

Creative insubordination promoted in evaluation in times of pandemic

ABSTRACT

This paper was formulated from a work developed¹ in 2020 in a private school in the city of Belo Horizonte, taking into account the educational scenario caused by COVID 19. Remote teaching brought a certain discomfort to many teachers, since many schools bypassed the situation by importing the traditional model into the virtual environment. However, this situation did not benefit the students, since remote teaching brought up particularities that are not experienced in classroom teaching. In this sense, the objective of this work was to provide the students enrolled in a Mathematics remedial course different assessments from the ones usually applied in classroom activities. These assessments were organized based on the students' interests and used a different structure than the templates requested by the school. The contextualized questions about integers numbers and equations were part of the universe of the students. To develop this work we rely on the Theory of Creative Insubordination proposed by D 'Ambrósio and Lopes (2015) and on the ideas presented by Luckesi (2000) on assessment. In the results, we noticed that the students felt motivated to carry out the activities during assessments, and we noticed that the performance of these students improved.

KEYWORDS: Creative Insubordination. Evaluation. Pandemic.

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INTRODUCTION

The year 2020 was a challenging one. It made us learn to live physically isolated but virtually connected both in personal and professional relationships. All sectors of society needed to be reinvented in some way, and in this (re)learning to live and live together, the school needed to be restructured. We were used to a classroom format and teaching in a very traditional way, in which students sit in a row looking at the back of each other's heads and the classes are mostly lectures. For too long, we ignored technological advances and the ability of our students to learn beyond the walls of schools.

With the arrival of social isolation, required by the Coronavirus pandemic, schools quickly, and in some disorderly cases, needed to organize themselves to continue their studies. Some joined remote classes, there were those who opted for video classes or classes via television and/or radio, and others handled printed materials for their students. Suddenly, we are faced with technologies as one of the main (or the only) ways of access to knowledge available to our students; after all, they could not be stopped from “learning”.

And how we learned this past year! Many teachers reinvented themselves and discovered other universes and ways of teaching and learning. Others still tried to continue following the traditional lecture classes. But what has changed? Students and teachers no longer shared the same physical space. Each one was in his own house.

The lecture classes, which no longer reached everyone in classroom teaching model, in remote teaching, began to “show more imperfections”! In this regard, the Todos pela Educação (All for Education) movement made the following consideration:

Remote teaching is not synonymous with online classes. There are different ways to encourage distance learning and, if well structured, educational activities can fulfill more than a purely academic function. Remote teaching should not be limited to online class platforms, only with videos, presentations and reading materials. It is possible (and fundamental!) to diversify learning experiences, which can even support the creation of a positive routine that offers children and young people some stability in the face of many changes. Involvement of families is also key, as they can be important allies now and in the post-crisis period. (TODOS PELA EDUCAÇÃO, 2020, p.5).

Considering that, we can think that isolation and remote teaching led us to rethink our ways of teaching, dealing with learning and reviewing the methodologies used in the last decades. On second thought, we need to take this opportunity to (re)think school and the way we teach and evaluate our students.

However, what has the act of evaluating turned into in these times of pandemic? How have we done this?

In this article, our proposal is to reflect on the planning and implementation of learning assessments in the period of social isolation and our creative insubordination actions so that students feel motivated to accomplish them. For these reflections, initially, looking at this important educational tool, it is necessary to understand what evaluation is and what should be our position about it.

WHAT IS EVALUATION, AFTER ALL?

It seems to be important, before discussing evaluation, to think about the school environment. In general, we use two different words to describe a situation that, many times, does not represent what we have in mind. What a student imagines when we say: Today there will be a Mathematics assessment. Is the feeling the same when we say: will we have a test today?

We use the words evaluation and test to designate the same thing, but do they represent the same intention? If we analyze the meaning of these two words in the Michaelis dictionary, we will find the following definition for test: “School evaluation, in general with several questions, with *the objective of testing the student's knowledge; exam, proof*” (PROVA, 2015). In the same dictionary the word evaluation is defined as “Act or effect of evaluating (oneself). Appreciation, reckoning, or *estimation of the quality of something or someone's competence. Determining the fair price of anything alienable*” (AVALIAÇÃO, 2015).

Given these meanings, we could say that a test is the same as an exam and that evaluation would have another place, as it aims to verify quality. These ideas are close to what Luckesi (2000) presents for evaluation and examinations:

Learning evaluation, as an assessment, is loving, inclusive, dynamic, and constructive, different from exams, which are not loving, excluding, not constructive, but classifying. The assessment includes, brings in; tests select, exclude, marginalize. (LUCKESI, 2000, p. 1)

Under this lens, we need to think about what we have provided to our students: are we taking tests or assessments? We need to understand that learning assessment cannot be seen as a final process of teaching and learning. It is part of the way, because it is through it that we teachers can learn how to conduct the teaching and evaluation process, if we should change our direction, and if our students will be able to expand the acquired knowledge, among others. However, we have realized that this is not the view we have had in relation to the assessment of learning. We are more concerned with classifying and judging than with proposing strategies and methodologies that help in the construction of knowledge.

The pandemic forces us to radically change our position in relation to the evaluation of learning. At this point, it is not possible to have a different look from the “inclusive and loving look” proposed by Luckesi (2000). Our gaze must turn to the knowledge built and to the use of our students in the face of the conditions to which they are submitted and the questions proposed. In this sense, D’Ambrosio and Lopes (2014) state that “the evaluative act is complex and requires adequacy and coherence with the teaching and learning process” (p. 65). What knowledge and concepts did they develop during the remote classes that we are learning to organize? We need to pay special attention to designing our assessments and to recognizing the signals our students emit.

In relation to this topic, the National Curricular Common Base (BNCC) points out that it is necessary to

[...] to build and apply formative process or outcome evaluation procedures that consider the contexts and conditions of learning, taking such records as a reference to improve the performance of the school, teachers and students (BRASIL, 2018, p.15).

In this way, it is clear that we need to consider the scenario we are experiencing when preparing our assessments.

We cannot think of assessments only to mark the end of a stage or period, or as an element of the calendar proposed by the school that determines a date. Each moment of teaching requires a way of evaluating. We can say that there are at least three types of assessment during the teaching and learning processes that can be appropriate at different times: diagnostic, formative, and summative assessment.

The diagnostic assessment, according to Charret (2020, p.02)

[...] it should be applied before the beginning of the planning, because it is from it that it is possible to know the student from the perspective of the theme to be worked and only from there to know which learning objectives can be proposed for the group of students, or for different groups within the same class. It is important to highlight that the diagnostic evaluation is not only related to the contents that will be worked on, or to what the student knows or does not know about a topic. To assemble an efficient diagnostic evaluation, it is important to probe the previous knowledge necessary to understand the topic to be worked on, as well as the necessary skills, interests that can engage students, concepts already built, among other things.

In this way, even before carrying out our content planning and selecting teaching methodologies and strategies, we need to identify our students' prior knowledge, related to the subjects that will be developed on certain content. The next step is to evaluate during the teaching process, in order to verify if the students are evolving and managing to follow the progression of the content worked. For this moment, it is appropriate to use formative assessment, which can be characterized as:

[...]short, dynamic and varied assessments that can feed the teaching process with information about the students' development, within the work theme, to correct the course of actions and ensure that the learning objectives are achieved in the best possible way by all students. (CHARRET, 2020, p.3).

It is from the results of formative assessments that we are able to perceive whether our choices of strategies and methodologies were effective, whether it is necessary to change the way in which we are conducting teaching. For those students who did not achieve the best result, it is possible to think of strategies to “bring them back” to planning and, thus, achieve the necessary objectives for learning.

Finally, we have summative assessment, an instrument that gives us an overview of the teaching process and what has been learned by students. It is through this resource that we will be able to analyze whether the objectives proposed in our planning have been achieved and, if this does not happen, we must show a unique route to ensure the evolution of those who are still in the process of assimilation.

These are the types of assessments that are or should be part of the teaching process; but how to elaborate them? Luckesi (2012) states that “the evaluation only researches the quality of the results”. Thus, in order to have good results, it is necessary to have a quality instrument and, for that, it is essential to be

attentive to the questions that we elaborate. Also according to Luckesi (2000, p. 5) “often, our students are competent in their abilities, but our data collection instruments are inadequate and, therefore, we incorrectly judge them as incompetent”.

This implies that our data collection instruments need to match the skills we are assessing. It is necessary that they are relevant to the contents worked and use the appropriate language. We must not, in any way, make it difficult for a student to learn. Given this scenario, we must develop assessments that are related to the content worked, but that also address issues of interest to our students. The activities proposed in an assessment should provide situations in which students show their abilities (D'AMBROSIO; LOPES, 2014). We cannot create contextualized assessments in situations that we live in or of our interests. The student's context does not coincide in gender, number, and grade with the teacher's.

According to Lyle apud Cafardo (2020, online) points out: "It is the responsibility of the school to have strategies to differentiate learning at that moment" (np). However, not all education professionals attribute the correct meaning to the term "differentiate learning" when we live in pandemic times. Many schools have tried to follow the model already adopted in the classroom, with formal tests, with a minimum number of questions, requiring a mix of open and closed questions, in addition to a predetermined time for the tests. We believe that this method of assessment was no longer efficient during in-person classes, even less now. It is necessary to modify the evaluation instruments. An example presented by Lyle apud Cafardo (2020, online) is: “[...] the teachers asked them [students] to develop projects about how the quarantine period has been, there were those who sent videos, drawings and even a work on Minecraft, the video game.” We need to ensure that assessments address issues related to the daily lives of our students, based on their preferences, whether musical, or artistic, among others.

Having to work in a different situation and structure, we need to take the opportunity to introduce new practices, in order to improve learning and establish new links between students and school mathematics. Perhaps the pandemic will allow us, in a way, to demystify school mathematics and make it part of our students' daily lives. According to Fernandes and Healy (2020, p. 211)

It is necessary to understand that school mathematics impacts differently (positively or negatively) on people's lives and that it can and should be accessible and useful to everyone while respecting the particularities of individuals. School mathematics has been in a cast for years and the country has not been able to advance educationally.

To change school mathematics, we often need to break with paradigms and even with the curriculum. One way to do this can be creative insubordination.

CREATIVE INSUBORDINATION

The task of teaching is not easy. A teacher's job requires hours of planning, study, discussion and reflection. In this office, we have a cruel place, as it is our responsibility to certify whether or not a student has learned a certain subject. We are often the balancer. In the last year, this arduous task has become even

more difficult, but we can see it as a motivation for significant changes in Education.

The fact that we are at a distance has forced us to reformulate our classes, our conceptions about teaching and, above all, the way in which students relate to knowledge. The pandemic has led us to reflect a lot on our practices, values and even think about the content addressed in the classroom. We realize that the traditional model does not fit in this format, but unfortunately, school bodies are not always able to perceive the urgency of reformulating our classes and assessments.

With this in mind, we consider it pertinent to deal with the Theory of Creative Insubordination. According to D`Ambrósio and Lopes (2015), creative insubordination emerged in 1981 and was a resource used by school managers in the face of educational bureaucracy, that is, they perceived the need not to accept superior decisions for the benefit of “improvement and well-being of the educational community in order to preserve ethical, moral and social justice principles” (D`AMBRÓSIO; LOPES, 2015, p. 2). There is also the use of creative insubordination in studies related to the nursing area, in which professionals in this segment break rules in order to preserve and create better conditions for patients (D`AMBRÓSIO; LOPES, 2015). Thus, creative insubordination can be experienced in different areas, not only in education.

We understand creative insubordination in Education as an action by the teacher who, based on their reflections and knowledge, breaks with the standard or expected behavior, as they realize that it is necessary for the good of the students to “change the tracks” and make a small detour. But this does not imply this change of route happens in a disorderly way; on the contrary, their actions are studied and calculated so that their goals are actually achieved.

When reading the texts by Gutierrez (2013), we can recognize acts of creative insubordination in different situations involving Mathematics teaching. We use this action when we justify the inequality between students and their achievements, when we oppose the way in which Mathematics is presented to students, when we demonstrate that Mathematics can present inaccuracies, when we allow students to be “authors of mathematics” (GUTIERREZ, 2013 apud D`AMBRÓSIO; LOPES, 2015, p.3). These words reinforce the idea we have of creative insubordination, since, even without realizing it, it happens daily in our classrooms and beyond. That is, as teachers, our way of acting is oriented so that the students have a greater chance of success in their learning process. Still on this issue, D`Ambrósio and Lopes (2015, p.3) state that “the responsible subversion actions of the teacher and the researcher in their activities stem from the challenge presented to them in multiple situations for which they do not find pre-established answers”.

For a teacher to be a creative insubordinate, he must have, above all, professional ethics and a sense of social justice, because the creative insubordinate actions must have the purpose of making students learn and achieve the best possible result and, specially, make them critical and active citizens. In this context, the teacher does not believe that learning happens only through the transmission of knowledge and does not allow their teaching activity to be restricted to what is proposed in curricula or to the school's pedagogical project.

As mentioned earlier, teaching work is complex and requires hours of study, planning, discussion and reflection. In this process of analyzing their practices, the teachers can become autonomous when considering the need to free themselves from concepts and prejudices that limit their ability to create and dare. Autonomy gives them the ability to make choices, to opt for other paths, to rebel against what they do not believe in.

Schools often require a standard of classes and assessments that must be followed by all teachers, regardless of the area of knowledge, the content worked and even the specifics of the classes. In their works, D'Ambrosio and Lopes (2015) claim that creative insubordination is the result of an autonomous, creative, critical and reflective professional.

We, math educators, need to dare, in our knowledge production, autonomously, from our worldviews, made by beliefs and conceptions acquired throughout our lives, but always remembering to consider, in the processes of interactions formation spaces, heterogeneity and diversity. (D'AMBROSIO; LOPES, 2015, p.6).

In the period of social distancing, we are not in our natural habitat. Our classrooms have been transformed, and why not be bold in our classes and assessments? Our practices end up defining us as a person and as a professional, in addition to showing how each one relates to the content they teach. Lopes, D'Ambrosio and Corrêa (2016) state in their work that:

[...] each teacher is unique, and defines their practices based on personality traits, feelings, beliefs and expectations. When moved to improve student learning and invest in improving the conditions in which that learning happens, teachers create and place patterns of movement and procedures that are in line with their professional identity. These attitudes are responsibly subversive and result in acts of creative insubordination. (LOPES; D'AMBROSIO; CORRÊA, 2016, p.288).

Given this, we can say that creative insubordination can appear at any time in a teacher's practice. It can be manifested in a different way of conducting certain content or of evaluating or even when the teacher looks at the curriculum and analyzes which points, at that moment, are interesting and suitable to be addressed. We realize that it doesn't take much effort to be insubordinate. It is necessary to have empathy, to be aware of your role and responsibility and of the goals you want to achieve, and to have the ability to carry out these actions with creativity. In fact, the meaning of the word creativity is the "capacity to create or invent, ingenuity, inventiveness" (CRIATIVIDADE, 2015), namely, the teacher needs to create situations that meet their desires in order to benefit their students with ethics and responsibility.

We also need to have an attitude of knowing how to listen in order to provide an emancipatory education that addresses social, economic, political, historical and cultural issues. It is necessary to dialogue with our students, listen to their demands, know how to understand what they know about the world.

With these questions in mind, we will discuss one of our evaluative practices. Our aim is to inspire teachers to be creative insubordinate in their assessments.

METHODOLOGICAL PROCEDURES

In this study we present data from a qualitative research. According to Minayo (2012), unlike quantitative studies in qualitative research, data are collected in a standardized way and treated with analysis techniques that offer the researcher security as to the reliability of the results obtained.

This research was developed in a private school in Belo Horizonte which works from Elementary School early years to High School. The Elementary school teacher of Mathematics is a researcher and one of the authors of this article.

With the arrival of COVID 19 and Decree No. 17,304 which guided social isolation, in-person classes at the school where we carried out the research were suspended in mid-March 2020. At the time, we attended four classes of Elementary School final grades, one from each grade (6th to 9th). In addition, there were two remedial group of students (17D and 18D). The remedial classes² happened during the after-hours period (afternoon), once a week with two hours of classes.

To meet the demands caused by social distancing, the school, in which we developed the evaluation proposal, started to offer remote classes using the Virtual Learning Environment (VLE) Moodle. In this space, we provided activities, support material, created thematic forums and a forum for doubts and offered links to online classes. For students enrolled in regular education, three online mathematics meetings were offered, lasting 40 minutes, one task posting and the development of a thematic forum per week. For students enrolled in the remedial course, there was one online meeting and one assignment post a week.

In view of the results of the assessments that happened with students enrolled in regular education, we realized that it was necessary to change the structure of evaluation for students enrolled in the remedial classes. So we did, we modified the structure of the assessments for the remedial students and published it in our virtual environment. On the day scheduled for the event, the students accessed and performed the requested activities then we corrected and made a comparison between the assessments that followed the pattern requested by the school and the ones that we elaborated for the remedial students.

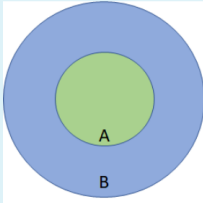
RESULTS AND DISCUSSION

After four months of remote classes, the first assessments occurred. The first experience of online evaluation happened with regular education classes. The coordination defined that the assessments should have a minimum of 10 and a maximum of 20 questions, the values assigned to the questions would add up to a maximum of 10 points. They should contain closed and open questions including the contents worked from March to June and should take place in the schedule of online classes for each of the disciplines.

It was not an easy task to prepare the tests in the requested format, as it was a very intense and exhausting work, considering that the model proposed was very plastered, that the students would do the assessments at their homes with electronic devices, that the absence of in-person contact could lead to insecurity feelings, in addition to the lack of experience situations like this.

Figure 1 – Example of questions from the first test - 8th grade

Um alvo é composto por duas regiões, A (verde) e B (azul), conforme a figura abaixo.



Nesse alvo, cada flecha que atinge a região A vale x pontos e cada flecha que atinge a região B vale y pontos. Fernando atingiu a região A com 7 flechas e a região B com 10 flechas. Escreva a expressão algébrica que representa o total de pontos que Fernando marcou.

Resposta:

Source: The authors.

During the test correction, we noticed that some students performed well, but others did not. At first, this situation drew attention, as we expected better performance since they were doing the assessments at home and could consult their notebooks and book, their parents, and even the internet.

With the purpose of “evaluating the assessment and remote math classes”, the last question of the test asked students to self-evaluate these months of class. Many took the opportunity to talk about their feelings and their difficulties in the face of the new reality.

In the reports made by the students, many pointed out how difficult it was to study at distance, how difficult it was to adapt to this teaching model, and how some technical issues, such as the bad quality of the internet and the fact that they did not have mastery of the virtual environment, made learning even more difficult. It should be noted that the math test was the first online test taken by all Elementary School students.

In view of the students' reports on the tests, we asked them for feedback from the first online test, in which they should report what they thought of the test and say if they had any suggestions for the next ones. The answers were the most diverse, as we can see in Chart 1:

Chart 1: Responses from the regular students

Students	Responses
Student 1	I didn't really like the idea of taking the online test, I found it much more difficult than doing it in person, I had no doubts about the subject.
Student 2	I would like to have more opportunities to take the online test, but given the situation we are experiencing, I prefer the in-person test. Potentially for the math subject, a lot of calculations are needed and with the online test it ends up getting confusing and even takes more time, but it's very good not having to go through rewriting it... lol.
Student 3	I thought it was not bad, because sometimes there was no way to ask a question about something while doing the test, and one thing I didn't like much was that we all had the opportunity to cheat on the internet (I'm not talking that I cheated), but I think this will make it difficult for some people to learn later on.
Student 4	Regarding the online test, I kind of liked it, because it's a new and different experience and, in my opinion, it's good to try new ways of studying and school activities, it's also good to get out of that routine of taking tests inside the classroom, writing on a paper that after times of writing and erasing it there is that black smudge of numbers on the paper, and another good thing is that taking an online test you wouldn't even need to use pencil, pen or eraser. My difficulty is the questions that involve raised letters with numbers in form of fractions and to make it worse they are raised with negative numbers. I have nothing against the teacher or anything, it's just those damn calculus that drive me crazy, because as far as I understand there's always something more to "MAKE OUR LIFE WORSE". I propose tests with fewer questions that do not have letters involved, for example, Question 2 letter A, then you have to do letter B or even letter C. It makes me spend a lot of time (sorry about the last sentence).

Source: Research data (2020).

In this first return of the students, we could see that the fact of taking the online tests caused different feelings in the students, some did not like the experience and others found it interesting to participate in it. We highlight Student 3's considerations regarding the possibility of "cheating" once students have access to the internet. For this student, even during the assessment, it is possible to learn, as the teacher can be asked questions, but, for him, consultations on the internet "can make learning difficult" in the future. In view of the results obtained in the first evaluation and the students' reports, we thought to prepare a different test from the model proposed by the coordination for the first evaluation of students enrolled in the remedial classes.

For this article, we selected class 17 D, composed of three girls who attend, in the morning shift, the eighth grade, and, in the afternoon, attend the remedial classes studying the seventh-grade content. These girls believe that they do not know and are not capable of learning Mathematics, adding the fact that this subject is not related to their daily lives. In these first months of classes, the








following contents were developed with the class: Set of Integers, operations, and equations.

Our idea was to propose a different assessment from what they were used to. For that, we needed to know a little more about these students. Thus, we prepared a questionnaire in order to know a little more about their interests. We asked questions about the musical style they liked, their favorite music, if they watched series and which ones, if they liked youtubers, movie style, among others. The idea was to determine common themes to address in our assessment. The fact that we are in social isolation makes it difficult for us to know more about the daily lives of our students, but, at first, the questionnaire showed us that they did not have affinities, which led us to promote informal conversations in a WhatsApp group, created at the beginning of the quarantine. This channel allowed us to realize that they had common interests, such as Marvel movies, Marília Mendonça's songs, and some series like Teen Wolf.

After this sorting, we prepared a test containing nine questions. Eight of these questions addressed the mathematical content worked in this first stage, the last question of this test was called "self-assessment", in which the students should make a comparison between the online assessment taken in regular education and the remedial course assessment.

Figure 2 – Example of questions from the first remedial test

Em diferentes filmes da Marvel nos deparamos com heroínas, e nem todas tem poderes sobrenaturais, mas sabemos que todas elas sabem lutar muito bem. Vamos imaginar que elas foram colocadas sobre uma reta numérica, e que a Gamora está localizada na origem dessa reta numérica.

						
VESPA	VIÚVA NEGRA	VALQUIRIA	GAMORA	MANTIS	CAPTÃ MARVEL	FEITICEIRA ESCARLETE

Sabendo que todas as heroínas estão equidistantes em relação a Gamora, responda:

- Qual a posição ocupada pela Feiticeira Escarlete?
- E pela Viúva Negra?
- Qual heroína é o ponto simétrico da Valquiria?

Vamos planejar uma viagem para as férias? Esperamos que até janeiro de 2021 seja possível realizar viagens com segurança.

Segue a lista de cidades na qual podemos escolher o nosso destino para viajar, o fuso horário está em relação ao de Brasília.

Cidade	Fuso horário	Temperatura mínima	Temperatura máxima	Tempo de voo
Acapulco (México)	-2 horas	22° C	31° C	13 horas
Atenas (Grécia)	+6 horas	6° C	13° C	14h e 10 min
Berlin (Alemanha)	+5 horas	-10° C	15° C	15h e 10 min
Vancouver (Canadá)	-4 horas	-1° C	9° C	18 horas

- Dentre as cidades apresentadas qual delas você gostaria de ir?
- Considerando o fuso horário, se são 14:30 do dia 20-07-2020 no Brasil, que horas será no seu destino escolhido?
- Considerando que seu voo sairá do Brasil às 2h 30 min do dia 02 de janeiro de 2021 e considerando o tempo de voo e o fuso horário. Qual será o horário local da cidade escolhida?

Agora é sua chance de ser o autor!

Crie uma charada ou enigma para que eu (Talita) possa resolver. No final verifiquem se está tudo certo para que eu consiga chegar a resolução!

Source: Research data (2020).

For this assessment, we tried to create questions involving topics of interest to the students. In the example above, we chose female characters from movies that they liked and gave them the opportunity to create problem situations to challenge the teacher. By proposing activities involving subjects that are part of the students' universe, we believed that they would feel more motivated and that they would have a different view regarding the test, not only considering the formal nature of the assessment but as a fun situation. In Figure 3, we can confirm how the selected themes were really part of our students' daily lives.

Figure 3 – Student 7's resolution for question 3

Teen Wolf (Lobisomem Adolescente) conta a vida do adolescente Scott McCall que muda completamente quando ele é mordido por um lobisomem em uma noite, enquanto procurava um cadáver com seu melhor amigo "Stiles" na floresta. Scott então, torna-se um lobisomem e deve aprender a conviver com sua nova identidade problemática e com sua vida adolescente. O primeiro episódio da série foi exibido em 5 de junho de 2011 e o episódio final em 24 de setembro de 2017. Foram 6 temporadas de sucesso. Sabendo que cada temporada tem em média 20 episódios, quantos episódios foram exibidos durante os anos em que a série esteve no ar.

em media 120

6 temporadas . 20 episodios= 120 episodios

(na realidade só teve 100)

Source: Research data (2020).

Note that student 7 answer the activity using the information given in the text; however, it leaves in parentheses how many episodes the series actually had. We can see here that she uses a mathematical model to respond to the activity; however, she shows us that it does not represent the reality of the series. In the structure of these questions, our creative insubordination is revealed, as we broke with what was initially requested, having at least 10 questions considering open and closed ones and extending the deadline for the students to deliver the test. When planning this assessment, we assume an autonomous and creative stance, giving space to our professional and personal identity. As Luckesi (2000) points out, the test must stop being an instrument of judgment and become a resource for analyzing the best performance and results. For us, moreover, the test must be inclusive and loving.

The performance of the test with the remedial students was very good. The grades were better and, according to their statements, the format of the assessment was more interesting. According to the statements below (Chart 2):

Chart 2: Report of the remedial students

Students	Report
Student 5	The 8th grade assessment was a normal test that we are used to doing, this prepar ³ test was very different, I liked it a lot because I had never done a test of this type before. I imagine that in the next tests they might be cool like this one... At least I hope it is lol, I thought it was cool.
Student 6	I think this test I'm doing was super interesting, because it talked about subjects I like and am interested in, now the other test I found boring to do, because I'm not a fan of math.
Student 7	I thought it was a really cool experience doing both tests, but I found this style more fun, because it contains subjects that I like, and, for me, it was more dynamic.

Source: Research data (2020).

When analyzing the students' statements, we can see that changing the structure of the test brought them another feeling. They felt motivated to do the assessment. It is interesting to note that, as Student 5 points out, the test was different from the "normal test", as it dealt with matters of interest to her, as Student 6 pointed out, for whom "the other test" is "boring to do" since she is not a "mathematics fan". Considering the students' statements, it is possible to verify that the less formal nature of presenting the math test questions made the evaluation moment more dynamic.

As mentioned by Gutierrez (2013), we can say that we commit two acts of creative insubordination in this situation; the first one occurred when we opposed the way in which mathematics is worked with students, the other when we provided moments in which students could be "authors".

We realized how important it was for those students to restructure the assessment, assuming an act of creative insubordination and contradicting the assessment model proposed by the coordination. Abandoning the standard requested by the school, we reduced the number of questions, extended the time for taking the test and created questions involving subjects of interest to the

students. This restructuring was positive and is in line with what the United Nations Organization for Education, Science and Culture (UNESCO) presents for the moment of a pandemic and for remote teaching

New effective pedagogical approaches are needed to keep learners motivated and engaged during this long period of online learning, especially that drop-out rates of distance learning is generally higher than in-campus based learning. (UNITED NATIONS EDUCATION, SCIENTIFIC AND CULTURAL ORGANIZATION, 2020, p.4.).

This movement of change, which happened during the pandemic, motivates us to continue the search for new strategies and methodologies for our classes and to rethink the meaning and structure of the assessments to which we submit our students. But we also need to highlight that, for this format of evaluation occurs, we have the partnership of our supervisor who, after reading the activity, replied to the email with the following words: “Good morning Talita. I found your test beautiful! That's what I think on evaluation. [...] Congratulations! Although it seems small, it is laborious, long texts...”. Having this support and partnership from supervisors is essential for us teachers to have more autonomy and creative insubordination. This view of the manager is important, and about this D’Ambrosio and Lopes (2014) point out:

Each manager performs their function according to their conceptions of education, training, and pedagogical work. This work perspective that they assume stems from their professional identity, and some professionals understand that their role implies surveillance and control and, because they perceive the exercise of their position in this way, their attitudes generate conflicts with the teachers, who expect support, guidance, and collaboration from their managers. (D’AMBROSIO; LOPES, 2014, p. 56).

There is a special moment of reflection on the practices that we started to use during the health crisis so that the “new normal school” can incorporate them and, perhaps, bring school mathematics closer to those for whom it is intended.

CONCLUSION

Reflecting on everything that was experienced during the year 2020, we can highlight aspects that can be very positive if we are ready to see the truths that COVID 19 has opened up; among them, the urgent need to reformulate our pedagogical practice. In our research, we realized that the teacher who has autonomy and who reflects on his practice, always seeking to improve his work, has great chances of success, even if these changes start timidly, as in our case. We started this change in the structure of an evaluation and, from there, we were modifying the way of conducting the classes, of preparing the weekly tasks and even the relationship with the students.

Creative insubordination has emerged in this last year of work and we wish it to remain present when in-person work resumes. Now, more than ever, we have to keep in mind that the teaching and learning process needs to be “[...] open to the curiosity of the students, to their concerns, to their questions, to their inhibitions, which requires agility from the teacher to adapt their pedagogical proposals” (D’AMBROSIO; LOPES, 2014, p. 57

When interacting with our students from the remedial course in order to seek information about their hobbies, musical styles and other activities experienced out of the school, we raised elements that allowed us to create different and welcoming assessments, which allowed the change of students' feelings in relation to mathematics at school. This made the evaluation to be seen more lightly by the students and the teacher. By (re)thinking that, we break “[...] with the authoritarian dimension of assessment instruments, making them dialectical and identifying new possibilities for teaching and learning” (D'AMBROSIO; LOPES, 2014, p. 67).

The evaluation practice, inaugurated with the remedial course, was extended to regular education classes. The students' manifestations and performance reveal that they are more motivated, both for math classes and for taking the assessments, which now contain surprises and challenges. In general, the fear and anxiety, which often hovered in the moments of evaluation, were minimized. Our learning assessments involve more than specific knowledge and error counting. It is important for us to know what the students know and the points that have become fragile and need to be resumed. We believe that our assessments began to reflect a conscious and social attitude, just as Pavanello and Nogueira (2006) postulate:

[...] our position on what to evaluate in mathematics stems from our theoretical convictions about mathematics, school mathematics and the role of this knowledge in the lives of individuals. Finally, more than establishing criteria, our feelings and convictions about what it means to evaluate in mathematics can be summarized in the phrase by Guignard (1988) to evaluate is to let oneself be surprised. (PAVANELLO; NOGUEIRA, 2006, p. 39-40).

With each new assessment, we let ourselves be surprised by what is to happen and by the expectations of the students. We also know that, upon returning to face-to-face teaching, students will undergo a diagnostic assessment to verify what has been learned during social withdrawal. When preparing this assessment, it is necessary to keep in mind the context experienced by all of us during the pandemic period and it is essential that these assessments are creatively designed, using contexts of interest to students and that make sense for them who had a very difficult experience, different from what they used to have before the pandemic. This assessments should reveal the creative insubordination of all teachers.

AS INSUBORDINAÇÕES CRIATIVAS PROMOVIDAS NAS AVALIAÇÕES EM TEMPOS DE PANDEMIA

RESUMO

Este texto foi elaborado a partir de um trabalho desenvolvido em 2020 em uma escola da rede privada da cidade de Belo Horizonte, levando em consideração o cenário educacional provocado pela COVID-19. O ensino remoto trouxe, para muitos professores, certo desconforto, uma vez que muitas escolas contornaram a situação importando o modelo tradicional para o ambiente virtual. Entretanto, essa situação não beneficiou os alunos, uma vez que o ensino remoto revelou particularidades que não são vivenciadas no ensino presencial. Nessa direção, o objetivo da proposta de trabalho, apresentada neste artigo, foi proporcionar às alunas matriculadas na dependência de Matemática uma avaliação de aprendizagem diferente do padrão usualmente aplicado nas atividades presenciais. Essa avaliação foi organizada com base nos interesses das alunas e usando uma estrutura diferente dos moldes solicitados pela escola. As questões contextualizadas sobre números inteiros e equações trouxeram elementos que faziam parte do universo das alunas. O desenvolvimento deste trabalho teve como apoio a Teoria da Insubordinação Criativa, proposta por D' Ambrósio e Lopes (2015), e as ideias apresentadas por Luckesi (2000) sobre avaliação. Nos resultados foi possível perceber que as alunas se sentiram motivadas para realizar as atividades, durante a avaliação, e que o seu desempenho melhorou.

PALAVRAS-CHAVE: Insubordinação criativa. Avaliação. Pandemia.

NOTE

1. This work is an extended version of an experience report presented at the II National Meeting on Inclusive Mathematics Education – November 2020.
2. In this case, students enrolled in the remedial course are those who failed mathematics in the previous year. So in the morning they attended their regular class and in the afternoon they participated in math classes corresponding to the school year in which they were held back.
3. At school, the remedial course is called Partial Progression Program, which we usually call PROPAR.

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