program, I had many opportunities to get in touch with those embodied practices and theories that believe in the power of healing and transformation by the connection of mind, heart, body and soul. In the transpersonal exploration and peace work, the embodiment, together with poetry (as some example) can help in the process of self-exploration and listening to our deep inner voice (Koppensteiner 2018). Our bodies are expressive; we communicate with our styles, attitudes, memories and emotions and they are reflected in the body. The bodies are also transformative; setting the body in motion can contribute to the healing of the psyche, transforming certain conflicts. On the other hand, the body also has memory; moments of pain leave cellular imprints in neuronal networks and in the nervous system. Stress can trigger those memories and experiences of pain (or violence) and even bring back a certain pain that is associated with it (Koppensteiner 2018).

Movement and breathing practices can lead the healing process by releasing the stress and ties that are printed in our bodies and that carry our memories of pain and violence, that many times our mind, in order to survive, hides that experiences in the depth of our unconsciousness. In transpersonal psychology, holotropic breath-work is also considered to be a breathing practice that can lead to this healing process. In the experience that I had with
this type of work, I was taught that this stress can also be released by making loud sounds and screaming, as well as by the body's movements and expressions (Walch 2019).

Paula Facci, a Brazilian researcher and faculty member at the University of Innsbruck in the unite for peace studies, is also a dancer, exploring dance as method of Elicit Conflict Transformation. In her Ph.D. thesis, named *Dancing Conflicts, Unfolding Peaces: Dance as Method to Elicit Conflict Transformation* (2017), she investigates how to access the energies of a certain conflict, in a way that it can lead to alternative transformations, with the Transrational lenses. With practical workshops, she explores how the experience of body movements can become meaningful in the here and now, dealing with “dance as a method to transform conflicts and unfold peaces“ (Facci 2017, 28).

Facci also brings a historical review of different societies and traditions which had direct connections of dance with spirituality, rituals, community, and later, also with power and status. Showing how over the years, the creating of the figure of a dance master “reinforces the idea of professionalization and distance of dance as a community practice - it became something learned and honed, perfected not only as an ethereal ideal but also as mechanical sharpness and precision.“ (Facci 2017, 118). Thus, what Marina, the circular dances and Ilumina Sampa, as some examples, are doing is bringing back the notion that those practices are not only something that you can learn or master but also a personal and collective tool for transformation and inner connection and expression.

I believe that this pedagogy goes beyond expressing your own artistic manifestation without any shame or controversy, being also about recognizing the tools of dancing, breathing, movements oriented practices as well as singing, making music, playing an instrument, as something that we all have, with the potential to bring you to the present moment a connection to yourself, to your body, your traumas, your conflicts. The step ahead of that Ilumina Sampa makes is providing the collective experiences of this process; while
exploring those personal and internal aspects, you are also witnessing to the other’s processes, while exploring also your connection to the city, the unknown people and the public space. Connecting to your inner artist is believing that music and dance, as some examples, can heal, be present and transform the conflicts and memories of pain that are tattooed in our bodies. Giving them space and time to be released and explored.

This pedagogy also touches our self-confidence, self-determination, and self-expression that, as it was shared earlier in this paper, can be understood as a process of becoming conscious and connected to our inner power, potential and passions at the same time that we redefine our individualism (Murphy 2018, 271). To acknowledge that we all have this inner potential, even if never explored before, is also feeling comfortable with our bodies, not feeling embarrassed when we dance, move or sing. Without the moral judgment of what art is, feeling in the right rhythm and playfulness as when we were kids.

In the frame of this research, Fabio expressed how music changed and saved his life, bringing him the possibility to dream and be seen by his community, giving him opportunities and a path away from violence. He also expressed that he is who he because of music, as it gave him and his brother the path of freedom, this calm path of connection. He and his brother, Claudio, explored their inner artists seen very young and by the inspiration and motivation of their father. Maybe if Fabio, Claudio, Marina, Tamara, as well as many other, had not followed this pedagogy, trusting and expressing their art in a genuine way, as a child that sings a song without really knowing the lyrics, but with great emotion and passion, perhaps initiatives as Poesia Samba Soul, Instituto Favela da Paz, Ilumina Sampa and Ilumina Rio had never happened.

Marina also associates her pedagogy with other teachings that she was systematizing for the held event, expressing the importance of being aware that we always do the things, firstly for us; that our actions always come from a search for personal fulfillment. Being
conscious of our choices, truths, needs and that we are builders of our own message. Then, we can overflow our truth and love, in order to achieve transformations (Marina Prathes, *Encontro Ressonante*, 3 August 2019).
5.1 The story of Fabio Miranda

I could never imagine how powerful it could be to enter a family house, in which their members
had lived for so many years (and still live), and with each new idea, challenge and opportunity,
a new floor was built. Not just a floor, but a new dream, a new project, a new space in the
heart of the favela. I could never imagine how welcome I could feel in someone else's house
by visiting it for the first time. Received by smiles and curious eyes, the smell of mother’s food
and noises of the life in the community. This story is not only the story of Fabio; it is the story
of an eco-village in the comunidad⁴⁹, cultivating a local network of exchange and
abundance, and continuing to live in the same neighborhood, but with another view and
quality.

Fabio and his family lead the project of the institute Favela da Paz (peace slum), which
is located in Jardim Ângela and was declared in the '90s by the UN as one of the most violent

⁴⁹ (community, also a name for favelas)
neighborhoods of the world. “More than twenty years ago Claudio Miranda [Fabio’s brother] began to gather friends to make music with tin cans, (...) Today they form the successful band ‘Poesia Samba Soul’ and created a whole cultural and educational project.” (Instituto Favela da Paz, 2019), offering the possibility to the local community and youth to have a perspective beyond violence and drugs.

Besides the studio, the media school, the young bands and the artistic creations, the institute also brings solutions to the reality of the slum, introducing the concepts of permaculture, vegetarian alimentation, and renewable energies and becoming a safe space of encounter (Instituto Favela da Paz, 2019). They consider themselves and an institute and housing center, without any relation to public founding or authorities. Fabio will share his story, also full of music, personal discovery and family support that brought him the ideas and motivations to dream about a sustainable periphery.

**His voice**

“To be able to report this timeline a bit, I find myself arriving on this street, man. In this street all those houses did not exist before, it was a much smaller community, dirt road. One image that I have a lot was, we didn’t go out of the house when we came here, we didn’t have much contact with the street because we lived in a very large yard and we had possibilities, nature, insects, that whole thing, and we played with little animals. And the street for us was always seen by the gate hole. I always saw the street looking through the little hole in the gate, I kept looking at the street. But we couldn’t go out, because of the violence, right? A lot of violence, that whole thing, we didn’t have a specific time when something [dangerous] could happen, every moment something could happen.

So we always had fun here in the backyard. It was a cricket fight, that whole thing. I went out on the street, I was already a teenager. I was already, I don’t know, 12, 14 years old, that was when we opened the gate and this little square increase and we started going to the street. And that’s when the community connection thing really started. As we started to
establish friendships, my friends I used to see only at school, so we couldn't go to friend's house because it's was dangerous or friend couldn't come here on street two because “no, street two, never, you don't go, that street is dangerous ”. So we saw friends only at school.

My dad is a musician, and we were always surrounded by listening to chorrinho\textsuperscript{50} at home, and in the yard next door it was the Black baile, Tim Maia, that whole thing. So we grew up with these two musical strands, listening to Waldir Azevedo, Pixinguinha, my father was very fond of chorinho and at the same time at night we listened to Brazilian black music. So we grew up with these two influences, and we began to realize that music has this potential to make that balance, even in that time of violence where everything was dangerous, the most violent place in the world, but we saw violence, but we weren't part of it. While many friends were going that way, it has no right or wrong, but there is this consistency of knowing. My dad always said, “Oh, there's this way here, and there's this one too, which one do you want to follow? The day you decide to do harm to someone or harm yourself, forget that you have a father. If you mirror a little in my life, that you will have the right path. ” So music was always that way for us, we really used it as a tool for social transformation.

So we started with a group called 'the friendship group'. Then Claudio began to learn to play the instrument first, play cavaquinho (small guitar or ukulele) and my father started to help. It was funny, Claudio started playing and I was younger so I was not so apt for music and it was funny because Claudio wanted to play the chorrinhos of Waldir Azevedo who is a very good guy of cavaquinho, passed away, and then what did they do? I would put the vinyl on and have my finger on it in order to lower the rotation. It was like, `go back`, then he would get the sol, then `come back!`, then I kept turning the record and I kept putting my finger on it because it dislocated the rotation and we could hear it better.

\textsuperscript{50} is a genre of Brazilian popular music.
I really am who I am today through music, because if it is not for music to give us this path of freedom, this calm path of connection because there is no translation, right? There is no way, sometimes you listen to a song in another language and you say “ahh the song of my life” and you don’t know what the person is talking about. But you feel this thing about the vibration of the music, this energy that the music has, it brings you happiness, it brings you sadness, you remember that song and "ahh my little girlfriend". But that's it, the music has this power of communication. And what we say, my father always says, with an instrument behind your back, you are friends of everybody.

When I went to the organization in Tamera51, it was the first time I traveled outside the country and I went to make music. I didn't go to develop technologies, so I went to participate in an experience called Music Week, where people from all over the world met to make music. And that's where I found myself in this sustainable movement. In this movement I discovered this issue of liking to do things since I was a kid, my toy was never broken, it was always different from the other, “oh, but yours is not like mine”, "It broke it, I fixed it." So I always grew up with this do-it-yourself movement, people put it today as a maker, which I say is the transcription of the gambiarra. Everything transforms today, nothing is wasted, right? So that essence came from childhood. One thing I value a lot today is this thing of creative sense active, right? As you get the freedom to create things.

Technology is growing so much today that people erase this creative sense they have because everything is easier to buy. It is easier to throw away and buy another. Because when I ask this question of the balance of technology, of sustainable things, you start to access a certain key that we all have and you turn it around and wake that creative sense you have. When I think technology is the end of everything, I erase this essence that I have to create things. So when you make this balance, you can activate this key and you can be

51 An ecovillage in the south of Portugal.
creative. Not letting go of this essence that we have to be creative and reconnect with what is invisible. That we don't see, we say “wow, how did it work?”, "I don't know man, there must have been some light, the connection channels that we have”.

Today there is the internet of things, people are always connected via Bluetooth, WiFi, that whole thing but there is connection channel that we don't see. Like I say today, every human being is light. It needs to be connected, the little wires have to be connected with something up there that we don't see. And sometimes what do people do? Cut this connection wire. And turns a person 4.0, thinks that everything is technology, that everything has to search. But no man, we have this connection channel that is much easier and much faster than these things we have from modernity here. Just use, so simple, to breath, to connect. That solution comes.

But people believe that everything is difficult and then they start talking about the thing we said before, they start building walls. Claudinho from a young age had a sentence that impacted me a lot that was like, "let's change this place without moving from here". Because at the time we lost many friends on the issue of trafficking, crime, many others left because they thought this place was no good, that there are only bad people. No, man. Complaining about darkness is easy, but why don't you light a candle that is easier? So the idea that we had was that these places started to change, but keeping that essence here. Because here there is potential, there are good, creative people! We really do this balance, right?

Today I say that this street is the most wonderful place in the world, I can travel to various places in Brazil and around the world, but I like to be here. So today, all we develop here in Favela da Paz, from A to Z, from art and culture, healthy alimentation, social transformation, clean energy, music is the basis of all this. And if you see, this house, when we came here, we were 7, it was a giant yard with a three-room house. So, for example, today, where is this 3-room house, is the music studio. We lived there and the family started
to grow too, this thing of having several arms. And at the time people said “oh are you going to build a studio in the middle of the favela? Go build it on the avenue! ”, “No, this is where we need it, there you already have it. Here we need a studio”. And it was a challenge too, to build a studio, and also a studio that came with this sustainable footprint.

I keep thinking if it wasn’t for the music, could I go through all this? Maybe if it wasn’t for the music, Fabio would be there working in the florist making delivery. Because I stayed for 10 years working in a flower shop called Tuleapa flowers. I joined with 19 years old, making music and working on decorating, arranging, party decoration, there was a gift shop too. So I had this life for me and it was very valuable, I learned a lot; to know how to deal with the public, to be communicative but it was a stand-by life. I woke up in the morning, I had already bought a cart, so I took the car, went to the store, opened the shop door, it was a routine. Like a TV that looks like it’s turned off, but it’s on standby. It looks like it’s off but it’s still on. So I was in this life and making music at the same time.

Then my father said to me "well, I didn’t put a son in the world to live in the system, what makes you happy?", “I wanted to work in the studio, Dad. Dedicate myself to music. ”. "I support," he said. (…) That is where the opportunity to travel outside the country arises. When I left there, I had no proposal but we make a decision, you know this little connection I talked about? I connected and then several opportunities came. Then I went to Portugal and came across all these technologies.

We grow and lose our potential. I realized I was really getting lost. But when I went to Tamera, my key turned. We have a lot of possibilities for us to be more consistent. Tamera is not just a technology center but a research center for humanity. How we, as humans, can relate better. In every aspect, economic, in love, in sexuality, in how to maintain this wire connection all the time. So it was the place that really made this transformation in my life, really activated me. But it brought me that connection back.
It got to know many technologies and the question was, why isn't this in my quebrada? Why this is not in other parts of the world? Then this `why` did the key really to turn, turn and turn. Then it triggered. Since then, I haven't stopped anymore. Today I have been living this balanced life, where there is also this thing of the connection wire, right? We need to stay connected to maintain that essence and also to be connected with everything that is happening around you. It is not a question of new technologies, but of how we can balance this. I may be technological but I can be functional too. Bringing functions to these technologies, not being held hostage to technology.

Every time I went to Tamera, I came back with something in my luggage. I started with little things; little plates making solar plates. Uli Campbell [a great solar energy german master, according to Fabio] came here every year and we created a sustainable agenda, made several projects. That was when the Sustainable Periphery Initiative was born, which is this project that intends to bring low-cost technology. My first project was a solar lantern with a soda can and a sign, a led. We started doing this within schools. Then I was increasingly risking, allowing myself to fail. It does not count if you always want to get it right. Anyone who always gets it right starts to get in a box.

My last trip was in 2015 because the Sustainable Periphery was demanding a lot and the trips were too long. Then I started working more here and opened a course to disseminate these ideas in other neighborhoods because here we are already a reference but how can this get to Jardim Bologne, Capão Redondo. So I started running this free, open course that won the Vai Tec\(^\text{52}\). And then I started to do a lot of things, and it grew bigger and bigger and that backyard of the house started to become real research, technology lab. Until reaching to today’s lab that I call the Sustainable Periphery Lab that mixes sustainable technologies with

\(^{52}\text{Vai Tec is an acceleration program that "aims to support and strengthen enterprises that develop innovative products or services that utilize technology as an essential part of the business model" (Vai Tec 2019) (translated by the author), giving mentorships, capacitization and financial support to the selective organization created by the Sao Paulo Agency Of Development (ADE SAMPA) and the town hall of Sao Paulo.}
new technologies. So the same principle continues too, a space for creating new
technologies, for workshops, lectures, is an open space for the community, who wants to
come to create, is just to come. As long as everything you do here you can take, but the idea
stays. Because the idea is to create a network, where technology is social, everyone having
the opportunity to have access.

Today I see myself more as a person... I feel so free. To wake up in the morning and
decide what I am going to do today. I see myself as a free person, who can circulate in the
spaces. One day I am a researcher, another day joiner, another day musician, another day
teacher. The other day I am connecting with my spirituality, practicing Tai Chi or meditating.
I live in the system today, but I don’t want to be part of it. I will not live in favor of the system,
I will live free. I think a great potential today is living in a community. I think that’s the real
meaning of life, man. You feel supported, all you are going to do today is not you alone. There
are people pushing you, people challenging you.”

(Fabio Miranda, personal interview, 9 July 2019) 53

5.2 About the tool

During the Encontro Ressonante, Fabio shared her pedagogy by expressing:

“lt is an honor to be here, representing my community, representing the Favela da Paz
Institute. To talk a little about what I have been developing today and the Favela da Paz is
very large; it is a community in the far south of São Paulo, I live specifically in the Jardim
Nakamura, in Jardim Angela. Forget about what they said about being a dangerous place,
today I say that I live in the most wonderful place in the world. Where I have peace, tranquility
and I live in common unity. We have exchanges, experiences, relationships. We are ‘us’,
when I look back I have a bunch of people, an entire community that gives me a little push to
do what I’m doing. Who believed and challenged me, because I like the challenge so much.

53 This interview was shortened by the author.
It's a word I could tattoo but I'm so afraid of tattoos that I stopped at the third, I don't want anymore. I like the challenge so much because it takes you out of your comfort zone. You need to create some reaction, something will arise. We are intuitive beings of energies. And that energy challenges us.

In this challenge pedagogy thing, imagine me, without any information, completed high school, today I am inside of USP\textsuperscript{54} doing a biodigester system for analysis and academic research. The strength of those who accept the challenge is infinite. The challenge was to get in some places and talk and prove to people that we can be sustainable and functional. And that is how we created everything that is today the Favela da Paz Institute.

The challenge, sometimes it comes in the form of a push, sometimes you yourself push yourself into a challenge or someone sees that you have a lot of potential for it and goes there and tells you to try. When you are challenged, you have to do your best. Because you project yourself. As I say, today the Favela da Paz is a project with initiatives where there are people who project themselves into something. We don't build projects, we build experiences of people who are projecting themselves for something."

(Fabio Miranda, Encontro Ressonante, 3 August 2019)

\textsuperscript{54} University of São Paulo.
Sustainability, connection and technology

In order to prove, firstly that we have our own energy that drives us into action and connection between people, and secondly that we are able to create extraordinary things when challenged, Fabio did an experiment with the audience and also showed the many functions that his unique briefcase have. He expressed:

“If I look sideways, I see a lot of little eyes shining, a lot of good energy. But what energy is this? Is it connected to a photovoltaic panel that is generating this energy? Or does it have any power channels? In physics, it says that every moving body has the potential and ability to produce energy. So it means that our body, we, human beings, are energy beings. When I say ‘energy’, I speak of that wire connection that we have with the universe, which I really believe. Do we humans have this ability to pass energy, turn it into matter? What if I suddenly challenge us, humans, to take a lamp and light it with our energy, can we? Let's try?

So I invite you now to do this test, I have a lamp nozzle like the one that is connected to the mains. We can light a lamp. Within a concept of Electric, there is a connection called 'in series', where you merge a positive and a negative and you add that voltage and you have a higher current. [lights the lamp, call more people and ask them to be hand in hand, when one releases, the lamp goes out] We are beings of light, with energy that moves, there is no secret my friend, believe that we have this potential.
The challenge was to bring to schools [the new technologies we were developing] and I wanted to do something like the Felix Cat suitcase, which took a Beetle [car] out of his suitcase. So I created a briefcase that suddenly opened the children's minds to the possibility and opportunity of various technologies. It was hard, I burned components as damn, but I had the idea in mind. From this, I created the solar case which charges the solar energy in a panel and inside has several possibilities, this is version 4.0. I was taking this bag to several schools. Today I have a system connected to my phone, via Bluetooth, I have an application [turns on several lights]. Sometimes I go to schools that don't have internet, so I use my own briefcase as a device to make a presentation. In this version 4.0, I can also access the internet, do a Google search, put a song [shows what he's exposing on the panel of the suitcase]. I even made a screw piano, who wants to try? [He asks a participant to play the screws and the notes start to be played in the piano in the panel]. ”

(Fabio Miranda, Encontro Ressonante, 3 August 2019)

5.3 In practice and theory

Fabio and the entire Favela da Paz Institute, Periferias Sustentaveis and even their well-known band Poesia Samba Soul, are some examples of the extraordinary results that happen when people are challenged and motivated to think differently, even in the harshest contexts. From Fabio's trajectory, I would say that family has represented this `push` for him, since the figure of his father until the formal of shared community in which he lives today, together with his family members. Encouraging and believing in each other's potential. Being the motivation that believes and calls for action, creativity and non-standard solutions.

The fact that music has always accompanied them makes me think that musical aptitude or the ability to play an instrument is undoubtedly a challenge. Of course, there are people who are already born with certain skills, but from what Fabio says, in his and Claudio's case, this was due to the hard work and effort of wanting and trying to be able to play a certain
note. Claudio wanted to play Waldir Azevedo’s *chorinhos*, which are one of the hardest, so he would ask Fabio to put his finger in the vinyl in order to lower the rotation and be able to hear the sound better. As kids, the challenge was to achieve certain notes by trying and helping each other. Slowly and step by step, training their musical ear and love for music.

When achieving a challenge, which presumes to be difficult (otherwise it would not be considered challenging), is without a doubt a door to freedom, fulfillment, self-discovery, and expansion of what you believed were your limits. Is the feeling of getting into the top of a mountain after a long hike, at the end of the run or a homemade project that nobody believed would work. That feeling is for sure related to getting out of your comfort zone and our preconceived ideas of our limitations. Laura Torres, a Colombian peace researcher writes about the role of fear in facilitation processes, which I believe is very much related to why this pedagogy is so important in the process of not surrendering to those fears. She writes:

“When the idea of the self’s potentialities is considered, the comfort zone plays an important role. I believe that this element has a strong influence on the decisions and the behavior patterns that we adopt when it comes to facing fears and working with them in facilitation spaces that embrace transformation as an immanent process of existence. In that sense, it is important to explore the influence of the comfort zone, on the engagement with inner processes and the idea of change. In that line, I believe that we can all relate to the feeling of security, that we can get out of a routine or out of some decision-making processes. Therefore, I believe that as vulnerable beings, it is normal to develop certain patterns with which we can feel safe and calm. In that sense and in relation to fear, the Comfort Zone is considered as “a behavioral state within which a person operates in an anxiety-neutral condition, using a limited set of behaviors to deliver a steady level of performance, usually without a sense of risk” (White 2008, 2). According to this idea, the comfort zone is not fear free. Actually, I believe that even when our comfort zones provide a space in which we feel in control, it can also be repressive towards our desires and needs under the pressure of fear.” (Torres 2018, 128)

I feel very much represented by her word, as I see myself falling, many times, into my own fear of failing and especially of not being under control. Fabio’s pedagogy invites us to reflect on why we are not being challenged, why we are not pushing ourselves and others, to the extraordinary. The comfort zone is a place where you cannot be challenged, as you already
mastered all the abilities, potentials and capacities that you are practicing and there is no room for expansion and changes. I understand that many times we, as humans, need this place of security, of safeness, and we do not want to be challenged or put ourselves in a risky or vulnerable position. Although, I also believe that challenging and be challenged can be a powerful tool of exploration of new parts of ourselves; new abilities, potentials and capacities.

Torres brings up the concept of hero-zone, which is the place where this pedagogy can be applied; a place of curiosity, creativity, expansion and of challenges. She writes from a very personal experience with cancer, where she started recognizing the importance of this hero understanding in order to reconcile the way that people perceived her while struggling with these diseases, and how it also affected her understanding of herself, sharing:

“In this context, the hero-zone still means to embrace challenges and to be opening to explore experiences, that are not contemplated in the comfort zone. However, it invites us to get out of the comfort zone, by acknowledging the needs and the limits of our self. Thus, this perspective of hero, recognizes the importance of ones limits and needs, by contemplating the thin line that exists between the hero zone and the no go-zone. Learning to recognize, how far to go when it comes to exposing oneself is a journey that not only requires time but also patience and experience. It refers to the difference between the ‘I should’ and the ‘I could’, by integrating considerations about the danger that could be involved in this or that dynamic. (...) It invites us to be open regarding the exploration of our potentialities, by taking care of oneself. It acknowledges the authenticity that lays in the vulnerable moments and what is more meaningful for me, this definition accepts judgment but does not engage with it. Thus, the invitation here is to I decide to embrace the idea of hero, as someone that is able to explore his/her potential while taking care of the vulnerable aspects of the self, such as fear.” (Torres 2018, 132)

Having the courage to get out of your comfort zone, because you decided to challenge yourself, or because life challenged you, is also facing your fears, your self-doubts, and your failure. Once you get into the hero-zone, you must understand where are the new limits, in order to be gentle with yourself and understand which is also your no-go zone. Being challenged is also being aware that you might fail. Fabio expressed many times in our talks how he, many times, burned a bunch of components (and almost the whole house) and how
many things went wrong in his tentative. To challenge yourself is to know that things can go wrong, but it's worth trying, going out of our know abilities and capacities until you get it and achieve an expansion of your hero-zone.

Going out of your comfort zone presupposes using the impulse of the challenge and the expansion of the hero-zone with creativity and curiosity. From Freire's perspective, the process of education demands curiosity. In his book *Pedagogy of Freedom* (2004), he suggests that a flourishing pedagogical and democratic environment is when the individual learns from his or her own practices, in which freedom and curiosity should have limits, but are in a constant exercise. Where the individual ethically defines his or her own limits, considering the other's privacy and freedom (Freire 2004, 53). Therefore, exploring our curiosity, creativity, learning by doing and learning by failing, as well as knowing our comfort and hero zones, are all part of the learning process that might lead to freedom, empowerment and especially, self-exploration.

This leads me to Ruth Cohn’s contributions when introducing her well-known Theme Centered Interaction (TCI) theory where she explores different considerations and aspects of the group interactions and facilitation. What interests me is her first postulate named “be your own chairperson”, where she expresses that it is about speaking up or being silent as much as you want to, understanding that “this encourages every participant to be his [or her] own chairman with his [or her] own needs and agenda and with the needs of the group in mind” (Cohn 1969, 12). Cohn invites us to become our own challenger and motivator, speaking and trusting in your capacities, using it as a push for this pedagogy.

In vol. 7 of the Many Peaces Magazine (2018), a collective powerful production inspired by the pedagogy of the Innsbruck School for Peace Studies, the central topic was Peace Education, in which Veronica Lex, a peace researcher, writes an article about Ruth Cohn’s where she shares that "at the time, this principle was also Cohn's revolutionary
respond to a societal context shaped by [the Second World] war and fear.” (Lex 2018, 31). In this perspective, the TCI postulates and concepts were developed in a context of war and fear, in which those contributions were considered as a radical approach to democracy; individuals have responsibility and agency, as well as their own voice to speak for themselves. Although we are in a very different context, those ideas seem to me to be perfectly fitting in the nowadays context where there is a big need for personal discovery, responsibility, agency, empowerment, and freedom.

When an individual is challenged, a reaction is expected, as Fabio believes. You have the agency and choice to accept or denied it, hopefully considering your limits, fears and capacities. This tool and pedagogy calls for an expansion of this understanding; pushing our creativity and curiosity which are essentials for this learning, as they can bring into action, to the search of (empirical and also theoretical) new contents and knowledge, at the same time that you create an emancipatory feeling of trying and achieving something new. In Fabio’s case, he uses (and develops) technology, internet, sustainability and innovations as tools to achieve his goals: *uma periferia sustentavel* (a sustainable periphery). Many times we recognize technology and sustainability as the goal, but they are mere tools in his view.

Many times we do not want to be challenged but life puts us in front of us harsh challenges related to losing, scarcity, prohibitions, limitations or violence. Very much related to the next pedagogy and to Fabio’s story and Bruno’s relationship with garbage, I believe it is important to have in mind the human capacity to reinvent ourselves and use our creativity in order to transform our struggles into challenges. This simple word makes a whole difference. A ‘problem’ or a ‘struggle’ is not necessarily something that you can act or change. Now, the word ‘challenge’ provokes you to try. To stop talking and complaining and start doing, being your own motivator and believer. As well as creating this feeling of ‘it might be hard, but it is possible’, inspiring and challenging others to do the same, going out of their
comfort zone. The need for sustainability and self-management in the *favelas*, as well in other parts of the city, are real and important, as well as our capacities to bring lucid solutions and inventions to overcome different and structural challenges.

As Freire said, “the world is not finished. It is always in the process of being” (Freire 2004, 48). We, as humans, are not fixed and stable people, we are also in the process of being. Our worlds are in the process of being. And we have the agency to challenge, to reinvent and rebuild ourselves, our worlds and our communities. Creativity and curiosity lead to the knowledge, that can be the source of new sustainable technologies, as is Fabio’s suitcase or other projects that came out as a result of the challenges of the Favela da Paz Institute and *Periferias Sustentável*. 
6.1 The story of Micheline Farias and Bruno Capão

When you are welcomed in a place by a child, everything starts differently. It seems that the kids have the raw ability to make the environment lighter, happier and certainly more loving. And love is not something that is lacking in the N.A.V.E (Núcleo de acolhimento e valorização da educação), an open house in Capão Redondo (south part of the city) for the children of the neighborhood and community that aims "just be a space where they can be children," as Micheline said. Micheline and her family are for sure occupying their spaces with an abundance of love and remembering our collective responsibility for the children's future. I feel at home with them, with this fight for education and I feel stronger with each encounter, struggle, and achievement.

55 (Nucleus of reception and valorization of education)
Today Bruno and Micheline take care of this house, which was the house where Micheline and her daughters lived before, transforming the street and also the building into a welcoming and collective space for the children of the area. Their mission with this impactful project is “to welcome, educate and awaken citizenship and the critical sense of children, teenagers and young people in situations of high social vulnerability, stimulating their protagonism in society.”

(NAVE, 2019) they consider themselves as an autonomous center of education, without any relation or financing from the public administration. They will be sharing their personal stories in the following pages, including a lot of violence and pain, as well as many opportunities for redefining their destinies, until their paths came together, united in the mission of planting a better future for the next generations.

Her voice

“How crazy. I think that in those 44 years, that are not few, I think everything that happened in my life was very important for me to be the woman I am today. I’m not from here, São Paulo, I live here for 33 years, I came when I was ten years old. I was born in Maceió, registered in Paraíba and raised in Rio Grande do Norte. All northeastern. Daughter of hippie parents, so I rode the whole Northeast when I was little, I was raised by my grandmother and my great-grandmother because when I was 7 months my mother and father left, left me there. Well, it’s a bit of a badly told story, I grew up hearing that I was abandoned and when I came to São Paulo, I heard a story that I was taken.

But even if it was, I feel abandoned, because I felt abandoned because I stayed there until I was 10 and they didn’t even come back to visit me. I feel like it is abandonment and it has reflected a lot in my life for a long time and I have been working on it to this day. Anyway, but I don’t blame them anymore because I think it was more of an unconscious, you know? Because they were so young, immature, dreamers. And also because maybe if I had not lived

56 Translated by the author.
those 10 years that I lived there, with my grandmother and my great grandmother, I would not be who I am today, because I say that I am pure love. That I am very full of love and I learned about love from them like that, in the living experience. One was very old, my great-grandmother, she played the role of my mother, she took care of me, gave me a lot of love, a lot of affection. I remember to this day that every night it was the same thing, she braided my hair, made a garapa of rapadura and then put me to sleep in the hammock singing the [song] mother of heaven.

So when I was 10, I freaked out, went crazy and asked my grandmother that I wanted to come here to meet my family, my father, my mother, my brothers. And I came with the intention of going back, I just wanted to meet and then I never came back. I came across a totally different reality than the one I had, it was not a place of love. It was a place of pain, of anger, that sometimes for some issues that happened to my mother and father in childhood, adolescence, and in some ways, my birth was involved in all this. I had no kiss, no affection, no garapa, which is a very famous candy in the northeast that is made of sugar cane. It comes in a bar, it scrapes and mixes with water and it was kind of soothing, from my childish part, I relaxed, got in the breeze and ended up sleeping taking that drink.

And here in Sao Paulo, it was very complicated because I knew pain here. Hunger too, we were very hungry. The abuse, so I was getting ... I was such an alive girl with 10 years when I got here and then it was changing. I was erasing myself and erasing. When I was abused it moved me a lot. And then I started to get depressed, I didn't even know it was depression, only after I was aware that I was. At 16, 17 I met Gabi and Giu's father, and we fell in love, we were very young. I left home, he also, we went to live together, I got married. We got married.

When I married the father of the girls, once again I sabotaged myself, he sabotaged me, life sabotaged me. Because we made our family and we lived in a bubble. So we lived
well, ate well, traveled, watched all the novelas. I was unaware of anything that was out there, but something always lacked inside me, nothing really made sense. I was very depressed, I sometimes spent 2, 3 days, 5 days lying straight in bed because I didn't feel from here and nothing made sense. They were very good years with him, but they were also very painful because we were 20 years together married, but in the end, in the last years, it was a daily fight because he was very sexist and for example, I stopped studying because he said 'oh no, stay home taking care of the girls'. Then I stopped studying, I went back to study when I was already very old, already more than 30 years old when I decided to finish high school. Then I had the desire to go to college.

I took the cue because he cheated on me about five times, which I discovered until this day, and that killed me a lot. But at the same time, with each betrayal, I gained strength and said, "fuck, I have to do it differently." I started looking at myself and the desires began to appear again, of being a teacher, for example. And then the aggressions began. I felt very bad, felt like trash in every way. Especially as a woman, I always blamed myself and always justified these actions and until this day I try to justify. It wasn't his fault, I see that, maybe because I was raised with so much love, so much love that I couldn't see the hate. At one point I was dead, I saw myself dead. I thought every day 'I hope I don't wake up the next day'. Because it was so sad, I just saw myself as a dead woman really. But there was this time that I felt very strong and I told myself - I was afraid of him - 'if he kills me, no problem because I'm already dead'. So it was going to make no difference. Then I took courage and said 'I don't want it anymore, I want you to leave'. I locked the door, the lock, and didn't let him in anymore. Just waiting for some bullshit to happen, but it didn't, thank God.

At the time I was working in a social organization that, by the way, it was there that I encounter myself and I said 'damn I don't want to be a teacher, I don't want to be in a traditional classroom, I don't want to teach geography or history, I want to teach love, I want
to take care, I want to be there, I want to do what parents don't do for them often'. (...) And then I went to the JK Mall to sell jewelry, I was all pretty, makeup, neat and super fancy hair. And then I set my dreams aside again to pay the bills, to live well with the girls, to eat well.

Once again I went to a Racionais show nearby at Adventist Cohab and there was a kid in his dad's cacunda and when I looked at him, he looked at me and smiled. This was in 2014, June 21, 2014. He gave a beautiful smile, I fell in love with him right away. So when Bruno says it was love at first sight, it's a lie because I fell in love with his son first. And then when I looked down, I saw Bruno, I met him there. And it's very cool, you know? Because when he came into my life, I wasn't dead anymore, but I was asleep. And we met, went to have a coffee together the next day, we sat around for 2 hours exchanging ideas, me talking and sharing my story, as I am sharing now. He was telling his life story, I was telling mine. And all the time he would say to me, 'but why don't you go back to school? don't you become a teacher? Don't you go back to that slum?'

I used to live here when I was married, in this house [which is now the headquarters of N.A.V.E] but we will be moving to a larger space soon. When I lived here, there was the feira, which I use to go many times, even in times when I was very sad, meaningless and then some children would ask me to buy them pastel and I would buy pastel for them. Then I would tell them ‘but can you help me take things home? help the aunt’. I use to bring them here, and they would come in, have an afternoon snack with us, or have breakfast or lunch. Then I would ask the girls to go to the room and separate some toys. And I thought it was pretty, especially Gabriela, saying, "Oh mom, I'll separate this one that I like a lot, I'll give this one". They would come and I would give these a backpack or bag of something, food, school

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57 Tia, meaning aunt is an affective way to call stranger people who you do not know the name or also know people as a symbol of closeness.
supplies, toys, clothes, and they were all happy. A few days later they came back, shouting here at the gate, already knew the way and it was always the same feira ritual.

At the time, about 14 years ago, 12 years ago, we use to go to the Pastoral da Criança. I remember that one day during the handing of Easter eggs in the favela, a girl was missing. And then I was asked `Michele- I was Michelle before-, not Micheline-do you want to go?`, `I want to go in the favela`. And we went to this favela, which is the one that we give service today, the Jerusalem favela. The favela is separated by a stream, has the brickwork part and the wooden shack part. The Pastoral only attends the masonry part to deliver the eggs. And it was a human wall, full of kids’ on top of the wooden shacks, looking and wanting too. I asked why we couldn't go the other way, 'no, we won't go there'. My girl, it broke me. And then I came home and nothing made sense again, I spent three days without eating, without taking a shower, without getting out of bed. Because I said, 'fuck, I live so well, the girls live well, those people in that situation.' And my head bugged, it did not fit literally.

All those years passed, then I met Bruno and on our first conversation, I commented on this favela. And Bruno, for having the life story that he has, I already loved him a lot, not only as a man that is this passion right, but it was such great admiration for the guy, for being so amazing. And still is. I strongly believe that we had to know each other that day, at that time, I think I was already connected in the astral at least, in the sky. And it happened here on earth and how great! Because far beyond man and woman, husband and wife, boyfriend and girlfriend, we have a very important role today. I am aware of this, to fulfill here, it is much larger. So we ended up going to this favela.

Then I couldn't do anything else, couldn't go back to the mall anymore, couldn't have the life I had before; my values were already different. For me it was so important to be in the

58 Church organization of social actions.
mud together, joking, creating our stories together. Then we came here and everything changed. Today my role in the N.A.V.E, well, we do everything here. Me and Bruno, and the whole team. Clean bathroom, make food, take care of children, take care of financial, take care of everything. Gabi is with me, she helps a lot. I just thank. Even to myself, for having the sensibility to say ‘no, I don't want to go on like everyone else, I want to do something different because that's what makes me happy’. And everything that happened and happens every day so far was very important, it was fundamental to Micheline that I am today. That I'm not Michele anymore, I'm Micheline.

People always said that Michelle was easier than Micheline, and I let it and I appropriated it because I lived in such a submission that I accepted everything. People ask why I changed my name to Micheline, but I didn't change anything, it was always Micheline, not Michelle. And that's it. I never told my story to anyone the way I did today, with beginning, middle and end and with details like that. I never counted and it was like that ... kind of took a little weight that was still here, it did me good. That's how you said it in the beginning, really healing. Then, I also thank you."

(Micheline Farias, personal interview, 11 July 2019)59

His voice

“Powerful question, right? I want to start telling you the main story of my life. That is the fact that I'm 30 now, born here and untangled a part, I think, of this journey of mine through the experiences I've had, all here, too. Being born here, for itself, they say that in my condition you do not live until 30 years. Numbers, research and statistics show that according to these numbers and what is built here in São Paulo, in the periphery, in the south, in Capão, as other places that exist in Brazil, numerically [as a black man] you go up to 29 at most. So I am so grateful to be alive and to still be telling this. I was born right in the transition of the '80s and

59 This interview was shortened by the author.
'90s, in the year 89. 89 was a year that happened many things in the world, including my birth, and if you stop to think, a legend says that my mother only went out once with my Dad, it was a really big event. Then the Berlin Wall fell, there are a number of things that went down in 89, but the main one was my birth. That marks me, right?

So I grew up in this neighborhood called Jardim Valquíria, my grandmother was born in Araraquara, only her mother was from Bahia, my maternal grandmother. She had an affair with a Portuguese who came by ship from Portugal, they had my grandmother. And then I know my grandmother was one of the forerunners of the neighborhood where I lived and grew up. They came with my grandmother who came with her children, she already had all 8 children and my mother use to tell that she had to look for kerosene on the avenue- that was a little far from the house- a garage they got to live in order to have lighting. There was no electric light at that time. My mother is a twin, has a twin sister with her and after living in this garage for a while, she moved to a dead-end street. All in the same neighborhood. And when I was seven years old, my mother moved from this street, so we went to live in the brechó. But until I was 7, I was on the street without existing, I remember I was playing in the trash at the end of the street. Which was where all the cabins threw their garbage, down the street and the truck came into the street to collect that trash. And it looked like a spaceship even, the truck, because it had a large panel at the bottom where they pushed the buttons so that the engine of that machine swallowed all the trash.

And I remember Bahia. Bahia was a collector, a fat black man who collected garbage, I remember him. After we moved, I missed that game, the trash, I didn’t see the truck anymore. That's what I had; as the brechó was a maze-like place, it has a lot of alleys and in front of my house, where my mother moved, there was a stream and a biqueira\textsuperscript{60}. And my life was changing from 7 to 14 years. That was the context that I grew up in. I played a lot,

\textsuperscript{60} A synonymous of a corner where people sell drugs.
helped my friends when it was time to fly, but I was not interested in kites. Except when we were going to fly a kite on a dump and again the trash appears to me like a playground, you know? So instead of focusing on the sky and looking at the Kite, I would always look at the ground, looking for things in the trash and finding and redoing, rebuilding, picking, digging into everything.

When I was 10, 11 years old, my mother had already left the prison because she had been arrested for trafficking and I saw her change her life, indoors, saw it up close. As I was the youngest, my mother would take me to her work at Dona Inês's house to clean Dona Inês's apartment. And there was a lot of Danone, bread with ham and cheese, juices and milk chocolate. And it was good because I didn't have that at home so I loved going there. Besides, I had a lot of toys from Dona Inês's grandson that I spent most of the time playing with those things. They were wooden, assembling and disassembling toys that I strongly believe helped me develop a motor and manual side, which I already liked.

Then I grew a little more, at 12, 13 years old I went to study at Café Filho which was already elementary school. Café Filho was another very important discovery for me, already in the adolescence very well enjoyed, let's say, with many wishes, with many things in the head, many dreams already. The thing of wanting to change a life, to go from sleeping on the floor to a bedroom, to have a table, to having video games, to having a sneaker I wanted, and all those things that were already strong desires. I got involved in very wrong things, repeating a circle within my family where my brother was already imprisoned, where many uncles had also spent half their lives deprived of their liberty. That was a good part of my mother's family. So when I was 15, to be 16 I was arrested too because I was involved with that. I was six months in prison after six months there was an escape in Tatuape Febem,

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61 Yogurt and other milk products International brand.
62 Foundation Center for Adolescent Socio-Educational Care, it was created by the Government of the State of São Paulo and linked to the Justice Office and Citizenship Defense.
which was in 2005. Five hundred minors that day fled, and I was one of them. And I spent almost a month out here as a fugitive.

And then my father came back, appeared again in my life and called us to talk, me and my mother. We sat around the table in my mother’s house and in a very difficult conversation, hard because I had no affective bond with him. I knew it was my father, but I didn’t recognize him as a father. I don’t know if it’s was because he only went out with my mother once and didn’t assume paternity, he didn’t want to assume me right away. My mother had to fight a lot because she knew he was the father but it seems that initially, he denied it. He only picked me up as a son afterward. I don’t know the reasons, these are things I don’t remember, obviously I didn’t live. But somehow it marks us, right? And in this conversation, there were traces of those times that I do not even remember living.

And we in this hard conversation, my father, as a very authoritative figure said that I had to resolve that situation I was in; that I was a fugitive. And I had a very strong suspicion that my life would only work as I wished, in fact with the resolution of that situation. And that it had to be something good for me. So I spent the 20 seconds he hit the table, because he punched the table saying that I had to solve, the next 20 seconds of that silence resulted by the punch, it gave me a deep reflection where I came back from that place saying ‘ok I have to solve this but we have to solve this everybody together’.

And I spent the whole weekend thinking about all of that and saying goodbye to my friends, because I had made the decision at that moment that I was going to give myself up, to pay the penalty I owed to justice and society. But the main thing about that decision was neither trafficking, nor crime, nor my mother, nor my father, nor the community, no one else decides what I am. I am the protagonist going forward. I didn’t have those words, I didn’t have this maturity, but the awareness existed that it’s me now, it can’t be anyone else. And that conversation was inspiring to me as it proposed this to me, pushed me forward. I couldn’t
look at my life anymore, having people having to decide for me, not anymore. So we met again on Monday, on a rainy day and went to the Brás forum where it was the childhood forum. We went there to take the subway down here, there was no yellow line at that time, so we changed trains four times, went to Osasco, then to Barra Funda. And every time the subway opened and closed the door, it makes me want to run away.

And all these times I had to reaffirm my decision. So it was very hard. And that was it so I arrived at the forum, said I wanted to pay my sentence to justice, the prosecutor was kind of disbelieving. ‘What do you mean you're here, 500 ran away, only you came back here. Alright, you can go, nobody's gonna arrest you’, the prosecutor said. I said no, I want to pay back what I owe. So he took my document and gave me a sheet and said that's it, I'll be arrested again. Then I asked for five minutes, I went to the door, there were wind and a breeze. Something that we do not pay much attention to in everyday life, but at that moment, knowing that I was going to be arrested again, I took advantage of it in another way. It was a place in Brás that did not enter sunlight, they are very tall buildings on the street and I got some doves, looks like a Batman movie. A very dark place, very gray, very cold, very bad. I stayed for three minutes like this, so I said goodbye to my father and mother, bye. I entered a room and was handcuffed and soon I was already in a car being taken to another Febem.

And then it was almost five more months in jail, with the subtle difference that when I was arrested the first time, I was already trapped inside me. Believing that the path I was going could lead me to make my dreams come true, the way I wished and wanted. The difference in the second time was that my body was locked, only the body. The head was a lot out there thinking about what I was going to do when I walked out from the front door. That was the difference between being stuck inside and free from outside because the body is stuck but the head dreaming a lot.
And then I come out with a list of things I wanted to do, like going back to school, which was at the top of the list and then going to college. Then there was a sequence of dreams that they were happening in the most beautiful ways and I think I must be in the ninth dream now. Speaking of it to you, which is this: I deeply want this territory to be transformed, you know? That all this ecosystem of violence that was created, not only internally, but also that came from outside and that operates today. Of violence, of scarcity, I think also because of the invisibility of all the good that already exists. From an ongoing transformation since I was born, inclusive. Even one of the things that supported me within these dreams, within this list, many things happened, like traveling abroad, like meeting a very special person, right?[looking at Micheline and smiling] I think it was my seventh dream.

All of this made a difference too, that when I thought I wanted to meet someone, that person could have children, I didn’t care. The only thing that mattered to me was what we were going to do and walk along and be side by side, you know? Within this list were all these details and one thing that also catches my attention and living this is, the fact that today, I can look back and say ‘hey if I make a new list, having already done so many things that I wanted, how much I can use, how much I can enjoy, how much I am willing to put from myself in order to achieve them’. Now more collectively, more harmoniously with me, which is another age now, another head. It has changed a lot, knowing that the responsibility for this transformation is not mine alone either. And before it was a big load.

So sharing stories also means sharing responsibility with those who listen, who reap, who they watch, who are close to. And this Capão issue comes again, very strong. From what I see, I can see the near future, this slum, this periphery, being recognized as a place that has transformed its conflict. From a place of conflict to a place of culture, inspiring the rest of the world. Especially today that there is war because in 1996 the great mark that remained was that here people kill more than in war zones. So I believe that if this place, that killed
more than war at some point in its history today saves, breathes and values life, it can also impulse other places around the world. So all this experience of going out of the country and seeing people from other places, with their causes, with their problems, with their stories and wanting to solve and bringing people together from all over the world to solve, together. Calling and asking for help, gathering the good ones, right? All of this has brought me repertoire to come back here and be here today doing what I do along with these wonderful people that are in N.A.V.E.

I feel like a mutant because sometimes you are not very well to do a thing. It is not always that you can be emotionally, physically balanced. And then you sometimes have to put something aside to find the strength, to maintain either a job or a responsibility. This big dream of seeing Capão recognized as a cultural heritage of humanity by the UN or whoever has to give this stamp, this seal. Because I believe that the traditional media, who speak what they want, and the people who are in the intellectual and elite class, who decide things no matter at what coast, what happens to a child, for example here, these people will change the way they look with the pen when it comes to periphery. This will happen as their consciousness changes in relation to these excluded territories from their reality.

I think I'm living this dream. Many people are already doing this, mainly here. You have sarau, there are many very important people, like Tony [Marlon], Mano Brown, Dona Ieda, Micheline, Sergio Vaz, like Dona Maria who sells feijoada and keeps a culture alive. Like so many other people that are in their ways, doing amazing things but nobody knows. We know these mentioned ones because they chose to put their faces in the sun and say 'I'm here, I talk from here and talk like that, and no one can say how and what I am going to tell about myself and what I live here'. So actually I think my role, maybe my purpose, is just somehow

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63 With the pen, in this sense is understood as the act of deciding and signing someone’s future.
64 Brazilian rapper.
to say that these people exist and that already happens. Bruno today I think is Bruno of the future. An updated version perhaps, a person who knows the power of having dreams and realizing them. Who understands his own role more and knows that it is only one part. I am very aware that I am only a part, and with the great desire to contribute. This is who I am.”

(Bruno Capão, personal interview, 11 July 2019)65

6.1 About the tool

During the Encontro Ressonante, Bruno was presented and shared his and Micheline’s pedagogy by expressing:

“My pedagogy is do with whatever you have. Do it with your best efforts, with all your energy. Doing with what you have, looking at my community and bothering me to see that there is a lot of rubbish in many places, and also seeing that children grow up in the same mindset, lacking, missing, growing up with a limited vision. I was very lucky that the moment I had this space for change and decided to sort things out, people came up and reached me. So I got attached to those hands and I got to where I am today. Favela is not just a place of crime, of trafficking. Favela is a beautiful place, inspiring place. I call the favela where I live today the valley of silence because it exports technologies, new things happen every day, but nobody knows. I was challenged to say ‘here there is’ and there’s a lot of good stuff. By saying that ‘here you have’, we were taking people from the city to the favela, telling a little of the history of this community.”

(Bruno Capão, Encontro Ressonante, 3 August 2019)

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65 This interview was shortened by the author.
Bruno began his speech with some pots that were in the Cultural Center and with some plants that he brought from his house. He asked the people in the audience who had never messed with earth or planted before. Veridiana raised her hand so he asked her to come while expressing:

“So, I got the pots here, and since there are already some little dry plants, I would like to invite anyone who feels they want to move the plant and earth and connect with their hand and strength, so we can plant these seedlings. These plants are very hardy, do not need much watering. But this action has to do with planting and harvesting, putting your hand on the earth and feeling part of a future building.

I gave myself this challenge a little to spread, as seeds, this story that the periphery of Brazil today is an innovative and creative place. And that we can change the game. And that we already doing that, just not being recognized. We will invest more and more in this; what is good. There is a new transformative generation, that I am very grateful to support in this movement, whether planting a plant or telling a boy or girl that she or he is beautiful, her or his hair are beautiful, they are kings and queens and that they can build a kingdom of good.

And then, several things happened later until we got to the ship (NAVE). Micheline, who is my companion, [who cannot attend the event] has always had the dream of being a pedagogue. So we started doing work on a quebrada near where I live, where she also lives.
In a very vulnerable place, in front of the stream, the same story I lived in my childhood. And she came with this loving power of welcoming and telling children that they have to dream. And me with this, maybe 'intelligence' of having lived it all, of seeing that it doesn't have to be the way of trafficking, and I tell that to the teens and the kids in the schools and the places where we walk to be who you want, and that you can get yourself where you want to go. ‘I through the trash traveled to another place, outside of Brazil. So imagine where you can go’, we tell this to the kids. I wanted to leave this message, right? That we can, we can do with what we have. ”

(Bruno Capão, Encontro Ressonante, 3 August 2019)

6.3 In practice and theory

This pedagogy carries a strong message: do with what you have at your fingertips. Do with quality. Do with your best version. Do with love. Plant the future that you want for yourself. There are abundance and an infinite of things that can be done with what you have. Very much connected to Fabio’s pedagogy of challenges, Bruno and Micheline bring us the teaching of how much we can be accomplished when there is this understanding that we have agency, that we can dream and do what we propose. It is a hopeful message about the future, which brings us the option to chose for ourselves, not letting the narratives of the system, of your community, of your social class, gender, skin color or sexual orientation decide for you. You are the creator and seeder of your future. So, what do you want to do with what you have?

When digging and understanding what is the core of this pedagogy, I could not separate it from Micheline and Bruno`’s life story; although they both were conditioned and trapped in violent narratives of traffic and pain, at a certain point of their path they made the choice to decide for themselves and live the life that they wanted. Freeing and empowering themselves to fell complete and owner of their stories, doing and achieving this with the
resources that they had access. So reaching for the hands that were there to help, creating partnerships between them and believing that many things can and should be done in order to break with those narratives of violence, of scarcity and of lack of opportunities. Their stories are very powerful and full of memories of pain and oppression, as well as hope, love, and faith that there is a possibility of a better future, for them and for the next generations.

What they build in the N.A.V.E, as well as Bruno’s exercise of literally planting and doing the manual work of taking care of a living being is the core of this pedagogy; planting the future by offering educational frames of love where the new generation can learn to dream and believe. Leading to slow processes of self-discovery that might lead to empowerment, freedom and completeness in those kids. Love is an essential ally in this tool; in order for you to see, believe, decide and get into an actual act of doing with what you have in your surroundings, being the creator of your path, presupposes love. Self-love firstly because you understand that you deserve a loving life and which is only possible to grasp by having had the experiences that allow you to value it, as well as past moments where you felt and received love. And secondly, being willing to also do something with that love, getting into action and giving love. As the Argentinian band, Perota Chingo say “empezar a dar amor y a recibirlo si estás dispuesto a darlo” (start giving love and to receive it if you are willing to give it) (Letras 2019).

Creating the opportunities where kids and young people can have the space of emotional support, care and love, is essential to the processes of freedom, empowerment, wholeness and self-discovery that this research seeks. As it was shared before while explaining the narratives of segregations (see 1.2 Research Problem), the Chilean author, Claudio Naranjo exposes how because of the actual societies where there is an established relationship of domination-submission, our capacities to establish mature and solidary relationships are in danger. Leading many of us to affective dependence and compulsive
obedience as a consequence of the lack of maternal and paternal love. Having as a consequence the distortion of what we understand by love (Naranjo 2010). Erich Fromm, a German psychoanalyst, and philosopher who writes about The Art of Loving (1956) expresses that love is:

“In contrast to symbiotic union, mature love is union under the condition of preserving one’s integrity, one’s individuality. Love is an active power in man[ and woman]; a power which breaks through the walls which separate man [and woman] from his[/her] fellow men[human kind], which unites him[them] with others; love makes him[/her] overcome the sense of isolation and separateness, yet it permits him[/her] to be himself[/herself], to retain his integrity. In love the paradox occurs that two beings become one and yet remain two (...). Love is an activity, not a passive affect; it is a "standing in," not a "falling for". [...] Love is the active concern for the life and the growth of that which we love. “ (Fromm 1956, 21-26)

In that sense, love is the self-discovery process of feeling complete, essentially integral and is also an active power that creates the contradiction of recognizing our divisions, as well as our unity, at the same time that is an active concern for the growth of ourselves, I would add, and of others that we love. Bell hooks, years later, invites us to practice the Ethics of Love and believing that by choosing love and having it as an ethical guide, we have more chances to transform our societies into a place where the collective good is expected (hooks 2000).

Fromm also argues that love comes with giving, as well as other basic elements, which should be present in all forms of love, that are care, responsibility, respect and knowledge (Fromm 1956, 26). For the author, those elements are interdependent and they are practiced by mature people who develop his or her own potentials, humility and inner strength leading them to the genius capacity of giving. (Fromm 1956, 32-33). At the same time, he exposes how in a certain moment of the child’s life, he or she starts to recognize and take part in this process of love, explaining:

“At this point of the child's development a new factor enters into the picture: that of a new feeling of producing love by one's own activity. For the first time, the child thinks of giving something to mother (or to father), of producing something—a poem, a drawing, or whatever it may be. For the first time in the child's life the idea of love is transformed from being loved into loving; into creating love.” (Fromm 1956, 40)
I believe that both parts of this transition, being loved and loving, are the key to creating and developing autonomous and healthy relations in our societies. It is not easy when the social-economical conditions do not allow you to feel loved or embrace your capacity of loving. I realized that what Bruno and Micheline are doing in the N.A.V.E is developing those qualities and giving the spaces where these contradictions can be explored, in the frame of popular education.

Popular education can be understood as the collective effort and mobilization of the popular classes that unite forces for a capacitação (can be understood as training, as well as empowerment, in that context). Power is needed, in order to create those educational frames (Freire and Nogueira 1993, 19). The frame offered by the N.A.V.E fits perfectly with this definition. I would even add that the fact that both Bruno and Micheline are from Capão Redondo, is an essential point that enlarges their impact on their community. It is them, residents of the neighborhood, recognizing the gaps of their territory and mobilizing forces to act by using the tools that are in their surroundings and context.

When Bruno says that he was lucky, once he decided to change his life, to have people and hands helping him, I do not believe it is just luck. I am a big believer that when we decide to open new opportunities for ourselves and for others, opportunities of love and freedom, we are also syntonizing with other people that are in a similar path, similar frequency. As an act of magic, people, resource and opportunities start appearing. As the non-coincidences that the universe and life put in front of us, we enter into a paradigm of abundance and faith where everything is possible and we can do with what we have access to. This is for sure a personal note and realization, that is based on empirical experiences, just like this research process, in which people, initiatives and topics were put together in a perfect timing and tune.

It was also very powerful to see in both, Marina’s and Micheline’s stories, how they shared that a loving familiar frame, in which they were raised, helped them to become the
loving and empowered woman that they are now. Marina expressed that she recognized how important is this structure at the beginning of someone’s life and how grateful she is for the loving and welcoming structure in which she was raised. Micheline, on the other hand, shared how important were the experiences that she had during teen years that she lived with her grandmother and great grandmother in order to learn and understand what love and caring mean.

The familiar layer in this pedagogy is very important and essential in the construction of a loving environment. Unfortunately, in the violent reality that is part of the Brazilian context, it is very common to see families reproducing the narratives of segregation, even within family members and loved ones. Not necessarily because it is in their intentions, I believe, but because it has been established as the undeniable truth and way of treating each other, reinforced by our culture, music, institution, education, etc. At the same time, I believe that the N.A.V.E is, in a certain way, also occupying this space (or gap) and bringing a sense of a community, of a family. Creating a welcoming and collective space of love, care, responsibility and respect.
[7] Pedagogy of *pontes* (bridges)

7.1 The story of Veridiana Santana

When the high school students occupied their schools in 2015, I believe it marked a before and after to a lot of us, who were moved by the students’ mobilizations. The government of São Paulo, at that time under the mandate of Geraldo Alckmin, suggested the ‘school reorganization’, a project that aims the redistributions of students in public schools, having as a consequence the closure of 92 schools. When this project came into the students’ ears, they created a strong movement of a stick, demonstrations and mobilization. Alckmin had to suspend the project after weeks of many public schools being taken and occupied by the students. It marked a before and after not because it led to an improvement or more investment in public education- quite the opposite - but by the lesson that these students gave to society. A lecture about caring, organizing, fighting and valuing the school, the study space and the future of these youth. Veridiana carries these teachings, as well as many others that have to do with occupying the public and private spaces of universities, schools,
and education to democratize knowledge and access to it. *Eu boto muita fé* (I put a lot of faith) in this generation.

In the city of São Paulo, there are many differences and contradictions between public and private education. There is a strong precariousness and luck of investments that leads to a poor performance of the public schools in comparison to the private institutions. In São Paulo, this process can be observed in the high number of people with low education, in the reduction of enrollment of the youth in secondary education and in the constant and high rates of school failure and age-grade distortion (*ação educativa* 2013, 111). The process of getting into public universities is a very harsh and unfair process since the entrance exam presupposes certain knowledge not given in all public schools but in some private ones. This is why it is very common to see students in pre-university life spending perhaps years in preparatory courses (most of them are pained), called *cursinhos*, that seek to enable young people to get into college by proving the contents that were not given or seen in high school.

One of the achievements of the struggle for the democratization of education is the policy of racial vacancies, as well as vacancies for students from public schools. The law 12.711 / 2012, enacted in August this year, guarantees the reservation of 50% of enrollments per course and shift in 59 federal universities and 38 federal institutes of education, science and technology to students coming entirely from public high school (MEC 2019). Veridiana and the students' movements claim to the public authorities that *educação não é gasto, é investimento* (education is not an expense, it's investment), asking for more infrastructure and opportunities. Those student organizations and unions were lead by the youth to the youth, many times with the support of some political parties, school and university professors and teachers and other social movements. She will be sharing her life story full of revindications, struggles and fights for the democratization and access to education, together with students unions, mobilizations and activisms.
Her voice
“I will start with the flavor of the Encontro Ressonante event, in which it was written ‘college militant’ about myself. I even cried, I cried a lot. It’s been a year since I am a university student and I spent three years in the cursinho. I really thought college wasn't going to happen for me, so I’ll start from that point. I even want to cry, my heart is hot here. So I think it starts in the second year of high school when I saw my brother passing by the University of São Paulo (USP) and then I was like “what is USP, what’s happening here”. I didn't understand much and he said to me 'what do you want to be?' And for me, there were only three professions, engineering, law and medicine. And I told him that I wanted to study law at San Frã (USP) and he had that conversation with me and he said ‘look, you’re from public school and for you to pass USP, you'll have to do one more thing beyond school in order to pass` . He just said that and enrolled me in the Anglo\textsuperscript{66} course. Until then I did not know the value, I thought it was just a few classes you do after class. And my mind did like that (exploded).

When I was sophomore, I was living a duality that was, in the back of the street I was a public school student and in the afternoon I was going to be part of the course that were the guys from the Adventist school, private school and they were there to get into medicine. And then I saw subjects that I had never seen in school, and then I went to ask my brother and he wanted me to see the difference that was the teachings but without him telling me. And that's when the crash came, to find out that private school and a public school was not just a difference in uniform, as I thought. I didn't figure it all out but I knew it was something deeper than the uniform. Today I can look and see [and points out] that it was this [difference], this [one] and [also] this. But at the time I was ‘ah, there is a very different thing here, which I know here I won't know here’ and then I started to get into a very big nóia\textsuperscript{67} of not wanting to go to school anymore. I was missing school, I only went to the cursinho because I thought

\textsuperscript{66} Private and preparatory courses for the entrance to universities.

\textsuperscript{67} In this sense, the word means entering a not-stable state of mind, obsessed with something.
it was a better place and I thought that the public school ‘meu, what you are doing here, this is not useful for anything, in the other place they are learning other subjects’.

My mother had to get me off the cursinho because I got in a big breeze of not wanting to go to school. My brother sat down with me and explained the difference in opportunity. And one move I made, unknowingly, that I look back now and think ‘wow, I did something I didn’t know what I was doing’, was that everything I learned in the cursinho, I taught back at school. We had a project after classes that talked about the subjects that were there and that we didn’t have in school. I took copies of all the handouts and shared them with everyone. In the second year it was just me that did the National High School Exam (ENEM) and the teacher asked who had done. I raised my hand, thinking that everyone would have done ENEM. And only I had done. And then I realized that there really is a very big hole there. I thought everyone knew because in cursinho everybody did it in the second year. And the guys at school simply didn’t know. Then, in my third year, I joined the student union and we did a project and it was very funny because I was a super nerd student and the student union was usually the popular people. Then the geeky girl entered the union.

In the third year, we got everyone to take the ENEM. We signed up for ProUni\textsuperscript{68}, the people passed and here comes the biggest break in my history; I was the person who talked about college, about studying and I didn’t pass. I taught people what to do, how to do it, signed them up, they passed and I didn’t pass. And it was a moment that I stopped and thought, what happened here? It was a tough year that I got into a really big bad moment. Then I got in a comparative breeze of like ‘ok, I knew the information but I’m not good’. I was happy with the guys getting approved, but I had to get off the internet, I was a year without the internet. I put away my cell phone because I didn’t want to do anything anymore, my

\textsuperscript{68} ProUni is a program of the Federal Government of Brazil created with the goal of granting full and partial scholarships in private institutions of higher education.
mother paid me a very expensive course and I didn’t pass. But my mother told me that I needed to try again, in the same degree in the same course. She said, “Look, you picked a big game and you’re going to have to work as a big game, no matter how long you stay, we’ll find a way to pay you.” My mother received $800 of her retirement and she paid $600 for the cursinho. I was like, ‘my mom is investing in me, she believes in me so I’m going to study’. But I dropped the phone, I did nothing outside, just the course.

November or October (2015) arrived and some guys came to pick me up at the cursinho. They say ‘you are Veridiana?’ And I said ‘I am Veridiana’, like, nobody knew me at the place. I was just sitting, getting out from there, sitting, getting out. And they said that school occupations were going on and the people were saying my name and that they needed me there. And then I opened the internet, after 9 months and saw public schools occupied, and found it beautiful, I started to cry. But I didn’t know what it was, what was the organization, I just opened Globo69. And then, when I arrived at the meeting that they called me, I started to cry, everyone was there and they said that it made no sense for them to occupy the school without me, that I showed them that they have to fight for the public school.

At that moment I was like ‘meu, I’m in a really big bad point, how am I going to tell this to these young people who are telling me they needed me’ because I was the only adult and they could only take the school with someone of age. Everybody was looking at me, waiting for me to talk. Then I said, "Okay, let’s take the school tomorrow at 7 am". But inside I was ‘what madness is this’ but you know when you see a lot of little eyes shining and you think ‘I won’t kill off the dream of those people that are so excited’. I won’t be the person who will say that it’s crazy and I was going to study because it is because of them that I didn’t get into college. I was not going to be that person. Then I called my mother and said I was going to sleep at school. And I didn’t have to do anything, just said to them ‘we are going’.

69 Television channel and a large media company.
That was how the whole process of understanding everything that was going on began. I didn’t know that the public education was precarious and that the other[, the private one] you had to paid for. Then during the occupations, there were a lot, a lot of talks. Because our occupation was a bit isolated, there were not many workshops like in the center. In our occupation, nobody came, it was literally just us. The 30 people for 21 days like that. And that’s how we bonded and I understand our role in the world. It was there that I understood that I wanted to fight for public school and entry into higher education as well. I told them that much more important than getting into college is fighting for our school, making this place better. I went through Petronília [name of the school] for 7 years, from the fifth grade to the third grade. So I dropped out of the cursinho in November, during the period of classes, I didn’t go anymore because I was so afraid of leaving the occupation alone, being the only one of legal age. Police would arrive and ask for me all the time. And I didn’t pass that year, I was in another place. I arrived at Fuvest\(^70\) and there was a barbecue in the occupation. I wanted to be there at the barbecue, I kept thinking ‘what I’m doing here doing this test’.

We had to break this whole scenario of finishing school, going to college, buying a car, having kids. We will have to overcome the context we are in, in order to enter. And then in the three and a half years that I did cursinho, I also taught myself to persevere. I had a goal at the end ‘bro, I need to go to college’. These years also made me realize how much my dream was worth to me. It’s for others, but it’s also for me. I was learning to have a lot of resilience with me. At some point I was very down, already in the third year, I just wanted to enter a classroom. I don’t want to enroll in a cursinho anymore. I wanted to talk, ‘my bad people, continue without me, mother, it will not work. But it was a lot of resilience of ‘no Veri, you’re already in the third year, you’re already better than in the first one’.

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\(^70\) Entrance exam to the USP.
In the meantime I was getting involved with projects, I joined the X-Lab. And there was a moment when I also saw that I was having access to opportunities. And the idea of the X-Lab was like this: it is possible to save the world fast, playing and without money. Because I thought I was going to go to college, graduate and go back to my school and do something. And X-Lab, along with Bruno and Micheline, showed us that we can renovate a playground. We arrived there with nothing, nothing. We went asking for materials from the neighbors and we renovated a beautiful block for the neighborhood kids. Maybe my goal of getting into college is to be waiting to do something, but I can do it now. And that was giving me a gas to go on. And to tell the people next to me not to stop, you won't go to college and go to work? But don't stop studying, do a course, give that push. Then you will talk to people about the movement of studying and it seems simple, but in my context, it is very different, you know? It's like what to study for? Not even finish high school because there is a need to put food at home.

My mother had a very busy life, she came from Bahia to work here in Sao Paulo, her mother died so she had to take care of the 12 children. And she had a very bad marriage too, my dad beat her a lot. Until I was 13 I remember my mom getting beat up and I remember her always wanting to finish school. She always told us ‘you will study, I will pay your school’. Veri, Diego is at USP, but I want to go back to school’. But she wasn't going because she was afraid my father would beat his daughters. So she wouldn't go. She tried once but she arrived at midnight and my father would get her into a big fight. When my Dad left home, she went back to school and two weeks ago she graduated. She told me and my brother to always study and at the same time we managed to do the inverse movement and she also studied. We felt very fulfilled because besides influencing outsiders, I have influenced my mother to finish high school, which was her dream.
She said she didn’t want to go to college, that this part was ours, but to have a high school diploma at 60. And it was really cool there, I went to her classroom once and there were a lot of transgender people, and my mom is from the church. It’s one thing to listen and ‘look, mom, there are people like that,’ it’s another thing to have contact and talk ‘I talked to that young man’. She liked to be exchanging ideas with everyone, she talks a lot, right? But really cool, it’s just a matter of dialogue. It was very interesting for her passage in school.

When it was the time of the occupations, I began to go into demonstrations. Then I saw that there were several flags and one day they invited me to a meeting of the Juventude Revolução (JR) that until then they were independent, had no political party. And it was a place where they discussed the issue of university and youth and work. It was a space that I used to inform myself politically, I was very depoliticized. It was very crazy because I knew things but didn’t know the words. I began to understand the differences between public and private education, that education is on the street too, and that I am a black woman from the periphery who will have other things that I will go through. And the JR was a space where I informed myself politically and I was meeting people who were also in this fight for the public university and the defense, who were part of popular courses, who were also teachers. And then I stayed with them until today, more or less. I was also elected director of ETECs (technical school) here in São Paulo, I went out to the schools building student union, I was going and talking to the principal or the students, I made the bridge. It was pretty cool.

At the beginning of 2018, I took the Getulio Vargas (GV) college course, and that’s when my mom said I was going to have to work because the bills weren’t closing. In the first year, I did Anglo but I had to leave, then in the second year I did the popular course of the School of Economics and Administration (FEA) USP and in the third year, I was going to the course of GV. Then she said I had to work and help with the bills. I thought if it was taking too

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71 Private college.
long, now it would take even longer, but I won’t give up. I’m going to do a course on Saturdays and work during the week. My mother is a senhora\textsuperscript{72} too, right? She shouldn’t even be working. Then I started working and I got a lot more osso, I was much more tired to study and I was no longer in touch with the people; It was just me and the cursinho. Again, that year, I was left alone.

And then in the middle of the year I passed, I passed at GV with a full scholarship. And then I had to tell my mom that I was going to have to stop working because I passed. I spent a week rehearsing how to talk to my mother. And it was ‘what’s up mom, can I stop working and just study?’. Because this is a privilege, right? Study all day long. Who studies all day with everything paid? It's funny because my mom, doesn’t know the whole story of my life, she knows I've been doing a lot of things, but she doesn’t know the full story. So that was the day that I told her everything I ever did, saying that I thought it was important for me to do GV. I did not know GV but when I went to tell Bruno that I passed, he was super surprised and said that he teaches there, in an elective class that is in Capão and he said: “Veri, there was not even one black person coming from that university”. Then I said ‘then I will make GV’. And my mother allowed me, she said that I had to continue studying and that she will pay me, helped me with the conditions [transport and food during the four years of college]. Then I quit working and bro, I know that this is something that no one will have. No one from the periphery, a father or a mother will say, ‘you can go four years without work, which I support you.’ My mother believed in me a lot more than anyone else. And it’s hasn't been easy, the bills tightened a lot.

So what really sums up my story was when people believed me, things that I didn’t even know I represented and that people looked at me with those eyes. More than they looking at me with those eyes, it was me looking at how much my dream was half destroyed

\textsuperscript{72} Respectful way to call older people.
when the occupations began, but theirs was still alive. And I put myself in their shoes and I wouldn’t turn to them and say that this is crazy, that it wouldn’t work. And we did it. I think that in summary, if I were to tell who I am, it is about this back and forth movement; people believing in me and me believing in people. And then we are bringing those exchanges. Three years of school, public school and today I have a full scholarship at the Getúlio Vargas Foundation. ”

(Veridiana Santana, personal interview, 19 July 2019)

7.2 About the tool

During the Encontro Ressonante, Veridiana shared her pedagogy by expressing:

“When asked what pedagogy I could bring today, I thought a lot of the name of Bridges. I cross four bridges to get downtown from my home. But it’s not just the physical bridges, right? They are insidious bridges too, which we are creating. Because at the same time I was in school suffering that, I was somewhere else that had that certain information. So I will be this person who will be bringing information to these spaces, showing that there is this and that, but at least there is. When I talk to the cursinho students that their parents don’t believe that they are going to pass and want their child to go to work, I tell them my story. It is a matter of knowing that this bridge exists, [was built] and that there will be someone on the other side waiting for you and cheering for you. ”

(Veridiana Santana, Encontro Ressonante, 3 August 2019)

73 This interview was shortened by the author.
Think big

Veridiana began her speech by showing a video which was the result of Fundação Telefónica’s project, Pense Grande (Think Big)\textsuperscript{74} and in which the young protagonist Mel Duarte, a poet from São Paulo, is shown reciting her poetry, in the back of the classical landscape that is very representative of the periphery of São Paulo. The poetry expresses:

“Have you ever wondered what your contribution is? What do you do for the people around you? For your city? What is your skill? I’m sure inside of you there is some will. A want to do differently. Go beyond the margin. A long time ago they gave the lyrics. There are three types of people; the ones that imagine that happen, the ones that don’t know what happens and the ones that make it happen. You can write the best script for your story, gather ideas from your flowerbed thinking, believing in your potential is a start. Focus on the ideal to have no setback. Want to know about the future? But what have you been doing in the present? Wanting to change the world has to start with us first. So go, move. Obstacles are placed in our lives to win. Wit is knowing how to cut what is in your hand, is a matter of essence. And in terms of survival, ghetto, slum, periphery always had the highest degree of competence. Wait, can you hear that sound? Turn on is the bit of your heart, that organic beat that gives you the direction. So trust her, believe in her gift. I was once told that comfort is man’s degradation. Soon standing still will not cause the game to turn or kill your hunger, nor does it take anything grand to make a difference. Believe. Your small part is more important than you think. And for the manas, sisters, monas, who live in self-sabotage and who believe their story to be impossible to star in, I say from experience, there is always something to fight for. Seek your source of resistance. Use your creativity. Set goals. Priorities. Leave the comfort zone and go to the confrontation zone. Realize, you are solely responsible for your happiness. Do not place your projection of freedom on the other. I know it is difficult to have courage but you realize, we are born ready. And when you least realize

\textsuperscript{74} “Pense Grande is a program that invites young people from different parts of Brazil to develop, based on their knowledge and skills, a business that positively impacts the lives of many other people while generating income.” (Pense grande, 2019) (translated by the author)
“it, you will have other people inspired by you, think big.” (Mel Duarte – Pense Grande, 2016)\textsuperscript{75}

Veridiana, after the video was done, she expresses “when Mel lets out a poem like that and said 'there's always something to fight for', it started in my life very early and mainly because I was a public school student in Brazil.”

(Veridiana Santana, Encontro Ressonante, 3 August 2019).

\textbf{7.3 In practice and theory}

Pedagogy of bridges is undoubtedly one of the most moving and visual for me. In São Paulo there are many bridges that literally divide people's social realities, as Racionais MC’s once wrote: “\textit{O mundo é diferente da ponte pra cá}” (the world is different from the bridge over here)\textsuperscript{76}. What Veridiana offers is the understanding that we have many differences of privileges, access and opportunities. This is not an assumption but, unfortunately, a social reality lived in São Paulo, in Brazil, in Latin America, in the global south and in most parts the world. This pedagogy is a powerful understanding of a young girl who saw this unbalance very early in her life and decided to cross and create bridges. Inviting us to build those bridges together, the physical and not physical as well.

The youth that occupied the schools back in 2015 quickly realized that these differences and inequalities are there not because they are not worthy of a better life or education, but because of the structural injustices that they would not contribute to and accept. If no one has thought of a better, or more creative, or more mobilized solution, then they will do so. They will fight, mobilize and do differently. These social structures have become small for them, old, outdated. The core of this pedagogy I believe relays on social mobilization to be able to create bridges, points of contact, recognition and exchange.

\textsuperscript{75} (Translated by the author) For the official video clip of the music access: https://www.youtube.com/watch?v=pLi2Fw3paes&t=14s
\textsuperscript{76} (Letras 2019) Translated by the author.
At that time, I was working in a private school and I was participating in the international organization Children’s International Summer Villages (CISV), were most of the kids from São Paulo were from private schools and it was powerful to see them, also mobilized and going and even sleeping in the public occupied schools in order to support them in the fight. The first bridge was created: public and private schools in the struggle for better education together. Famous people, like Criolo, an international known Brazilian rapper, also supported the fight by visiting personally the schools that were occupied, and together with other artists and organizations, also organized shows in those schools. Paola Carosella, a famous Argentinian chef that is a judge in Master Chef Brasil 77 also showed her support by cooking to the kids in the schools. The second bridge was created: celebrities and people with artistic and social influence and the student of public schools together in the fight. Those bridges did not exist before, it was the first time that these worlds came together in such a vivid and impactful manner. The students created them by asking to be seen, to be heard. Demanding to the public authorities to no make further decisions without considering their voices. How it is possible to ‘reorganize’ the school without considering the voices of those people that are in fact, the most affected ones?

I believe that the message that these mobilized young people left with the occupations was to talk about the differences of opportunities and access by the bridges that they created. It is important for me to bring in a definition of what is being understood with the word ‘youth’, as it is one of the central points of this pedagogy. Livia De Tommasi, a professor of the UFABC (Federal University of the ABC) in São Paulo, research the topic of youth and mobilization. In her research, named Juventude e Cultura (youth and culture) she expresses:

“In Brazil, the National Secretariat of Youth, created by the federal government in 2005, defined this age group between 15 and 29 years. At the time, militants of the area saw this expansion beyond 24 years as an achievement, while recognizing that the transition to adulthood is currently a longer and more complex process. In any case, for a long time, the characterization of individuals in this age group has been

77 An international TV cooking competion and reality show.
marked by a negative grammar, that is why they are: no more children and not yet adults. Thus, youth should be considered a relational category. As sociologist Pierre Bourdieu says, "We are always someone else’s adult or youth". (Tommasi 2017, 2)

I believe that youth is not only a matter of age but a relational category that depends on the context and situation, as this Brazilian professor is suggesting.

I see this tool as a question and reflection of our privilege and access. Recognizing that you are part of a certain social class, group or even bubble, inviting you to pierce that bubble. Instead of building a wall that is lead by fear, build bridges that are lead by collective mobilization, in order to create the spaces and frames where interaction and exchanges can be possible. If you have access to certain knowledge, you also might feel the responsibility to share this information with the other side of the bridge that does not has it. Being aware that you have information or opportunity that is not obvious on the other side. If you do not know what exists on the other side of the bridge, then cross it. Visit it. Explore it and have the humility to learn from it, expecting reciprocity. M. Jacqui Alexander, a black feminist, in her book Pedagogies of Crossing (2015) brings in the importance of crossing (those bridges) by expressing:

"We live the privilege of believing the official story that the state owns and can therefore dispense security, that war is over, that silence is a legitimate trade for consent in the dangerous rhetoric of wartime [...] (...) One of the habits of privilege is that it spawns superiority, beckoning its owners to don a veil of false protection so that they never see themselves, the devastation they wreak or their accountability to it. Privilege and superiority blunt the loss that issues from enforced alienation and segregation to different kinds." (Alexander 2005, 2-4)

The author not only expresses the dangers of believing the state narratives of war and enemies but also exposes what I understand as privileges; an illusion that gives you the comfort to not see yourself accountable for the superiority and impact that it has on the social segregation. When we see ourselves, as citizens, distant and away from the social discussions and responsibility on the different opportunities, realities, inequalities and

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78 Translated by the author.
segregations lived in the country, we are reinforcing those violence(s) and alienation.

Alexander adds:

"Physical geographic segregation is a potent metaphor for the multiple sites of separation and oppositions generated by the state, but which are also sustained in the very knowledge frameworks we deploy and in the contradictory practices of living the oppositions we enforce; (...) "us" versus “them” [...] (...) And disturbance works as a provocation to move past the boundaries of alienation, which explains why Pedagogies is centrally concerned with the promise that oppositional knowledges and political mobilizations hold and with the crafting of moral agency. (...) Pedagogies is intended to intervene in the multiple spaces where knowledge is produced. I have deliberately chose to interrupt inherited boundaries of geography, nation, episteme, and identity that distort vision so that they can be replaced with frameworks and modes of being that enable an understanding of the dialectics of history, (...) ["Ibid, 4-6]"

I must say, maybe Alexander did not know Veridiana and the students’ mobilization, but she was for sure speaking the same language. Alexander exposes the physical and geographic segregations as also a metaphor for the separations created by the state, or as I named it, by the narratives of segregations, reinforced by the `us` versus `them`. She proposes the pedagogies of crossing as a framework to intervene in this dynamic, which is supported by those dualistic oppositions. The pedagogy of bridges also brakes with these logics; although the bridges have sides, we are using it as a tool for mobilization of knowledge, access, and interchange. As a tool to recognize those boundaries, oppositions and make an intervention, where we establish a new way of living within those social structures.

We do not choose if we are born in a ‘poor’ (economically speaking) family that will condition you to a certain education or lifestyle, as well as you do not choose to be born in a ‘rich’ family (economically speaking) that will bring you access and certain privilege. But we do have the agency, or as Alexander says ‘the moral agency’ to choose what to do with the imposed narratives. Being aware of this is the first step in order to bring multiple forms of interaction and exchanges with the help of those bridges; from the periphery to the center, from the center to the periphery, as well as all the other directions that exist in the middle.
This is also a call to a process of self-discovery and self-reflection of our intersectionalities and positioning in a social context that might free our moral agency and empower us to action.

The mobilized youth and this new generation inspire me, and I agree with Bruno when he expressed that tem uma nova geração transformadora (there is a new transformative generation), because they are bringing new alternatives of how to relate, act and be affected by the system’s narratives and structures. They are transforming the educational system but also their relation to power and access. Bringing in a big discussion of inequality lived in the country. Veridiana exposes how the gremio (student union) was important for her mobilization and understanding of those concepts. The student union is a space “for debate, group work and new ideas, [which] provide the students with the opportunity to encourage other students to participate in school life as well as in the community routine through projects in the areas of communication, culture, sports, social and politics.” (Educação SP 2019)\textsuperscript{79}.

Since the occupations of the schools in 2015, the public department of education of the state of São Paulo, has announced that this year is the third consecutive year in which the number of student union networks is continuously growing, reaching almost 5,000 schools, being 92% of the state schools (Educação SP 2019). Another important frame of those mobilizations and politicization of the youth is for sure The UBES (União Brasileira dos Estudantes Secundaristas)\textsuperscript{80}, their organizations, congresses, events and articulation all over the country. As Veridiana shared, this frame of the national student union was important for her politicization process, as well as for a large amount of knowledge and content that she had contact with for the first, thanks to the discussion and frames offered by this initiative.

In their official website they expose a long list of event in which the students were the front line of social mobilizations; from the resisting to Getúlio Vargas’s dictatorship (1937-

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\textsuperscript{79} Translated by the author.
\textsuperscript{80} (Brazilian Union of Secondary Students)
1945), the camping of “O Petroleo É Nosso” (the oil Is ours), which defended the nationalization of this wealth, to the violent repression and combat during the military dictatorship of 1964, which had, among in its first actions, to the burning and firing of the student headquarters of the UBES in April 1, 1964. The students' national union was also the front line of the Diretas Já! Movement, which claimed for a democratic election of the government in 1984, after the end of the last dictatorship (UBES 2019).

Nowadays, the youth is still mobilized and being part of many aspects of the social movements in the continuous productions and creation of those physical and invisible bridges and networks. Many of them give space and voice to artistic expression like Slam das Minas, a poetry competition that seeks to voice and welcome female poets, as well as securing a female spot in the national Slam competition (Slam das Minas - SP 2019). Mel Duarte is one of the founders. Others actively participate in the youth of some political parties, as well as in the organization of Cursinhos Populares (popular courses), like Veridiana, which are courses that seek to provide higher chances of entering (private and public) university and supporting low-income students for free (Cursinho Popular EACH-USP 2019).
[8] Pedagogy of saltos imaginativos (imaginative leaps)

8.1 The story of Tony Marlon

When I think about Tony, I must talk about constructions of realities made by sounds, words, vibrations and perceptions. I must also talk about a person who conveys his story through the chronicles and small details of life, bringing into light all these learnings hidden in the memory and soul. It is a story about a local universe, moved by initiatives and individuals who are connected and connect others by the news that are important and relevant to the region and context. Tony has participated and leads many projects related to alternative media, autonomous journalism and communication in general. His path and contributions have marked a movement and he is, without a doubt (even if he does not like to be named as one), a reference in the area.

The access and distribution of information is an essential part of our construction of realities and societies. The initiatives that came from Históriorama, Tony’s project, has the goal to be a front to the traditional media, seeking to “develops educational projects (…) [and
to] restore people’s autonomy over their stories and the many ways they can tell them to the world." (Históriorama, 2019). Campo Limpo, also in the south of São Paulo, is a district with more than 600,000 people and is considered to be the territory and community for those projects (Históriorama, 2019), having no relation with public founding and authorities. Tony will be sharing his story full of journalism, stories and concepts that seek to expand our understandings and ideas about different aspects of the social and political interaction in the city.

His voice

“Good, very good. I would tell you that I was not born in São Paulo, this is a very important thing. I was born in the north of Minas Gerais in a village called Santo Antônio de Itaitinga, which has 231 inhabitants in life. They are not even inhabitants, they are practically witnesses with this number of people. This is very important because it says so much about my passion for radio which is a vehicle of communication and audio which is a language that interests me deeply. And why does it interest me deeply? Because I think radio and audio, there is the only vehicle that shares with you the responsibility for producing the information, because it gives you 50% of the story, and 50% is yours. He gives you the sound, but you who need to imagine the character, you need to imagine where he or she is, you need to imagine clothes, you need to imagine everything. Unlike cinema, television, magazine, newspaper, radio is a media that for me is collaborative; you have to have a lot of repertoires, accumulate imaginative repertoire for you to match radio in order to produce information.

So that's why it's important for me to tell you that I was born in this place because only the radio got there. Because I only got the radio, my family and I had a kind of radio, which is no longer in the market, which picked up AM, FM, SW and other frequencies. And that says a lot even I think, about my passion for stories, passion for listening to things that come to this day and that has to do with the profession that I chose, to listen to stories basically. But
it also has to do with some things that have been shaping me. For example, the fact that I love Flamengo so much, my life, my love and that on radios the Flamengo crowd is so big because during a large part of Brazilian history, after 1895, the only vehicle that was massive was the radio. And all the radio series were in Rio de Janeiro and all the headquarters broadcast the games of Flamengo. So that’s why Flamengo fans are so many because for a good part of the time only Flamengo games were broadcast. That sounds pretty silly, but this is for me the synthesis of the things that made me fall in love with journalism.

From this place I left when I was a child, my parents, my mother and my father went to the sugarcane plantation and then the coffee plantation, and the radio keeps following me very strongly. And I also remember a lot about people who aren’t seen. This is another thing that is super important to me. We only miss the coffee growers, the sugarcane cutters, the street cleaners, when these people go on strike or die. No one remembers that Gari exists until he goes on strike. Then everyone complains that he is not there. So they are people that they exist only by their absence and not by her presence. This is also something that interests me a lot and that shapes my understanding of the world a lot; how do we create projects, structures, spaces and relationships where people do more than exist.

The synthesis of what I understand as my life project is: I believe in communication that positively moves hearts, discourses, spaces, and relationships. These four dimensions. So when I speak about heart, is for me: we need to tell the stories that people connect with them. When I talk about speech, we need to move people’s speech that social assistance is not a favor, it is a right. We need to move spaces in the sense that we need a local media that creates a territorial identity where we can have the face of the people who live in this place, with their name and where they live. And we need to move relationships when we produce certain discourses that make us get out of the polarization of right-wrong, right-left, etc.
Then I went to Belo Horizonte (BH). BH taught me one thing, that is I went to live in the first periphery; well I was born in a periphery that is the north of Minas Gerais, that along with the Northeast, are one of the most difficult places to live. But I went to the first periphery where I saw a neighborhood building up, I even did a Podcast about it. I always thought things were ready, and that's it, that things were born ready. And then Uncle Paulo Freire says a wonderful thing that I find sensational that is the world is not, the world is being. So if the world is being, I have, I have how, from a strategy and a tool, to move this world somewhere. I chose communication.

So that's it, I think Vespasiano [Ramos, a Brazilian poet] helped me understand this birth story, I saw a neighborhood being born. Where there were a lot of bushes, it suddenly became a school. It really looks like a special effect, it really sprouts. What I build as history, since everything is history in my head, is that the world is not fixed, it is being. After I read Paulo Freire I understood that. Then I came to Sao Paulo, which is one of the last dimensions there. I went to Campinas, stayed there 2, 3 months, it was a shitty experience; I got bitten a lot at school. And then I came to Campo Limpo. Then when I arrived at Campo Limpo, I looked at the dirt streets, the symbol that is very strong for me of the peripheral identity, that is tennis on the wire, and then I said "wow, shit", right? My father and my mother said we were going to live in São Paulo and in my mind, I wanted to live in the Paulista Avenue because it was the only repertoire I had of what São Paulo was.

Again, look at how the speech changes the world view because for me São Paulo was Avenida Paulista. Suddenly I arrive at Campo Limpo where a lot of people came from Minas, Bahia, Sergipe. Then I say ‘oh, this is not São Paulo, it makes no sense, São Paulo is Avenida Paulista’. I thought it was shit, complete shit, and then I lived on Rua António da Fonseca and right in front of it was a street that had not yet been paved. I was too ashamed to live in front,
not even lived there, but I was ashamed, I thought ‘wow such a slum’. In my mind, a street without asphalt was a slum.

And then something amazing and wonderful happened that I think are the three big leaps in my life of recent years. One is Racionais, they were rocking, and the Racionais came to sing Fim de semana no parque, Homem na Estrada. And they gave me one thing that I didn’t have until then that was my identity, not only personal but collective. All the places -see that I’m always connecting with the communication, right?- that was sung by Carlos or Legião Urbana, which I love so much, by Tom Jobim, were the boardwalk of Ipanema or Brasilia or Salvador, very distant places. No one spoke of this place where I came from. Then came Racionais singing Fim de semana no parque, and speaking all the places I could go by bike.

For me Racionais is the first communication collective that we have, there are not a music group for me, there are a communication collective for me. Which produced discourses that generated an identity. Suddenly Santo Amaro, Pinheiros, downtown, everybody from other places, from other centralities -since everywhere is downtown to somewhere else-, they started talking, “fuck bro, you’re from the South Zone, what the fuck!” I was asked, ‘do you find Brown?’ Like you find Mano Brown buying bread at the bakery. Actually, you can find him every day at 8 am, close to home, but that’s not the way life is, right?

The second big leap in my head was Project Arrastão which was the organization that formed me. So I studied there for eight-nine years of my life, I did not know that there was something as a social project in Minas Gerais, this is not a very widespread thing. And the trawling project widened what I understood as the world because the school I attended was a school that didn’t call me by name, it was very symbolic that the call was by number and not by name. And they never strengthened what I built at the age of eight, which was that

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81 Projeto Arrastão “is a non-profit organization that welcomes and supports families in the Campo Limpo region who live in poverty.” (translated by the author) (Arrastão 2019).
I wanted to work with communication, I want to work at Jovem Pará\textsuperscript{82}. My father and mother say that since I was always narrating the soccer game and my sister, Dada, who lives in Campinas and we have a few years of difference, we use to take 2 radios in one we kept playing music and in the other, we made the announcements. Since I was a child I was very enchanted by this possibility. So, using Manoel de Barros that I also love so much, that he says my yard is bigger than the world, Project Arrastão extended what I understood as a yard.

The third big jump for me is a Sarau do Binho\textsuperscript{83}. When I went to Sarau do Binho for the first time, because of Project Arrastão, I didn’t even know what a soiree was, but because of how close it was, I went there. I remember people started to climb to the mic, speak out loud poems. I remember that José Sarmento, who is a friend to this day, Zé, was telling me that he was literate at 17, he was 50 years old and he already had 10 books out. That shocked me deeply, in my mind writer or poet had to either have a very difficult surname, because all the references I had were names were too complex or had to be dead. I have never met a living poet. And Sarau do Bino gave me the possibility that I might think that a poet is a person like us. Buy bread, make out, go out, all that. This is a poet. So this third leap taught me that I don’t need to die, I don’t need to have a hard last name, I don’t need to be born Matarazzo, to be a poet.

So that was the plot and the three big leaps in my life. And then I think that this accumulation made me understand very strongly how discourse shapes relationships, how communication, communicative production, helps us build a certain repertoire that reproduces or not certain models, in this way. Way of thinking, of acting. How certain opportunities are structuring in guiding where you go.

\textsuperscript{82} Brazilian radio station.
\textsuperscript{83} Sarau do Binho is a famous event, gathering different artists from the south part of São Paulo.
In 2008, still within the Arrastão project, we build a communication agency called Marealca that was the first time in my life that I could -people call it entrepreneurship- I call it doing things. We created a communication agency that trained young people within the Arrastão Project but mainly tried to make dispute the speech with the media. So the word 'needy' was a big word used to describe the periphery, so we started making incidences to get the word 'needy' out of the traditional media when referring to our territory. Then I quit and I was synthesizing what I learned in college, that I knew absolutely nothing about those repertoires of Foucault, the school in Frankfurt, those things that I didn't understand anything.

And one of the things that got strong for me was that we have a university that teaches how you know but doesn't teach you how to learn. And then I met people who were with a similar pain and we founded the Escola de Noticias, which is a school that hacked the first year of communication at various universities, hacked all Waldorf pedagogy, hacked all Steiner study and Setênios, and mixed it all together and constitutes an anthroposophical school of communication, which is a school of our own, with our face, with our tune, with our references, but that does not cost $3000 a month.

Then we started making this transition from this boy and girl from 'I'm in the territory' and `I'm going to start college', in that limbo we positioned ourselves because we realized that in the world of many of us, we couldn't stay a long time inside the University and that a lot of people give up in the first year. Because there's one thing Giane calls insertion loneliness, which is when you can pierce certain bubbles, enter certain spaces, but your network doesn't follow you. So we had a 17-year-old 18-year-old friend who got as a gift a car, while I was working in a Telemarketing company to buy me a computer. So we took all this and said, "Let's create our school."

This is the School of News, everything has a methodology, a mandala, 22 qualities that a good teller deserves to have so we have the means of communication that we want.
Over the course of a year, we developed these 22 qualities. Then I planned, when I started this movement - since we don’t build anything, right? - staying there for three years, I couldn’t, I stayed four. And by the end of 2016, in December, I was not needed anymore, they didn’t need what I could do anymore, we already had all seven directors of the new board, six were alumni, so we made a transition to where I am now, which is the last part.

Since we built a communication agency in 2008 to be able to dispute the speech, since in 2013 we built a communication school to dispute who it forms, we now had to dispute the vehicle. So Históriorama is an initiative that was born with this synthesis phrase that is: to work for the right of all to tell their story of the world, since we all have, not only a story but an opinion about the world. And notice, the traditional media understands me as a subject, but they don’t understand me as a source, they don’t understand me as an expert as much as I am an expert. This is what Históriorama came to dispute, it is the third level that is structure. The Journal is the structure. Embarque no Seu Direito today speaks to 20 thousand people, generates income for 17 different people, distributes between 13 to 14 thousand reais every month for kids of 16, 17, 18 years to produce and distribute the communication.

We have a distribution logistics at 5:30 in the morning, inside the bus stops, bus terminals, etc. We have an editorial line that has no traditional vehicle making, we are starting to test advertisements like for example, this edition is coming with class folders within the territory, as these initiatives can not promote. So we have the logistics of delivery, so we are delivering to five thousand residents this brochure that they could not do that. All the boys and girls who write will start offering their products, services, inside the newspaper to generate work and income and everyone gets it. This is a structure.

Tuesday the brother is coming, from Poesia Samba Soul [Favela da Paz Institute], to help us think about the studio so we can bring, produce and build a community. We need to study how people who live here consume content. We need to produce knowledge about it.
Therefore, our strategy for the second half of 2019, after consolidating the newspaper is to produce a podcast studio and content production. And at the end of the year, we make a Ted. Ted is an extremely classy language - it's going to be Ted Campo Limpo - very difficult to access because the permits and licenses are so complex, and you need to train and have a pattern, it's a bitch. We already make circles of conversation, we want Ted, the Ted brand. It is what this brand means, what it symbolizes, what it has turned into. So we want, for example, KL Jay, from Racioanais, not to talk about rap, he's vegan. He reflects on what it is to be vegan from his body in a peripheral logic. The world says that Tony can only talk about peripheries, KL Jay only about rap rap, no, no. We want to mess it up and say 'we can talk about anything we want'.

(Tony Marlon, personal interview, 11 July 2019)

8.2 About the tool

During the Encontro Ressonante, Tony shared his pedagogy by expressing:

“Before I came here, I came to believe that my pedagogy was the ‘us’ and the knots' pedagogy. But today I listened to everyone and I realized that the knot is a principle, but it is not the pedagogy itself. The pedagogy for me is that of the imaginative leaps. It is necessary to tell my story, my jumps and the ones that are the thread, and if I had not had these imaginative jumps, I would not have imagined in another possibility of life, in another perspective for my life and existence. Just like in a song by Emicida that he says 'we want to own the circus, we got tired of the clown's life'. Then it is our turn to own the circus, our lives.

I will tell you. This question of imaginative leaps is a matter of, for example, I am from the north of Minas Gerais, from a small village and I became a flamenco fan. This is very

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84 This interview was shortened by the author.
85 Brazilian rapper.
important to say because Flamengo brought me a collective identity that was always denied to me. Who was born where I was born, did not exist. By cheering for the Flamengo, which was an infinite crowd, I began to be part of a collective identity that made me exist. Look how crazy."

(Tony Marlon, Encontro Ressonante, 3 August 2019)

The ties that made us

Tony was the last one to talk and express his pedagogy. At the beginning of his talk, he asked the participant to find a couple and tell him or her, in 3 minutes, what would the world be missing if you did not exist. After 3 minutes, he asked to invert roles in order to have space for both people to answer and be heard. He later explained that this question is something that we do not usually ask ourselves. Because the world is so big, but it depends on us to define what the world that we are referring to is, and sincerely thinking, what do I bring to this world, that would be missing if I did not exist.

8.3 In practice and theory

I believe that this pedagogy is one of the most complex, deep and philosophical, at the same time that it is obvious and simple. It is about creating the spaces where our minds, our identities, our identifications and imagination, can jump, can expand. Tony shares how during his life, he could identify the moments that for him, as a child, adolescent or even adult, he felt the expansion of his imagination or the reformulation of a knowledge already built. The
‘aaaah’ moments that gave him the leap to dream bigger and to see others possibilities, other interpretations for a certain meaning or concept. The core of this pedagogy is the tool and spheres of the communication that define our existence and our imagination, building what we define as ‘our world’.

Tony’s contributions have a lot to do with the production of knowledge, music, communication, culture, and education in a very political and aware of the social structures. With the media and communication, we built our imaginaries and identities, our understanding of what is meant when we say ‘table’, for example. We are taught that a table is a certain physical manifestation which means the world ‘table’, our mind immediately and maybe until our last days will associate the sounds of the world ‘table’ with the object that it comes to represent. What tony is bringing is the curiosity and opportunity to expand our representation, our identifications and association, in other words, to diversify our understandings. To make those jumps in order to bring new spaces, discoveries, and opportunities.

Imagine if we could make this jump in the renovation and diversification of our understanding of the words and concepts of ‘family’, ‘beauty’, ‘love’, ‘sexuality’, ‘rich’, ‘freedom’, ‘poor’. Introducing new concepts, insights, colores, shapes and interpretations of the same old social norms and concepts that built the actual society and system. And by diversifying I do not mean or intend to erase what was done and understood before, on the contrary, it is the starting point and a possible perspective but it is no longer the reference and center of the discussion.

Especially in the spheres of our social interaction that are limited by violent stories that the state owns, as Alexander shares, or by the narratives of segregation made by the system, as I argue. Our understanding of gender, race, class, sexual orientation, religion, disabilities all will gain new perspectives, with new associations, interpretations and references. The media, the radio, the television, the podcast and the news are essential allies in the
construction of those narratives, and that is why they are also a perfect ally for this pedagogy. They can be a source of Cultural Violence, as Galtung exposed before (see Narratives of Segregation within power structures in 1.2 Research Problem), at the same time that they can be a tool to create new narratives that will lead to the process of destruction and reconstruction that might lead to freedom, empowerment, wholeness and a sense of belonging and community.

Patricia Hill Collins and Sirma Bilge (2016) write about Intersectionality and explained the connection with identities in relation to different perspectives of feminist scholars. They express:

“People have many choices and considerable agency about who they chose to be. Much intersectional scholarship support this perspective on human subjectivity: individuals typically express varying combinations of their multiple identities of gender, sexuality, race, ethnicity, and religion across different situations. Social context matters in how people use identity to create space for personal freedom.” (Collins and Bilge 2016, 125)

If we have a variety of the combination of our multiple identities and they come across differently, depending on the context and situation, we are actually constantly changing and deciding who we want to be. The expression of freedom, isn't it? To have the opportunity, the power and feeling of completeness that allows you to choose, every day and instant, who you want to be. What you want to do. And so on. The diversification and understanding of our multiple and fluid identities and interpretations of them are a necessary step for this process. The imaginary leaps are the invitation to not fixe our understanding based on only one experience, perspective or narrative. And it is also, in a way, an invitation to live within those contradicting and maybe conflicting perspectives, because there are as many perspectives as people in this world.

Many times in this search, Bruno, Fabio, and Tony, bring our attention to how 'periphery' is very often associated by the media with words and perspectives of 'violence', 'scarcity', 'poor' and etc. They are introducing new narratives, associating their territory to
other words and perspectives of ‘technology’, ‘creativity’, ‘innovation’ and etc. They do not feel represented by the media’s perspective so they are disputing it together with many communication groups, collectives and initiatives that exist in the city of São Paulo. Back in August of this year, I went to the presentation of the research *Mapa do Jornalismo Periférico: Passado, Presente e Futuro* (Map of Peripheral Journalism: Past, Present and Future) organized by the *Forum de Comunicação e Territorios* (forum of communication and territories), “an initiative fruit of a coalition between communication cooperatives in the peripheries of São Paulo” (Periferias em Movimento 2019) in which they presented the articulation of communication initiatives, mapping their activity and contexts, in order to think together about a construction of a law that will support those organizations (Periferias em Movimento 2019). Some of those initiatives are Periferias em Movimentos, Historiorama, Desenrola e Não Me Enrola and Preto Império.

The book *Comunicación Popular: ¿es o se hace? (2003)* is a collective production of the fifth seminar of Communication, Citizenship and Local Space created by communication collectives to reinforce the local articulation and was held in Buenos Aires during October 2013. The result is a manual that shares many tools, concepts, and understandings for popular communication. In one of the sections they address the topic of images and identities in which they express how many communication theories were made for companies and marketing but if we use them in the understanding of ‘imagines’ in the sense of the construction of figures, they are always a result of identities combined with communicative interactions, being imagines = identities + communicative interactions (Kaplún 2003, 20). The construction of our personal and collective imagines shape what we understand as part of

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86 (Popular Communication: is it or is it done?) (translated by the author).
our world or territory and how we communicate it, defining also the ties and borders “like the skin, which separates but also links, relates the inside with the outside” (Kaplún 2003, 20). 87

Both Tony, and also Fabio express at a certain point of their stories, the impact of the rap group Racionais MC’s. They shared how it changed their relationship to the neighborhood and territory as it was the first time that they felt represented by the lyrics of a song, as they named the places or imagines that were part of their local experience. Showing, expressing and feeling part of a neighborhood identity or locality I believe is also essential in this pedagogy as it is not falling into generalizations and simple reductions that the dimensions of such a big city create. Understanding what is the history, the people and the essence of a neighborhood, is recognizing its richness and peculiarities.

This leads me to what in Spanish is named Comunicación Comunitaria (community communication) that is the communication that attempts to make sense of the elements of the familiar and communal communication from the perspective of the union, organization and solidarity in the territory. It counts with the encounter and collaboration of the neighbors, as well as the collective celebration and works with the goal to guarantee that people of the same place appropriate their achievements, concerns and wishes (Manual de Comunicación Comunitaria 2007, 20-21).

Tony expressed how his next project will be the creation of a local podcast, creating a new communicative language of the territory and that was he did; Paisagem Sonora (soundscape) was created and with only two programs realized until now, the beautiful podcast mixes literature with journalism. In a very poetic way, the program invites you to look at the individualities and beauty of people’s stories, also presenting a social reality, from a critical view. When I was hearing it, it took me back to the memories of when I was young

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87 Translated by the author.
and my parents used to listen to the radio in the mornings where Fernando Peña\textsuperscript{88}, with his diverse characters and ironic humor, showed and talked about the Argentinean society and reality, also in a very critical way.

This pedagogy and the previous initiates use art, radio and communication as a tool to make those leaps, to use the creativity and imagination to move societies, hear people’s stories and diversify our understandings of our existence. As Lederach expresses:

“We need to envision ourselves as artists. We need a return to aesthetics, to what Mills called the place of imagination in science that creates a “playfulness of mind . . . a truly fierce drive to make sense of the world which the technician as such usually lacks” (Mills, 1959:211). Time and again, social change that sticks and makes a difference has behind it the artist’s intuition: the complexity of human experience captured in a simple image and in a way that moves individuals and whole societies. The true genius of the moral imagination is the ability to touch the art and soul of the matter. “(Lederach 2005,73)

I see the Lederach concept of moral imagination very much related to Tony’s pedagogy of Imaginary leaps. They both assume that we can or maybe should be the writers, artists and creator of our own realities and stories, by producing the frames of playfulness of the mind, capturing the complexities of the human essence in a single manifestation of sounds or images. Having the artistic power to move people and collectives, by touching their souls in the process of the moral imagination, as well as in the process of creating those imaginary jumps.

\textsuperscript{88} Uruguayan actor and radio conductor.
9.1 About the tool

The next two tools were not directly expressed by the *Ocupamores* during the *Encontro Ressonante*, but they were heard in between the lines. They are a personal systematization that I could not leave behind. I started realizing that many of the previous tools were able to exist and be identified with the help of a community. Of alternative societies that were built followed by a dream, need or context. I believe that this lifestyle is very powerful and should also be considered a tool for transformation, that can lead to freedom, empowerment and wholeness. Being, building and living in a community frame can be a whole process of self and collective discovery and exploration; it is to be in contact with the best and worst parts of our existence and still find the tools and mechanisms to make it work, empowering people and respecting freedom.

The next initiatives are examples of existing alternatives communities, their goals, aspects, dreams and uniqueness and were heard from Marina’s, Fabio’s and Wanessa’s stories.
Comunidade Dedo Verde

“Through my history in the community life, we have always been able to build awareness of self-knowledge, inner reform and a desire to constantly improve, to constantly revise ourselves. This I believe is fundamental to what we will do in the square; sow peace and love in the city. (...). How we manage our conflicts [affects] how we get there in the square with ourselves and each other.”

(Marina Parthes, Encontro Ressonante, 3 August 2019)

I believe that what Marina expressed is the core of what Comunidade Dedo Verde offers to the members that live there; a space for self-discovery and self-awareness which allows them to manage the daily conflicts in a constant process of self-revision. The life in community is made by the members who live in the house, as well as the other members who are part of the community but do not live there. They define themselves as a “space created to live in cooperation, where we rely on the discovery and experimentation of being our truest essence and thus developing our greatest talents and powers.” (Comunidade Dedo Verde 2019)89

Their goal is to share with the world their learnings and transformation tools for personal and collective “fulfillment and spiritual growth, with care, love, joy and fun, honoring all forms of life on the planet” (Comunidade Dedo Verde 2019)90. The community is a big house with four floors and a big garden in the neighborhood of Saude in the South part of the city, and consider to be a ‘noble’ place. The 6 members of the house, including five adults and 1 kid share a daily life while maintaining the space, events, and activities, as well as the collective dream. In their spaces for activities, they offer courses, experiences, workshops, retreats and therapies, in which they trained people to share their medicines and knowledge with the world. (Comunidade Dedo Verde 2019)

89 Translated by the author.
90 Translated by the author.
Casa Amarela Quilombo Afroguarany

“You have a great responsibility when you are managing a space where there are people from different backgrounds. Where you have to put your personality aside, because you also have your own experience, then you cannot overlap your experience over the experience of the other. It was a great experience for me because I learned to be a better person inside the yellow house. I suffered a lot, I had a lot of psychological, panic problems in here. I was not the best person because besides having to work, besides having to live and deal with people, all the feelings are in this box that is the yellow house. But I’m sure it was here that I received so much of the content I needed to become the person I am today. (...) I wanted a space where I could be with people who had the same anarchic thinking like me, where we share tasks, we make our talents happen through a commonplace, libertarian, where people can be what they want to be..”

(Wanessa Sabbath, personal interview, 16 July 2019)

The Casa Amarela is a place where people can claim their right for decent housing, as well as sharing their art and talents. The people that live in the house are all artists as it is a socio-cultural occupation that exists since 2014. It is a building located in the center of the city in the Rua da Consolação (number 1075) and it is listed as a Historical Heritage of the Municipality of São Paulo. The building was abandoned for 13 years when in 2014 it was occupied by artists who resignified it by giving life and exercising the law of the social function of property. Today they offer to the city several workshops, courses, cinemas, lectures, exhibitions, space for photography in addition to various events, being all completely self-managed and free access to everyone, including the welcoming and work with the homeless population. (Casa Amarela 2019).

Their aim is to “rescue children, youth and adults through the art and culture of inclusion, we exercise Law 10,639 and 11,645 in the schools of the region as well as within
our space to strengthen the rescue of the appreciation of our Afroguarany history” (Casa Amarela 2019)\textsuperscript{91}.

**Instituto Favela da Paz**

“To talk a little about what I have been developing today and the Favela da Paz is very large; it is a community in the far south of São Paulo, I live specifically in the Jardim Nakamura, in Jardim Angela. Forget about what they said about being a dangerous place, today I say that I live in the most wonderful place in the world. Where I have peace, tranquility and I live in common unity. We have exchanges, experiences, relationships. We are ‘us’, when I look back I have a bunch of people, an entire community that gives me a little push to do what I’m doing. Who believed and challenged me[.]”

(Fabio Miranda, Encontro Ressonante, 3 August 2019)

“Today I say that this street is the most wonderful place in the world, I can travel to various places in Brazil and around the world, but I like to be here. So today, all we develop here in Favela da Paz, from A to Z, from art and culture, healthy alimentation, social transformation, clean energy, music is the basis of all this. And if you see, this house, when we came here, we were 7, it was a giant yard with a three-room house. So, for example, today, where is this 3-room house, is the music studio. We lived there and the family started to grow too, this thing of having several arms.

I live in the system today, but I don't want to be part of it. I will not live in favor of the system, I will live free. I think a great potential today is living in a community. I think that's the real meaning of life, man. You feel supported, all you are going to do today is not you alone. There are people pushing you, people challenging you.”

(Fabio Miranda, personal interview, 9 July 2019)

\textsuperscript{91} Translated by the author.
The *Instituto Favela da Paz* is considered to be an ecovillage by Tamera’s network and they are a place where Claudio’s family live, as well as an open space for the community. They created a model of social innovation that exists without practically any external income. The band, *Poesia Samba Soul*, is used as a way to promote their work and generate income. Without many resources, they were able to create a small studio in a couple of rooms of their old house. The studio is now the main income generator for the projects that the institute provides. All the working groups are on a voluntary basis, at the same time that the incomes from the studio are used to maintain the expenses of the building, as well as the basic need of its members, such as food. (*Instituto Favela da Paz* 2019)

Today they consider themselves as an “umbrella of a number of existing projects as well as planned future projects in our community.” (*Instituto Favela da Paz* 2019)92. Most of their projects use art and culture as a tool of reaching young people and bringing the community together, as well as being a place where the knowledge and information about social justice, ecology, sustainability, technology and spirituality can be transmitted (*Favela da Paz* 2019).

**9.2 In practice and theory**

I believe that we are relational beings in search of freedom, truth, and essence. I also believe we are community beings in search of belonging, acceptance, and love. We share, with certain groups, in a certain moment of our lives and in a certain context, identities and values that make us feel at home. The Australian activist and academic Ted Trainer proposes to have a simple and sustainable life, explaining that it is not possible to maintain today’s social structures that only benefit a small part of the world population. The lifestyle and welfare that only some privileged groups have, is only possible to maintain for a certain period of time and because of the damage and misery caused in other regions of the world. He highlights the relevance of rethinking our way of living in big cities and large settlements. It suggests placing

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92 Translated by the author.
our energies not in struggles against the system but in developing alternative lifestyles in communities and in systems that are guided by social justice and ecological sustainability (Treiner, 2010).

In 2013, I participated in a 10-month program in Israel on leadership and non-formal education promoted by different organizations and youth movements of the Jewish community, in which I participated for many years of my life. The program consists of different experiences including four months of intensive studies in Jerusalem, four months living in a Kibbutz93 in the south of the country, and finally, two months in Tel Aviv living in a comuna (common and shared house). The Kibbutz in which I lived for four months is located in the middle of the desert and the Araba region, close to the Jordan border. It was the first time that I experienced a different lifestyle. During those months, I did not use money; no bills, coins or cards, nothing at all. This is because life in the Kibbutz is designed in a sustainable way where all basic needs are covered. Everything belongs to everyone and nothing belongs to anyone at the same time. We are all responsible and there are no owners.

The meals are organized by the community dining room, the laundry washed by the local laundry, the education is offered by the Kibbutz members and so on. The most precious thing which I take from this experience is to see a place where all the members, regardless of age, personality and experiences, dedicating themselves to the most diverse community tasks, from agricultural work, cleaning, education and even cooking. In spite of my criticisms and observations about the organization and development of what is happening today in the kibbutzim and in Israel in general, this experience filled me with hope where I had an imaginary jump in which I stated recognizing and understanding that another way of living is possible; a creation of community life where members choose the values, conditions and

93 Agricultural communes managed collectively and autonomously, based on work and socialism.
practices with which they want to live and organize. Urban or rural, they are possible and they already exist.

Gaia Education, an international NGO, that focus on sustainable communities and innovative solutions, has the goal to:

“Gaia Education is an international NGO which provides students of all ages and cultural backgrounds with knowledge and skills to design a thriving society. We teach our students how to use energy and resources with greater efficiency, distribute wealth equitably, and make quality of life the focus of future thinking. Our learners become Changemakers, capable of playing active roles in transitioning their communities to sustainable and regenerative practices, lifestyles and infrastructures.” (Gaia Education 2019)

Many organizations, such as Gaia Education, are transitioning and questioning our lifestyle. This pedagogy is focused on this understanding that new knowledges need to be produced in order to create new societies, new communities and lifestyles. Hildur Jackson, a Danish academic and activist, in her book *Ecovillage Living: Restoring the Earth and Her People*, explains that the inhabitants of the Ecovillages and the new formations of sustainable communities seek to recompose the division of the predetermined culture, creating a holistic view of the world and restoring the circulatory systems of the population and nature (Jackson 2013).

Ecovillages can be defined as “sustainable settlements in an urban or rural environment, which respects and restores the aspects of human life”94 (Ecovillage 2019), affirming the importance of taking care of the land and natural resources, of renewable energies and of the collective and free decision making of all members, among other aspects (Ecovillage 2019). CASA-Latina (Council of Sustainable Settlements of Latin America) is an existing "network that integrates movement, projects and agents of change that practice and promote human life in harmony with the Earth" (CASA-Latina 2019)95. In their online platform, they expose 177 Ecovillages that already exist in Latin America, from Argentina to Mexico.

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94 Translated by the author.
95 Translated by the author.
This network works to articulate and organize these existing communities in order to promote the exchange of the different knowledge acquired in the different settlements.

Building communities, houses, ecovillages or new societies in urban or rural contexts, that will embody and practice freedom, empowerment, love and respect to ourselves, others and the earth is also another powerful tool that can lead to many transformations in the narratives of segregation. It is a practical way to create new narratives and lifestyles. Elise Boulding, a Norwegian-born Quaker sociologist and one of the key contributor to the creation of the Peace and Conflict studies and academic field, suggest the creation of Cultures of Peace, expressing:

“I would suggest what we need to do is to concentrate on certain parts of the culture of peace, parts that I am going to talk about. But just to explain what a culture of peace is, in case anybody is wondering: the main point about a culture of peace is that it deals creatively with difference and conflict, and it is a listening culture. A culture of peace needs lots of space for problem-solving. So what we need to do is create a lot of spaces for problem-solving.” (Boulding 2001, 56)

I would argue that, without a doubt, those initiatives and this pedagogy are suggesting and building a new culture of peace where many of the mentioned pedagogies can be practiced, creating the frames for new understanding and ways to relate and live within the system, creating new interpretations of it. Creating new systems, new societies and for sure, new narratives.
[10] Pedagogy of social games

10.1 About the tool

This pedagogy is also an important realization and tool, which is very much connected to my work and experience with non-formal education. When I interviewed Veridiana, it was the first time I saw her in person but I already knew her because her participation in X-lab, which is an initiative developed collectively in the LiveLab organization which, until today, I am part of. The X-Lab was the pilot experience of a social game that would challenge young people to transform their reality and their territories. X-Lab São Paulo in which Veridiana was part of, together with Giulia and Gabriela, Micheline’s daughters, as well as other young people from Capão Redondo, was one of the firsts ones to be activated. Today we name this game as Jornada X (X Journey), but it had its beginning as X-Lab.

Although this pedagogy was only heard by Viridiana’s experience, I found it relevant and important to include it in this research as it has to do a lot with my professional work, as well as it connects and have many aspects in common, even if indirectly, with many of the institutions and initiatives mentioned before. Moreover, it is a tool that, just like the others, brings practical elements that can be useful in transformational processes.
In the meantime I was getting involved with projects, I joined the X-Lab. And there was a moment when I also saw that I was having access to opportunities. And the idea of the X-Lab was like this: it is possible to save the world fast, playing and without money. Because I thought I was going to go to college, graduate and go back to my school and do something. And X-Lab, along with Bruno and Micheline, showed us that we can renovate a playground. We arrived there with nothing, nothing. We went asking for materials from the neighbors and we renovated a beautiful block for the neighborhood kids. Maybe my goal of getting into college is to be waiting to do something, but I can do it now. And that was giving me a gas to go on.

(Veridiana Santana, personal interview, 19 July 2019)

X-Lab, today Joranada X, are radical journeys of youth protagonism and learning. It is a game that has the aim to stimulate the creation of community teams (leagues), providing tools to develop their talents and realize dreams of transformation in their territories. Searching for the activation of qualities such as curiosity, creativity, teamwork, empathy and sensibilization with the territory and people. They need to find an impossible mission and follow the instructions that will guide them in the execution of them, provoking them to bring their superpowers with the four principles of being free (no use of money), fun (need to be a joyful experiences, fast (there is no time to waste) and fantastic (bringing your best version). From 2015 four pilot projects (X-Lab) were started in different cities and contexts: Manaus, Maués, Sao Paulo (Capão Redondo) and Juiz de Fora. In these pilots, 50 young people participated actively over the six months, impacting 15 communities and mobilizing over 1000 people (Livelab 2019).

The game’s narrative is based on references to the human imagination, such as the hero’s journey, superhero stories, comics, and fiction and fantasy films. Journey X has a call
to adventure in three chapters: I. Awakening; II. The Network and III. The legacy. Each chapter has an average of 6 to 7 missions to complete. All proposed activities are mechanisms for working on cooperation and social entrepreneurship. (LiveLab 2019)

Nowadays I implement this journey in the SESC\textsuperscript{96} unites of Conslação and Osasco in an educational program called \textit{Estrelas do Esporte} (starts of sports), which seeks to develop adolescents from public schools with the help of sport, knowledge and leadership. The player who accepts the invitation will be embarking on an Epic Journey to become an Agent X, developing self-awareness and expression, entrepreneurship, creativity, collaboration, people mobilization and networking.

10.2 In practice and theory

“Playing is the best version of Freedom” it is written in the walls of the \textit{Casa Amarela}. If there is something that I recognize today about myself and about the world is the power of education, games and spaces of playfulness. As it was expressed before, my professional life was crossed by many different frames and experiences with non-formal education. This terminology was defined before together with my connection and love for it (See Memories of Inspiration in 1.1 Personal Perspective). One of the things that opened me to many social movements, organizations, initiatives and people was the opportunity to work with Edgard Gouveia Jr. He is a Brazilian activist and architect from the city of Santos (coast of the State of São Paulo) and also a postgraduate in cooperative games. He dedicated his trajectory to mobilize children, youth and adults with virtual and social games and collective actions that lead to small community revolutions.

Working with him is a big source of inspiration that drives me into action and believing that by social games, there is a lot of possibilities from transformation; from bringing your superpowers and motivations to become your best version, to cooperation inside the territory

\textsuperscript{96} Community centers
and to start a path of self-discovery, exploration and challenges. In the Livelab organization, we plan to design and conduct games and experiences that seek to bring those transformations.

“The idea of laboratory presented here does not refer to a physical space, limited or composed of facilities and equipment for scientific research. Livelab, motivated by the potentiality of the collective human being, is a living - moving space created for the invention, experimentation and sharing of knowledge, practices and technologies that foster interpersonal and collective development. Such devices developed by the association - games and journeys - are empowering tools for community mobilization, social transformation and leadership development. In this sense, we understand that the dynamics of games and traditional community games, amplified by the current technology connected to the internet and social networks, are powerful instruments for the mobilization and engagement of civil society around social causes.” (LiveLab 2019)

Our mission is to wake the collective power to live transformative journeys and our vision is a world where vibrant individuals and communities share their resources, care for their territories, culture and celebrating the diversity of all lives on the planet (LiveLab 2019).

One of the author that we use and based our design and experiences is Jane McGonigal, an author and designer of games from the USA, that writes the book Reality Is Broken - Why Games Make Us Better and How They Can Change the World (2011). She argues that reality is broken and it can be fixed with games, paying attention to the way we interact and act when we play. Those interactions are essential to bringing new understating and transformations to the world. She defines games as:

“Games today come in more forms, platforms, and genres than at any other time in human history. We have single-player, multiplayer, and massively multiplayer games. We have games you can play on your personal computer, your console, your handheld device, and your mobile phone—not to mention the games we still play on fields or on courts, with cards or on boards. (...) When you strip away the genre differences and the technological complexities, all games share four defining traits: a goal, rules, a feedback system, and voluntary participation.” (McGonigal 2011, 21-22)

In her book and contributions, she expresses fourteen ways to fix the reality, all associated with the contributions of games in our social relations and interactions to them, as well as in

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97 Translated by the author.
our self-discovery process of engagement and a path, which I would argue, that leads to empowerment and freedom. She concludes by arguing:

“We have thoroughly assessed all the ways that games optimize human experience, how they help us do amazing things together, and why they enable lasting engagement. As a result, we’re now equipped with fourteen ways to fix reality—fourteen ways we can use games to be happier in our everyday lives, to stay better connected to people we care about, to feel more rewarded for making our best effort, and to discover new ways to make a difference in the real world. (...) we’ve also explored how alternate reality games are reinventing our real life experience of everything from commercial flying to public education, from health care to housework, from our fitness routines to our social lives. (...) finally, we’ve explored how playing very big games can help save the real world—by helping to generate more participation bandwidth for our most important collective efforts.” (McGonigal 2011, 346-347)

Her contributions are essential to the methodologies that we develop in Livelab, as well as Freire’s contributions to popular education and cooperative games technics and methods. It is a large topic that can be discussed to extend.

Cooperative games are activities, games or exercises with the goal of sharing, uniting people, going out of their comfort zone without a big concern of winning or losing, but of having fun and pleasure (Palmieri 2015). In a research about Cooperative games and the promotion of cooperation in preschool education (2015), the Brazilian professor from Universidade Estadual de Londrina (State University of Londrina), Marilicia Witzler Antunes Ribeiro Palmieri points out the urgency to introduce changes in the way we play (competitive) games, as it has many times the characteristics of exclusion, aggressiveness, selectivity and individualization. She suggests to bring in a new structure of cooperation, acceptance, involvement and joy. Then, there is less confrontation between the kids and they start seeing each other as allies, together in the game with the same aim. In other words, cooperating. (Palmieri 2015). She also expresses:

“In Brazil, the experience with cooperative games took place around 1980 in the State of São Paulo, (...), having as the background Orlik's ideas (1989). A good expression of this proposition is highlighted in the work of Correia (2006, p. 43), which "represents the attempt to value a cooperative structure of games over a competitive one when the cooperative characteristics are observed in each one of them". For him, in the competitive game, people feel losers and excluded for lack of skill, because competition stimulates distrust and selfishness, creates barriers,
stimulates individualism and the desire that the other suffers. On the other side, a cooperative game is fun for everyone and everyone feels like a winner; everyone gets involved according to their abilities; encourages sharing and trust; build bridges between people; There is no exclusion, each one helps with their possibilities for the group to succeed; teaches to have a sense of unity and solidarity; develops and reinforces AUTO level concepts (self-esteem, self-acceptance); strengthens perseverance in the face of difficulties; Everyone finds a way to grow and develop. “(Palmieri 2015, 66) 98

The way we play (and which type of game we play) says a lot about our values, our relations and the way we see our fellows. As an educator, I believe that learning how to cooperate is a necessary and lucking step in all levels of education in order to not see the others as competitors and obstacles in our path to success or winning. The narratives of segregation are already very much carries by those values and understanding, that is why, this pedagogy invites us to rethink about the way we play and get envolve with the game, being also a tool for transformation, social mobilization and community engagement.

Many initiatives use games and non-formal education, as well as cooperative games and popular education as tools for social and personal transformation in the frame of São Paulo’s social movements. They are a way to look upon our agency to act and create the spaces for freedom, empowerment and wholeness of individuals and communities, that will not reproduce the narratives of segregations of the system. On the contrary, this pedagogy is also an invitation to rethink those understanding and question the games we play and how often we engage in playful activities that outlines our cooperative skills and capacity to ‘fix reality’, as McGonigal suggests.

98 Translated by the author.
[11] Conclusion

The original and guiding research question that this research inquired was *which pedagogical tools can be helpful in the process of self-discovery and self-transformation that can lead to freedom, wholeness, and empowerment at a personal and collective level?*. With a collective production of knowledge, help of the collective *Ocupamores*, Life Story Interview, storytelling and Participatory Action Research (PAR), a collection of *Pedagogies of Transformation*, based on people’s lives and initiatives, was created and systematized in the context of social movements from the city of São Paulo, Brazil. Theories and practices were provided in order to enrich those stories and pedagogies, showing how they resonate and answer the guiding question. Having as starting point the transrational philosophy in the academic field of peace studies, elements, concepts and methods of Elicitive conflict transformation were also involved.

The motivation behind this research was my personal recognition that I live in a system that is constantly dividing and creating different (violent) realities based on a *Patriarchal Mind*, *Heteronormative matrix*, *Narratives of Segregations* and distancing individuals (subjects of the system) from their personal truth, self-love, freedom, and completeness, as many authors already discussed. This complex system of stories and structures that gained much power over time, were taken as indisputable, creating a center of reference in our social interaction and relations. That center contains a dualistic logic of hierarchies and oppositions, that mark a clear division between what is accepted, agreed and part of our empathy radar. The other, is something banned, taboo or marginalized. Leading to a lot of violence(s), conflicts, social polarization, discriminations and conditioning people to the stories that were imposed on, depending on their class, gender, race, age, ethnicity, religion, sexual orientation, among others. The ones who resist it, might learn and come to reproduce the same logic of oppressions and believe in a single narrative story by the simple fact of opposing to it. I
personally recognize how much influenced I am by the system’s narrative as I was socialized and born in this type of understandings. This searched was trying to investigate what tools already exist and are part of a social reality in the context of the Paulistas social movements and that might help to not reproduce this logic of segregations.

Looking for tools that will allow us to rethink and question our political and activist practices, in order to not reproduce what we seek to free ourselves from. On the contrary, to bring into light the already existing diversified narratives of people and their initiatives, creating the scenarios, opportunities and spaces to break with a single-story narrative. Expanding our understanding of an accepted, singles and superior center, creating new references and new productions of knowledge that are more representative and closer to the most subjective and multiple truths, as well as to the local contexts, realities and experiences.

Those thoughts and concerns connected me to people that were having similar questions and reflections, creating a collaborative frame of decision-making and production that guided the path of finding those hiding pedagogies of transformation. Together with the collective Ocupamores, we searched and reached people who we knew and felt that were practicing love ethics and not reproducing the narratives of segregations. By the not-coincidences of life, we got in touch with seven extraordinary people that are all part of the network of the social movements in São Paulo, inviting them to an encounter, Encontro Ressonante, that took place the 3rd of August 2019 in the Centro Cultural Butantã, after personally interviewing all of them. In the public and free event, Wanessa, Marina, Fabio, Bruno (also representing Micheline), Veridiana and Tony shared their teachings and tools for transformation that they created, based on their empirical knowledge in the research of new narratives that will allow them to relate, act, love and interact differently in the system. As we argue, being ocupamores.
Starting with Wanessa Sabbath, leader of the socio-cultural occupation Casa Amarela Quilombo Afroguarany in the center of the city and with large experience as an arte educadora, she sums up her trajectory with the Pedagogy of Ancestralidade. This pedagogy is an invitation to know, bring back and tell the stories of our pasts, of our ancestors and of our origins. This tool brings powerful learning that from her personal experience, can lead to empowerment and freedom, besides cure and healing. It is also a way to look upon the history of black and indigenous people in Brazil, replacing their stories in the center of the discussion, remembering the past in order to create new narratives, identifications and representativeness.

Marina Prathes, one of the co-creator and founders of Ilumina Sampa, a nomadic project that brings secret songs and circular dances to the square and public spaces of the city, introduced her Pedagogy of Artista Interior. This pedagogy has as central allies the body, movements and art in general. It is about giving the space and time for our inner artist, believing that expressing and exploring it is a tool and path to self-discovery, empowerment, freedom, connection and wholeness. Embodied practices can also be a tool for Elicitive Conflict Transformation by dealing with the printed traumas and stress that painful experiences left in our bodies.

Fabio Miranda, one of the members of the family Instituto Favela da Paz, shared the story of his life that was shaped by a violent context and that was also the impulse that challenged him and his brother, Claudio to think out of the box, using their creativity and curiosity in order to transform their neighborhood into a more inspirational place. Some adventures lead them to build an institute of technology and art, recognized as an ecovillage in the middle of the neighborhood of Jardim Angela, in the south part of the city. Fabio’s Pedagogy of Desafio is a clear call for getting out of your comfort zone, expanding your understanding of your own limits. This pedagogy occurs in the hero zone, a place where you
can be challenged and supported in the ideas that seemed to be impossible but extraordinary. It the push to try, although the fear of failing exists and is real. Becoming your own motivator, redefining and believing in yourself (and others) and your not yet explored abilities and capacities.

The stories of Bruno Capão and Micheline Farias met at a certain point in their lives with the conviction that they wanted and will plant a more loving and free future for the next generations and for their neighborhood, Capão Redondo, also in the south region. This connection leads them to the creation of the *N.A.V.E*, an open and educational space where kids from the neighborhood can explore themselves. They shaped the *Pedagogy of Faz Com o Que Tem*, that just as the previous pedagogy, invites you to get into action. The core of this toll and of the initiative behind it is the invitation to build the spaces, in their case, of popular education, where love can be planted in order to give to the new generation the possibility and opportunity to dream beyond the established narratives. Practicing a sense of family, community, care, respect and responsibility.

Veridiana Santana, together with the mobilized youth that occupied the school back in 2015, showed the populations and politicians that they have the agency and voice to fight for better education, organizing and creating new forms of connection and interaction. She brings the *Pedagogy of Pontes* that, as the name already says, is about the physical and invisible bridges that divide but that can also be a space of encounter, exchange, access and awareness. It is an invitation to look upon our privileges and opportunities that bring the urgent need for crossing knowledge and creating the bridges between the different and unequal realities lived in the city of São Paulo.

Finishing the encounter with Tony’s story where he shares the moments of his life where he expanded his imagination and understanding of certain concepts, he is now disputing with the traditional media, the production of (community and popular)
communication and knowledge that is more representative of his territory, Campo Limpo, also in the south zone of the city. He is the creator of Historiorama, and the Pedagogy of Saltos Imaginativos that provokes us to expand our representations and identification of certain concepts, diversifying our narratives in order to include other perspectives, honoring the peculiarities of each territory and story.

The pedagogy of Alternative Communities-Alternative Societies is a personal systematization that was heard in between the line during the interviews and shared insights and stories, which can also a powerful source of transformation and impulse. Fabio, Wanessa and Marina experienced different lifestyles in alternative communities that lead to the creation of alternative societies where there was an intensification of the collective and personal process of self-discovery. The Instituto Favela da Paz, Casa Amarela Quilombo Afroguarany and Comunidade Dedo Verde are examples of sustainable livings that break with the narratives of segregation, as well as a practice of Cultures of Peace. Creating new ways of living, in a community frame or alternatives societies, is also creating new possibilities for the social, economic, sustainable and political structures that we are immersed in.

The last Pedagogy of Social Games is very much related to Veridiana’s experience with X-Lab, a game with the goal to activate and awake communities and individuals, believing in their superpowers and capacity to transform their territories. As a member of the LiveLab organization, creator of this social game, I strongly believe that this tool, that uses ludic language, cooperative game, non-formal education and experiences of mobilization, can also lead to a process of self-discovering and empowerment. It is a tool that questions the idea of games as a place where there are winners and losers, creating the spaces where the narrative of cooperation and collectiveness can be explored with their transforming force.

When it comes to the interactions and relations between the different pedagogies, I believe it is interesting to take into consideration which aspects and main topics of the human
existence they approach. The main aspect that I would argue that they all touch is the inner and collective human power and agency of transformation. They are about our capacities, creativities and abilities to reconstruct our stories, to heal ourselves, to act and to challenge, as well as to create the local articulations that can move our communications and knowledge. Becoming tools and methods that enable one to face and begin processes of self-discovery and self-transformation that might lead to freedom, empowerment and wholeness, as the research question seeks. This can be done through the different explored tools, being: storytelling and re-claiming stories; embodies practices; music and dance as human expressions that can connect and heal; challenges and challenging; recognizing and using the available and local resources; media and communication; creating points of encounter and exchanges; living and exploring alternative communities and societies; and cooperative and social game of mobilization.

Another aspect that I found moving in the different pedagogies is how those transformations can lead to a healing process in a personal and collective manner. Those pedagogies are the results of people trying to heal their struggles, traumas, violence(s), contexts, stories and backgrounds by manifesting their own reflections, insights and empirical knowledge with the trust that things can and should take another direction. As a common denominator, all those seven people gave the space in their life, to the will and faith that they are the narrators and creator of their realities. They all come from different heritage and families, which might seem many times distant and many other, very close. The fact that many of them are from the south region of the city, for sure influences the local and regional experienced reality, as it was once considered, by the United Nations, as one of most violent places on earth, becoming today a source of inspirations, mobilization and concentrations of many organization that are creating those new perspectives and solutions for the local dimensions.
On the other hand, I believe that all of them, in this process of transformation and healing, touch important topics, concepts and aspects that relate to the soul, mind, heart and body in different intensities and forms. I see the pedagogies of *Ancestralidade, Artista Interno* and *Saltos Imaginativos* very much connected to artistic manifestations and healing through sharing stories, poetry, and expressing art in general. I believe that the pedagogies of *Desafio, Faz Com o Que Tem, Pontes* and Social Games have in common the call for action and mobilization by believing in our capacities of working together and creating change. At the same time that the only one that directly and strongly exposes the need for healing through the body is the *Artista Interno*. Pedagogy of Alternative Communities - Alternative Societies, as well as Pedagogy of *Pontes* tackle the established social structures by proposing new ways of living within the system, by creating our own frames and communities, or by making the peaces by making the bridges. Bridges as the spaces where the different and divided worlds can be in contact.

Informed by the transrational philosophy, the Pedagogies of Transformation, as a tool for elicitive conflict transformation, propose a holistic discussion about identities, violence, structures and narratives that are felt and lived in the São Paulo reality. Applying them, learning and reflecting from them, inside and outside pedagogical frames, I believe can be enriching in the journey of self-discovery and self-transformation. They are bounded by the reality, context, and views of the exposed initiatives and people, while it is within these subjectivities that we can find the most honest and personal truths and complexities. Those pedagogies are not utopic or idealistic, they are real and already practiced by the mentioned spaces, communities and people. They are the fruit of personal stories of pain, love, joy, deconstruction and all the human dimensions. They flourish from people and are about their transformations, existence and understanding of what being alive means.
This writing process was very powerful and fluid, as it seemed it was a relevant topic that quickly connected people with similar struggles and concerns. The pieces started to fit in and the forces of the universe and the will of people made this research possible and light, at least for me. Bringing a new needed and urgent discussion in the social movements of São Paulo, a discussion about our constant awareness of the pieces of oppressors that we carry, entering an eternal and personal process of self-discovery and self-reflection, in order to not reproduce the oppressions, narratives, segregations and violence(s) that we fight against. This is, without a doubt, a hard and painfully slow process, as well as it can be very empowering and liberating. This research brought me a lot of new insights and reflections regarding the researched topic, together with many personal discovering(s) and teachings, as the result of a collective and collaborative process and production of knowledge. I feel in peace knowing that I do not need to let go of my identities, as I am in the constant process of redefining them and rediscovering myself, in the path of diversification and expansion of my references, concepts and narratives.

One of the most vivid reflections that this investigation brought me in the process of self-transformation and self-discovery, is to deeply understand that I am the one who builds and decided which are my identities and who I chose to be. To not feel the need to represent or perform what is to be a Latin-American woman or a man, or bisexual, or rich or happy. To stop considering the socially-established center as the only reference, rule and norm. And to concentrate my energies, not in opposing to the center and creating identification that put me against it, but by focusing on who Josefina is, at that moment, in that context. To hear and observe what is born within me, what my fire says about me and what genuine manifestation I chose to show to the world. Knowing that it can change at any time, by the unexpected journeys of life in the quest for self-truth and self-love. Respecting the other’s paths,
contradictions and complexities. Keeping in mind and remembering the violent consequences that a single-narrative story carries.

Recognizing, on the other hand, our dark, uncomfortable and oppressive side. That exists systemically within the power structures, within the system’s narratives, and within the human nature that created them. Exposing the pieces, tactics and logic of the oppressor in others might be easy as we, activists and people in the network of social movements, already do it quite often as a defense and reporting mechanism, I would say. Now the challenge is to recognize this logic and remnants of the oppressor within us. Creating post-oppositional consciousness where we can break this dualistic logic and moralistic impositions, by recognizing our light as well as our darkness. Transforming ourselves, knowing ourselves and accepting that our human nature is in constant reform shaped by our multiple dimensions and experiences. This is only possible when highlighting the complementary side of what was exposed as opposites, being able to relate, hear, respect and be empathic to all kinds of human manifestations and existences.

When the ‘periphery’ takes a central and active place, having the agency, visualization and opportunity to democratize the access to this ‘center’, it immediately creates new references and new ‘centers’ for them and for other ‘peripheries’, not supporting or needing anymore the external recognition and validation of the previous ‘center’. This process presupposes the non-reproduction of systems of oppression, and can only be driven by people can who feel free, empowered and complete within themselves and their communities and territories, being able to practice love ethics that respects all types of existence. The mentioned and created pedagogies are fruits of people, spaces, ideas and initiatives that have already incorporated this process as part of their practices. This might even sound redundant for them, as they are already part of a net of collaboration and connections, being
aware of how important their contributions are, as well as knowing that they are part of something bigger.

Besides the pedagogies themselves, many others elements and resources exist and might help in the process of making visible, representing, recovering and making room for new narratives, or for old but marginalized narratives, both from the theoretical and academic fields, as well as from our personal, cultural and social life. Locus of enunciation and intersectionality approaches, support us in identifying and exposing our differences, visions and perspectives, considering where we are coming from and taking into account, of course, our relation to the power structures. Not with the intention to exclude or mark those who come from a different place than us, but with the curiosity, humility, respect and love, to cross and expand our references and understandings, even with the contradictions that it might bring. It is important to remember that we do not choose, at least consciously, what is our relation to the power structures or in which family we are born. But we are responsible for what we do with this given context and relations, recognizing that power is owning our personal story.

Future investigation line might explore the interconnections, support, difference, impact and relations of those tools in a more practical manner; in the frame of pedagogical spaces of social interaction, where individuals and groups can explore the transformative potential that those pedagogies carry. On the other hand, I believe it is possible, interesting and still very relevant and vivid the continuation of the research of other pedagogies that lies under other stories, people and extraordinary initiatives. Maybe in other states of Brazil or in other countries of Latin America, also exploring the possibilities of growth and flourishing by the creation (or conceptualization) of the connection between them. I believe that there are still many more elements that can be exchanged and connected between the eight introduced pedagogies, which might also be future lines of investigation, understanding what concepts
they are in common or in contradiction, or even looking for the complementary aspects of them.

To conclude, I would like to share a citation from Angela Davis’ recent visit to Brazil. At the end of the open and free lecture at the Ibirapuera Park in São Paulo, the black feminist talked to thousands of people about our social mobilizations and movements, expressing:

“When we come together, when we join hands, when we join our voices, when we struggle together, we can win. (...) When I was in jail and I charged with 3 capital crimes and I faced capital punishments, people in Brazil, in Latin America, in Africa and Asia and the Middle East, stood with me. Facing, at the time, the three most influential people in the world. Social Movements and mobilization have agency. (...) While we are in the struggle against racism and other forms of oppression, we many times concentrate on the pain and the violence and we forget that we are struggling for a better future.” (Davis 2019)

I wish that we can see beyond the pain and violence, as well as the dualistic and oppositional discourses that were imposed on us, being inspired by this Black Panther in believing in the power of social movements and mobilization for the creation of a better future. Of a more loving future where people can have the freedom and voice to decide who they want to be, feeling complete and not expecting an external fulfillment. Being owners and protagonists of their stories, respecting the other`s, including the Pachamamá and all other living beings on this planet. Creating new, diverse, colourfull, rich and extraordinary narratives, references and representativeness. Using all the tools that we have in this process of personal and collective self-discovery and reflection, seeing the transformation potential behind each and every single one of us.
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Citation from the Encontro Ressonante event:
Appendix

Appendix A: Informed Consent Form

University of Innsbruck – Unit for Peace and Conflict Studies
Formulário de Informação e Consentimento

O objetivo desta pesquisa é encontrar ferramentas pedagógicas que possam ser úteis no processo de autodescoberta e autotransformação que possam levar à liberdade, completude e empoderamento no nível pessoal e coletivo.

Se você participar desta pesquisa, você terá que compartilhar a sua história de vida, suas ideias e aprendizados pessoais sobre diversos temas que envolvem a existência humana no seu contexto pessoal, assim como sobre o tema da pesquisa; pedagogias da transformação.

Você está, voluntariamente, contribuindo com uma pesquisa cujos resultados podem contribuir para estudos de paz e conflito, estudos político-sociais, estudos da educação e para indivíduos em geral na busca da transformação.

A sua participação incluirá uma entrevista pessoal de no máximo até 2 horas, assim como a sua presença e participação ativa no evento Encontro Ressonante que acontecerá no dia 3 de Agosto das 16hs – 19hs no Centro Cultural Butantã (Av. Corifeu de Azevedo Marques, 1880/1882 - Jardim Rizzo, São Paulo - SP, 05582-001).

As informações e dados que você fornecerá para esta pesquisa serão tratados confidencialmente, e todos os dados brutos serão mantidos em um arquivo protegido pela pesquisadora. Os resultados da transcrição serão compartilhados e somente publicados após a sua aprovação. Tendo assim o direito de rever os resultados da pesquisa se desejar fazê-lo. Uma cópia dos resultados pode ser obtida contatando a pesquisadora: Josefina Chudnobsky (josefinachud@gmail.com).

Se outras questões surgirem, ou você achar que foi tratado injustamente, entre em contato com a Dra. Paula Ditzel Facci, email: paula.ditzel-facci@uibk.ac.at.

Consentimento do/a participante

Eu, (nome completo)______________________________, li e entendi as informações acima explicando o propósito desta pesquisa e meus direitos e responsabilidades com o assunto. Minha assinatura abaixo designa meu consentimento para participar desta pesquisa, de acordo com os termos e condições listados acima.

Assinatura______________________________ Data________________________

Concordo em dar permissão à pesquisadora para gravar minha imagem e voz e usando:

☐ Fotografia ☐ Áudio ☐ Vídeo

Assinatura______________________________ Data________________________
Eu, (nome completo), dou permissão à pesquisadora para usar, publicar e republicar, no contexto desta pesquisa, reproduções fotográficas, de vídeo, áudio e voz feitos para este estudo. Eu permito o uso e publicação destes materiais:

☐ Com o meu nome ligado a ele
☐ sem o meu nome ligado a ele (anônimo)

Assinatura_____________________________ Data_________________________
Affidavit

I hereby declare that I have written the presented Master thesis/Masterarbeit by myself and independently and that I have used no other than the referenced sources and materials.

In addition, I declare that I have not previously submitted this Master thesis/Masterarbeit as examination paper in any form, either in Austria or abroad.

Place, Date ___________________________________ Signature ________________________________