

The Sandplay and the Written of Itself: revealing the eco-formative journey of an teacher

Juego de Arena y Escrituras de Sí: revelando los itinerarios ecoformativos de una profesora

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Abstract

Some studies point out that the central focus that permeates teacher training courses is in an essentially intellectual / conceptual conception. On the other hand, it is necessary to give voice to this teacher in formation, with the creation of an educational environment that favors authorship, self-construction and self-reflection in the sense of their subjectivity. This article starts with the (Auto)biographic referential that is characterized as the search for the understanding of oneself and for its relations with the knowledge and aims to present the author's eco-formative journey through the description and analysis of the Sandplay and the Written of itself. The methodology consisted of workshops that were carried out in the Postgraduate Program of the Education Center of the Universidade Federal do Rio Grande do Norte, culminating in the creation of imaginary scenarios of water, fire, air and earth elements through the Sandplay and the Written of itself. This openness given through these

methodological resources has made us aware that eco-formation has been the motto of our entire personal, academic and academic trajectory. Therefore, the Sandplay and the written of itself, are eco-formative methodological resources essential for teacher training.

Keywords: Autobiographic Research, eco-formation, Sandplay, teacher training, Written of itself, teacher.

Resumen

Los estudios apuntan que el foco central que permea los cursos de formación de profesores está en una concepción esencialmente intelectual/conceptual. Por otro lado es necesario dar voz a este profesor en formación, con la creación de un ambiente pedagógico que favorezca la autoría, la autoconstrucción y la autorreflexión en el sentido de su subjetividad. Este artículo parte del referencial (auto)biográfico que se caracteriza como la búsqueda de la comprensión de sí mismo y de sus relaciones con el saber y tiene como

objetivo presentar el itinerario de la ecoformación de la autora, por medio de la descripción y el análisis del Juego de Arena (Sandplay) y de las escrituras de sí. La metodología consistió en talleres que se realizaron en el Programa de Postgrado de Maestría y Doctorado del Centro de Educación de la Universidad Federal de Rio Grande do Norte, Brasil, culminando con la confección de escenarios imaginarios de los elementos agua, fuego, aire y tierra por medio del Juego de Arena y de las escrituras de sí. Esta apertura dada para la investigación

(auto)biográfica y el Juego de Arena como recursos metodológicos autorreflexivos nos hizo tomar conciencia de que la ecoformación ha sido el motor inductor de toda nuestra trayectoria personal, docente y académica. Por lo tanto, el Juego de Arena y las escrituras de sí, son recursos metodológicos ecoformativos esenciales para la formación del profesor.

Descriptores: Búsqueda (auto)biográfica, ecoformación, Escrituras de sí, formación del profesor, Juego de arena (Sandplay), profesora.

1. Introduction

In teacher training programs, the absence of the personal dimension is perceived, which is a matter frequently mentioned by some scholars and researchers in the educational area (Gatti, 2003, Placco, 2002, Nóvoa, 2009). The central focus that is present in such studies is the vision essentially oriented by the intellectual and conceptual aspects of a large part of these training courses.

That is, such studies start from the assumption that the greater the supply of information and content, the greater will be the changes in their positions and ways of acting, based on the mastery of new knowledge. Teachers, on the other hand, are not perceived by their subjectivities,¹ which constitute them as individuals facing the multiple effects of the dynamics of their social and affective conditions, their thoughts and their emotions. According to Gatti (2003) and Scoz (2011), this situation may be one of the reasons why so many programs of initial and continuing teacher training, seeking cognitive changes, methodologies and positions, are unsatisfactory, without efficient results.

It is necessary to pay more attention to the methodological concepts present in these training courses. In other words, it is necessary to understand the importance of creating healthy spaces that value and discuss the role of emotion and feelings. As indicated by Maturana and Verden-Zöller (2011), spaces where the doing is corrected, and not the being, where self-reflexivity methodologies are contemplated that lead to their process of (self-hetero-echo) formation² (Pineau, 2008a).

In the search for those training experiences or even for those environments of ecoforming, whether formal, informal or non-formal, we rely on (Auto) biographical research, considering that “*Autos* is the identity, the self-aware, *Bios* is the life simply lived and the *Grafia* is the means for a new birth of the self, referring to the professional art of weaving a public figure of oneself” (Passeggi, 2008, p.28). In other words, it is characterized as the search for self-understanding and its relationships with knowledge.

The methodology of this study was created in the “Seminário Expressividade e Corporeidade”, held at the BACOR (“Base de Pesquisa da Corporeidade”) of the PPGE (the Postgraduate Program in Education) of the Federal University of Rio Grande do Norte,³ with students of the masters and doctorate programs in the year of 2009. Their objectives were to deepen the studies of *Humanscent* Experiential Pedagogy (Cavalcanti, 2010). The culminating point of that colloquium was the creation of three-dimensional imaginary scenarios of the elements water, fire, air and earth through the Sandplay and the scriptures of oneself.⁴

The Sandplay, defended in research conducted by Ammann (2004), Cavalcanti (2010), Scoz (2011) and Schulz (2014), is a tool that stimulates games during its execution, associated with the creation process, developing this forms the self-reflexivity of the participants of the activity. The writings itself (Passeggi, 2010), meanwhile, are a device that produces self-reflection, expression and resignification of what is felt, what is done and what is thought through what is written.



In accordance with the presented picture, the objective of this article is to present the author's ecoformative trajectory through the (Auto) biographical and Sandplay research, respectively as self-reflective epistemological and methodological resources. We will use the four elements of nature (water, fire, earth and air) as a basis for this journey, based on Bachelard (2001; 2003; 2008; 2013).

2. Biographical (auto) biography and the writing of oneself

To think and write within an epistemological and methodological approach of the (auto) biographical research, which in turn contributes to the movement of the writings of oneself, of the life stories, of walking towards oneself, of the (self- hetero-eco) formation, we use as a basis the studies of Gaston Pineau, in Canada, Marie-Christine Josso, in Switzerland, and António Nóvoa, in Portugal (Passeggi, 2010).

By taking someone who writes to reflect, to express and re-signify what he feels, what he does and what he thinks, we have in our own writings a device that makes possible the enrichment of the repertoire of the "common person", resizing the role attributed to the subject. That is, we have a place to reconstruct professional knowledge and identity. (Passeggi, 2010).

According to the author (2008), there are three stages that form the writings of oneself: the first is the evocation of memories; the second is an intermediary moment of reflection, in which the narrator interrogates and becomes aware of the formative experiences; in the third, he recognizes himself as another and on the other, the point of arrival of a new beginning.

Teachers, when they write about their lives, exercise the know-how to analyze and analyze themselves. In this way, they reflect and are challenged to "reconstruct professional knowledge based on a practical and deliberate reflection" (Nóvoa, 2002, p.27), because it is impossible to separate the personal from the professional dimension. This requires an "interpretative anal-

ysis of events in the context of their occurrence and the ecology of their relationships" (Nóvoa, 2002, p.41), given that the exercise of the profession occurs not only through the accumulation of knowledge and skills, but also through the way they are applied in a certain pedagogical situation to promote meaningful learning.

The development of the personal dimension in teacher training programs gives voice to the protagonists about the educational action. In contrast, there is a conception specifically oriented by the intellectual and conceptual aspects of most of these training courses, with emphasis on the technical approach to teaching and also fragmented when discussing the relationship of the individual with the knowledge produced for their (hetero-echo) training and with himself for his (self) training. That is why it is important to contemplate the writings of oneself for the investigation of the relationships established between the experience and the process of initial and continued teacher training, building a knowledge of oneself that emerges from knowledge as a professional that is not completed only with approaches of a technical and scientific nature.

3. Sandplay: a thoughtful technological resource

Sandplay (Ammann, 2004, Cavalcanti, 2010, Scoz, 2011) is an investigative resource that had as its pioneer, between 1954 and 1956, the Swiss Jungian analyst Dora Kalff (1980). According to Ammann (2004) it is a method based on the practical and creative creation in the sandbox. For the realization of the game, there is a box with sand that forms the specific field. Its size is approximately 17x50x07 cm, so that it is within the visual field of the participant sitting in front of the box.

For the construction of the imaginary scenes, that is, one of the products of the Sandplay, a collection of miniatures of various materials is offered, such as clay, wood, plastic, natural fibers, among others, as can be seen in the Figure 1A. To try to condense and enrich the values, the problemati-



zation issues applied to the Sandplay, the miniatures are as varied as possible, obeying universal and multicultural demands (Cavalcanti, 2010; Schulz, 2014). However, in case it is not possible to find all the figures that are desired for the symbolization, there is no problem, given that this is what stimulates the creation of the participant himself. So, through various objects and miniatures that include realistic representations of animals, professions, transportation, buildings, trees, flowers, human figures, among others, the symbolic encounter takes place, revealing significant experiences and discoveries, given that “Those who play in the sandbox, whether adults or children, create several three-dimensional images in the sand, getting involved in that process in body, soul and spirit” (Ammann, 2004, p.11). The miniatures must be of good quality to be attractive and stimulate the aesthetic and creative sense of the subject of the research.

For Weinrib (1993, p.37), the concept of “free and protected space” is the central aspect of the Sandplay, which has both physical and psychological dimensions, since, on the one hand, there is the possibility of creating what it is desired in the sandbox, but, on the other hand, its size and the number of miniatures, although they are varied, are limited and “constrictive”. This creates a safe and protected situation.

The starting point arises from a question-problem. The subjects of the research, sitting in a circle, as can be seen in Figure 1B, create imaginary three-dimensional scenarios in the sandbox that answer the problem-question. At that time, “action predominates and little is spoken, mainly not immediately or in a rational and interpretative manner” (Ammann, 2004, p.23), and when composing the stage, what is offered is a constant portrait of the emotional state in a clear mirror of its analytical development (Weinrib, 1993), since figures and landscapes of the inner and outer world are represented.

In the second stage of the activity, there is the oral description by the subject of the symbology of each part of the stage, at which time the reflection about the creative process occurs, because “first you live, you experience, you prepare and then it is named and proclaimed” (Gadotti, 2000, p.94). The objective of this stage is to establish connections with oneself (self-formation), with the other (heteroformation) and with the knowledge of the world (ecoformation). The participants form a circle because, according to Tuan (2012), the circle is the Jungian symbol that grants reconciliation of the opposites so that totality and harmony are obtained.

Figure 1

a) Offered miniatures



b) Experiential movement during the Sandplay



Source: research archive.



According to Weinrib (1993), in that second stage of exhibition and individual explanation of the scenario, it is possible to concretize more the experience with the unconscious, because the impact on the participant that socializes causes reflections and changes. In the same way, the participants who listen are affected, recognizing the connections of the symbolic meanings of the scenarios with themselves. For future analysis and handling of the data that arise during the experience through the reflexive speech of the participants, the records in the form of audio, produced during the socialization of each scenario, and in an imaginary way, through the photographic record of the images created, subsequently producing a file that must be organized in the form of a portfolio with the most significant representations of the moment.

4. Ecoformative Path through Sandplay and from the writing of oneself

When initiating an investigation that would end in the defense of the thesis of doctorate entitled “Pedagogía Ecovivencial Ambiental - for an Emancipatory Environmental Education” (Schulz, 2014), we feel the need to reflect on our own existence. During our development, from childhood to adulthood, whether in the personal or professional field, the eco-informative process has been stimulated, awakening the concern for research and the deepening of that theme. But the awareness of this eco-informative trajectory occurred with participation as a student with special ties to BACOR, in 2009.

The culminating point of this colloquium was the creation of three-dimensional imaginary scenarios of the elements water, fire, air and earth through the Sandplay, represented in Figures 2, 3, 4 and 5, being the problematizing question for each encounter the following: What is the most outstanding memory of my relationship with the elements water, fire, earth and air? The colloquium was divided into sec-

tions that contemplated one element at a time. Now, according to the referential adopted in this text, which discusses the writings of oneself as a resource of the (Auto) biographical research, we will describe our ecoformative trajectory. With the help of the Sandplay, many memories surfaced, and with them the marks, some good and others not so much, that have contributed to our process of ecoforming.

Having lived in a house with a patio in an urban environment, but that had country characteristics, our cognitive, affective and emotional aspects were stimulated, in an ecoformative process (Pineau, 2004; 2008a; 2008b, 2010, 2012), given that one could freely enjoy that environment. This eco-liveliness ⁵ (Schulz, 2014) has made possible, since childhood, the perception of our environmental by its diverse forms of expression, such as: the sounds of trees caused by rain; the twilight behind the mountain; the song of the birds at dawn.

I shared this ecoforming environment with people created with eco-experiences and knowledge of the countryside, an urban family, but with a country essence. Thus, biodiversity was present in the form of dogs, chickens, various types of birds, fruit trees and an orchard, which taught to stay healthy and in harmony and harmony with the earth. And every morning we observed the life that was renewed as we walked through that “enchanted courtyard,” ⁶ stimulating all our senses through colors, sounds, smells and tastes. It was a constant learning to experience that concrete reality, in the sense of ecoforming in accordance with the world readings proposed by Freire (2012).

When sharing a common entertainment with a group of friends, seeking to renew the energies in other “enchanted courtyards” during youth, we made long walks in the woods. We saw beautiful waterfalls, and there we bathed, because water has the power to take us, to lull us, to lull us to sleep (Bachelard, 2013).

In looking for the playful memories of adolescence with the water element, we use Bachelard (2013, p.9) and his dalliances, stating that “I can-

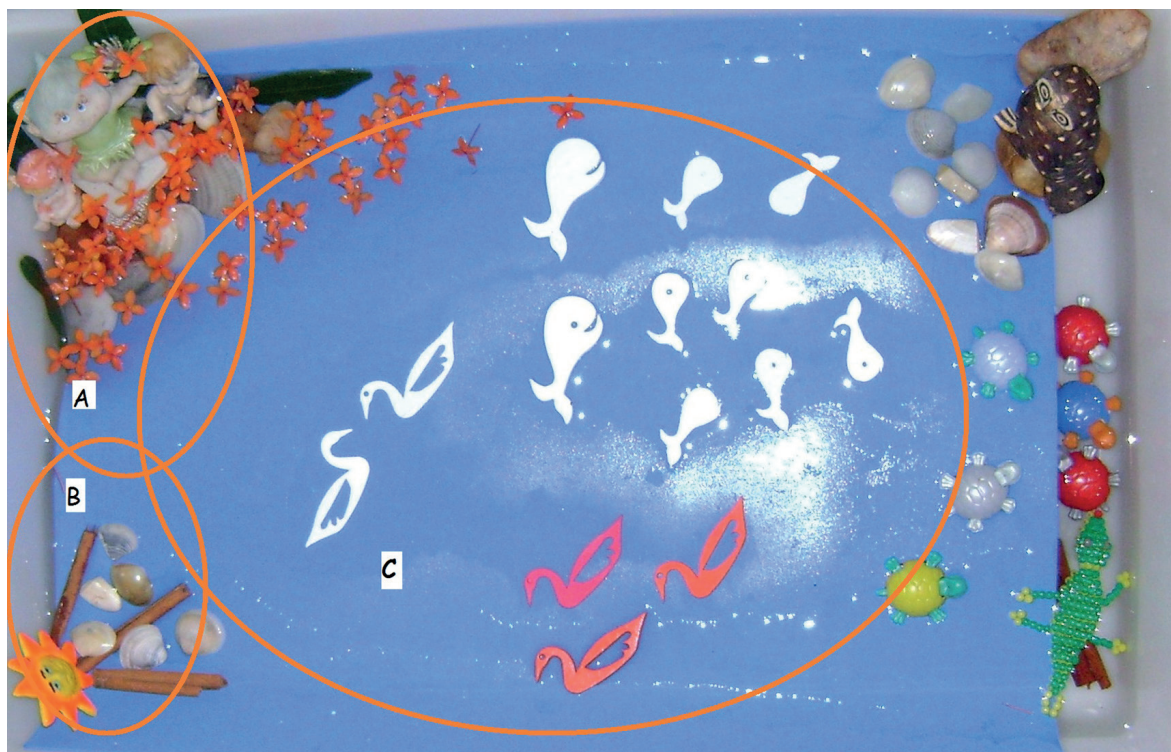


not sit near a creek without a deep flutter in me, without contemplating my fortune.”

The Sandplay practice allows a tangible three-dimensional expression of the incipient and unconscious contents, since, as we can perceive, the preparation of the stage is, in itself, a symbolic act, and the symbols are represented

by the constructions, which their part represent figures and landscapes of the interior and exterior world. Thus, “when bathing in fresh water to be reborn renewed” (Bachelard, 2013, p.151), once the symbols appeared, emotions related to the different memories occurred along with that element, as can be seen in Figure 2.

Figure 2: Scenario entitled “Water is life” - A) symbolization of people; B) symbolization of the marine environment C) symbolization of biodiversity.



Source: research archive.

Over the years, as the youth/adult life begins, in the face of new and increasingly conscious world readings (Freire, 2012), compared to the relationships established between nature/society/ environment (Loureiro, 2011), discrimination was discernible with respect to individuals with behavior typical of country persons, both those who lived and those who did not live in rural areas. They, for their part, whenever possible, denied and hid their peasant roots, because the behavior and values accepted

in this urbanized society were much more related to modernity, due to the development model adopted in Brazil. In this way, new relationships with the land were established, strongly oriented by consumption and discarding, causing an environmental blindness (Guattari, 2012).

But fate finds subtle ways of acting and showing pathways, and during professional development, we chose something that brought us the same pleasure that was felt in the “enchanted courtyards” of the childhood and adolescent



echoes. Thus, we chose the teaching of Sciences and Biology. Figure 3 shows that ardor present in the call of vocation, in which “a spark that leaps from the smoke is enough to propel us to our destiny” (Bachelard, 2008, p.28). According

to the author, fire causes personal intuitions and scientific experiences to be confused by being an immediate object with phenomenological value when acting in an impure objective zone.

Figure 3: Scenario entitled “The flame of education”. A): the energy, which symbolizes the Heteroformation; B) the owl, which symbolizes Self-formation; C) the candles, which symbolize Ecoformation



Source: research archive.

In the first years of teaching, the ‘artisanal’ form prevailed (Pimenta, Lima, 2004), but I knew that it was necessary to overcome the various blank spaces that existed to reflectively exercise the profession. Then we seek epistemological and methodological support to transpose our ‘artisanal’ form and achieve a reflexive educational practice, because “in nature, everything is in perpetual oscillations of dilation and contraction due to the action of fire on bodies” (Bachelard, 2008, p.121). We began contact

with several short and long-term courses, both lato-sensu and stricto-sensu, aware that training is not only built with the accumulation of courses, knowledge and techniques, as indicated by Nóvoa (2009). So, by deepening the studies about Environmental Education (EE) and, more specifically, about its critical aspect (EAC),⁷ we perceived such changes in our trajectory as a Biological Sciences teacher, there was the premise of transmitting to the students knowledge based not only on the cognitive aspects, inherent in

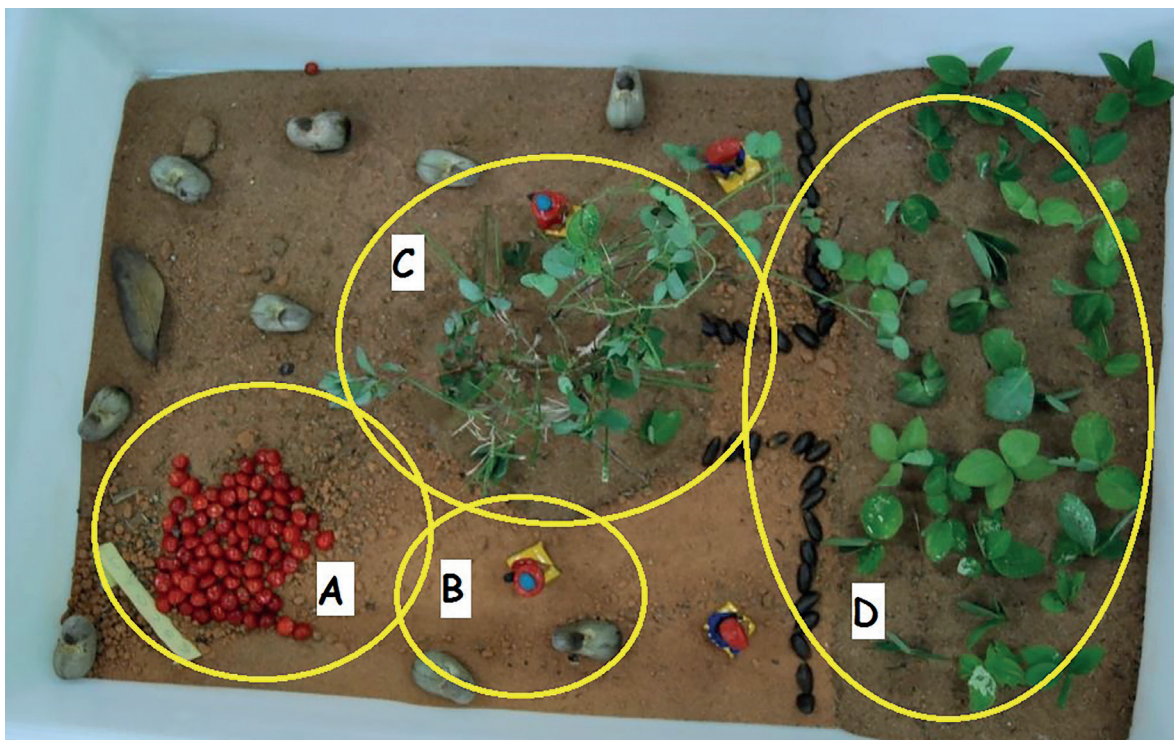


that area of teaching. We also sought to stimulate world readings, directed towards sustainable living, with decision-making and co-responsible actions. In sum, it was necessary to develop in students aspects of self-training, heteroformation and ecoformation (Pineau, 2008a).

A new space, also 'enchanted', began to be created, given that "in the journey that makes us return to the origins, there is first the path that makes us go back to childhood, to our dreamy childhood" (Bachelard, 2003, P. 94). Thus, a few outstanding eco-experiences of the childhood and youth phase could be experienced again in a school environment, now under the condition

of teacher. Using as references the language of the nature of Capra (2012), the ecopedagogy of Gutiérrez e Prado (2008), the biology of love of Maturana (2011) and the libertarian conception of Education of Freire (2011), several educational projects have been created and survived, as can be seen in Figure 4, which is symbolized through the earth element. The classes, on the other hand, went beyond the limits of the four walls of a classroom. Any space was a place for meaningful learning, according to the conception of the transgression of spaces pointed out by Espírito Santo (1996), be it such formal or informal space.

Figure 4: Scenario entitled "The seeds of education". A) symbolization of the school; B) symbolization of the school community; C) symbolization of the mother-tree and its seeds; D) symbolization of the changes of the new plantation



Source: research archive.

The memories flowed freely with the Sandplay and the writings of oneself, revealing reminiscences and new perceptions of that process of ecoformation. They were in agreement

with Pineau (2008a, p.52) when he affirmed that "to inhabit is not only formed by habits that are more or less a reflection of the lodging; living requires new learning and becomes an individual



and collective competence to build and learn. “Therefore, we no longer observed the harmony in the environment as we had eco-lived it during childhood. What we saw then was the growth of a large urbanized and industrialized center,⁸ but without sustainable planning that was sufficient for the infrastructure demands of an increasingly larger population. Both with respect to the poverty belt of the peripheries, deprived of proper basic sanitation and without an adequate solution for discarding the produced solid and organic waste, as in relation to the protection areas such as springs, mangroves and gallery forests, and even in relation to the discarding in the air of water bodies of non-biodegradable industrial waste.

With the increasingly latent criticality of my development as a teacher, I understood that the educational process was happening, as Freire (2011) indicates, when knowledge from all those involved is shared, both students and family members, managers and teachers, with the construction of healthy spaces for meaningful learning. But the observed reality was another, characterized by the spatial rigidity of the pedagogical environments, reaffirming in the students an environmental blindness. The eco-livelihood (Schulz, 2014), creativity, sensitivity and expressiveness, as well as the emancipation that self-training sought (Pineau, 2008b), did not have a space or receive an adequate assessment. The relationships between these students, which had as their objective heterophoration (Pineau, 2008a), were marked by lack of respect, competition and lack of solidarity. In the same way, their relations with the most immediate environment, with their environment, what objectified their ecoformation (Pineau, 2008a), were not different, because they were oriented by the mercantilist-exploratory logic, by the tendency to consume and discard.

The EA, meanwhile, when it was addressed by teachers and managers, both in the internal environment and in the external environment of the institution, was limited and inefficient, since it did not make it examine social issues and values.

It did not stimulate critical capacity, since it was concentrated on the objective of communicating to society its efficiency and environmental concern according to a neoliberal and productivist logic (Gentili, 1995). Therefore, it was practiced as if the human being was not part of the environment, as if it were not a natural being, not offering socio-environmental interventions. In other words, the EAC was not contemplated.

During the classes with the eco-experiences, there were other disturbing observations. Among them, the disconnection of urban students with the land, with natural environments, taking into account that they avoided touching the land in order not to ‘get dirty’. In the walks through the forest, they showed lack of balance and motor coordination, anxiety and fear, not being able to remain silent or appreciate the sounds, smells and colors of the ‘new environment’. If they had been created in flat places, ‘clean’, with an aspect of modernity, how would they feel and manifest pleasure and ease in the interaction with an ‘enchanted garden’? On the other hand, we observed the behavior of the children of peasants from rural areas within the city, who showed, in addition to tranquility, care and affection in those eco-experiences in relation to the environment and to others. These observations were in accordance with Tuan (2012) and the principle of topophilia. For the author, this term is a neologism that includes all the bonds of affectivity of human beings with their immediate environment.

Faced with these concerns, during such a trajectory as a teacher, several challenges have arisen, challenges that stimulated to create a place of eco-experiences, of reconnection, where it was possible for the participants to re-enchant with the ‘enchanted gardens’ of our childhood and that they will dialogue with the scientific academic knowledge of the EAC. The need was felt to continue deepening the studies, associating the teaching of Sciences and Biology, the EAC and the Ecoformative relations. That intention was symbolized in Figure 5: “thanks to the Sandplay meth-



od, the spiritual and psychological dimensions are not only constellated in the individual, but at the same time they are given a concrete form through manual work” (Ammann, 2004, p.11). That is the potential that contains the symbolic space of the sandbox (Scoz, 2011). So it was necessary to provoke new pollinations in new airs, and so we chose the hummingbird for such symbolization, for that encounter between subject and object, between emotion and thought, between conscious and unconscious.

We moved from Santa Catarina, state of the South region of Brazil, and we moved to the other end of the country, to the state capital of Rio

Grande do Norte, the city of Natal. In this new ‘garden’, the observed environment is a little different in several aspects: for its biodiversity, with its dunes; for cultural expression, with its beliefs and values; or even by the way people relate to themselves and their environment. “To root out demands violence, provocations, shouting,” as Bachelard states (2003, p.229). So, in accordance with Pineau (2008a, p.55), when he tells us that “it takes a lot of time and energy to find another place to re-establish root,” we were aware that it would be necessary to start all over again in a ‘garden’ that we did not know, that was strange to us.

Figure 5: Scenario entitled ‘New life, new airs’. In (A), symbolizing the opening for new investigations. In (B), symbolization of encounter with the hummingbird



Source: research archive.

And in that process of creation of new roots, we also observed in the inhabitants of the new city behavior of stigmatization and contempt in relation to the native families of the country-

side, more precisely of the “semiárid potiguar” (the semiárid region of the Rio Grande do Norte), a region that constantly suffers of lack of rain and that has a low rainfall regime. These impressions



made us return to the memories of our region and the marginalization that also occurred with our students in the countryside. In addition, it was necessary to re-signify the ideas that were incorporated throughout life, that the soil of the Northeast region of the country would be infertile⁹, and with that objective we tried to sow a garden in this new and different land. As an element of deconstruction, we have perceived a latent fertility, given that in a short time the first outbreaks arose.

The need to investigate the Teaching of Sciences and Biology, the EAC and the Ecoformative relations still intrigued us, leading us to look for places and investigations that would dialogue with our problematic. In the research group BACOR-PPGE-UFRN, we find the first academic space, with studies and research that consolidate this article. With a focus on corporeality and expressiveness, the line of research chosen also dealt with the importance attributed to the humanitarian experience approach (Cavalcanti, 2010) using the Sandplay and the writings of oneself as resources. In this way, a new methodology was offered to be incorporated into the teacher-researcher training process. This educational perspective invests in training based on the subject and his experience, which is based on studies about the human phenomena of creativity, involvement, self-reflection and sensitivity to be incorporated into new knowledge and the new educational practices (Cavalcanti, 2010).

In front of all this ecoformative journey, at the end of 2014, we materialized part of our concerns, because according to Bachelard (2013, p.120), “when we love a reality with all our soul, it is because our reality is already a soul”. Thus, we defend the thesis entitled “Pedagogia Ecovivencial: por uma Educação Ambiental Emancipatória”, (Schulz, 2014), validated as pedagogical strategy of EAC. This proposal is based on three founding axes: the epistemological, the ontological and the methodological. For the epistemological axis, the proposal was founded with the following theoretical contributions: the Biology of Love (Maturana, 2010, 2011),

which was based on the aspect of affectivity, Ecopedagogy (Gutiérrez, Prado, 2008), on which was based on the eco-livelihood, and the Critical and Libertarian Conception of Education (Freire, 2011, 2012), on which the emancipation slope, of criticality, was based. The methodological axis was based on the conceptual, procedural and attitudinal aspects (Coll et al., 2000) inherent in the teaching-learning process, fundamental for integral formation. Finally, the ontological axis was based on Pineau’s (self-hetero-echo) formative process (2008a). Finally, with the aim of continuing with this process of materialization, we hope to disseminate this pedagogical proposal, offering it for applications in other audiences so that it can be tested, criticized and corrected through profitable dialogues among us, educators, in search of the EAC we want.

5. Final considerations

Associate knowledge of the (Auto) biographical and Sandplay research, or “Sandplay”, as self-reflective methodological resources was fundamental to better understand the meaning of our ecoformation. The Sandplay allowed the flow of repressed emotions and feelings with the creation of internal images. Through the writings of ourselves, we were led to reflect, to express and to resignify what we feel, what we do, what we think and where we are going.

In addition, the challenge of writing this essay made us aware that ecoforming has been the guiding thread of our entire personal, educational and academic trajectory. It made us see that we are at a privileged point in our career, in which intuition found the theoretical foundations necessary to act in a mature and global way. Our frequent visits to the beaches of the Rio Grande do Norte reminded us, among sea baths, of Bourdieu’s classic (1998) explanation of cultural capital. That capital that, different from financial and economic capital, cannot be obtained quickly, by inheritance or by winning in the lottery, for example. On the contrary, just



like a summer tan, it slowly emerges, inscribing a new color on the skin, layer on layer. We felt that this tan reached its ideal point, we felt that new cultural capital and so we began to appropriate it.

We hope, then, that this text, whose methodological reference is the Sandplay and the writings of oneself, ends up promoting fundamental discussions and broadens the debate in the community, stimulating self-formation, heteroformation and ecoforming so that an eco-experienced EAC is obtained, loving and emancipatory.

Notes

1. We adopted the contributions of González Rey (1997) on the concept of subjectivity, which, according to the author, is composed of the psyche in the individual subject, also forming processes and states that are inherent to that individual in their activities of Social action.
2. Human formation, according to Pineau, occurs in a tripolar way: between the action of the individual with himself (self-formation), of the individual with others (heteroformation) and of the individual with the environment (ecoformation).
3. "Base da Corporeidade" (BACOR) of the Postgraduate Program in Education of the Federal University of Rio Grande do Norte.
4. All the records were made through a portfolio with the writings of oneself that showed marks about the processes of ecoformation of the author.
5. The eco-experience derives from two words: "oikos" (which in Greek means "house") and "experientiality", which refers to the experience and means to feel or experience something with intensity.
6. We say "enchanted gardens" ("enchanted quintais", in the original) to sites with ecoforming potential.
7. Critical Environmental Education (EAC) is part of the critical macro-tendency proposed by Layrargues and Lima (2014), bringing together currents of Popular Environmental Education, Emancipation, Transformation and the Environmental Management Process.
8. The city of Joinville (SC), during the 70s and 80s, presented a rapid process of industrialization, becoming known as the "Manchester Catarinense", in reference to the great industrialized city of England.
9. Maknamara (2012) points out that, historically, there is a network of discourses that have been contributing to the incorporation of certain ideas about the Northeast region of Brazil, and among them is the idea of soil infertility.

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