

Rhizome and School Physical Education: didactographies

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ABSTRACT – Rhizome and School Physical Education: didactographies. This essay-like article seeks to bring the philosophy of G. Deleuze and F. Guattari closer to the field of school Physical Education. Therefore, the following question is formulated as a problem: what are the connections between the rhizome concept and teaching in school Physical Education? It is argued that the concept demonstrates the functionality of reorganizing teaching relationships as long as it is supported by a cartographic mode of action – and not understood exclusively as an educational research method. Finally, the concept of *didactography* is proposed to defend some implications regarding the operation of the rhizome in school Physical Education. **Keywords: Rhizome. School Physical Education. Cartography. Gilles Deleuze. Félix Guattari.**

RESUMO – Rizoma e Educação Física Escolar: didatografias. O presente artigo, do tipo ensaístico, busca aproximar a filosofia de G. Deleuze e F. Guattari com o campo da Educação Física escolar. Para tanto, formula-se como problema a seguinte questão: quais as conexões entre o conceito de rizoma e a docência em Educação Física escolar? Defende-se que o conceito demonstra ter a funcionalidade de reorganizar as relações da docência, desde que amparado por um modo de atuação cartográfico – não entendido apenas como um método de pesquisa em educação. Propõe-se, ao final, o conceito de *didatografia* para defender algumas implicações que são remetidas a partir da operação do rizoma na Educação Física escolar. **Palavras-chave: Rizoma. Educação Física Escolar. Cartografia. Gilles Deleuze. Félix Guattari.**

Introduction: starting in the middle

Figure 1 – A map



Source: Own records.

The map in Figure 1 is the development of a project carried out in Physical Education classes at a school in the São Paulo interior in 2020, when the school's 5th grade classes studied the RPG game style. It was designated as a map and not a gameboard because the relationship that is created with the first one is different. A map must be created as it is produced. In this sense, creating a map has an intrinsic relationship with what is thought about the game, its stories, and its characters – it is not by chance that the image shows protagonists and different designs, specifically created for that format. Other maps were drawn, such as sea maps, forest maps, and medieval maps.

The rhizome is different, *a map and not a tracing*. To create the map, not the tracing. The orchid does not reproduce the tracings of the wasp, it composes a map with the wasp in the midst of a rhizome. If the map is the opposite of the tracing, that is because it is entirely geared towards an experimentation anchored in what is real. [...] The map is open, connectable in all of its dimensions, detachable, reversible, susceptible to receiving constant modifications (Deleuze; Guattari, 2011a, p. 30, our emphasis).

The developments of this quote are of interest to us, as other lines will be created based on them. Studying RPG games with these classes had the precise goal of seeking out the rhizome. However, this is not just any movement. The concept of rhizome, as formulated by Deleuze and Guattari (2011a), is explored within the perspective of what the field of Physical Education has agreed to group in a set of works called post-criticism; more specifically, in research that refers to the Cultural Curriculum, as in Neira and Nunes (2009), Nunes and Neira (2017), Bonetto and Neira (2018; 2019), Boscariol (2020), Bonetto (2021), Gehres and Neira (2021), and Vieira (2022).

Thus, this essay-like article attempts to experiment with other displacements, as proposed by Gallo (2017), not only using a specific curricular perspective; therefore referring to the work conducted with

the 5th graders and their maps built in Physical Education classes, opening lines, following them, and mapping their potential. These are lines that meet, cross, flee, and circulate because the rhizome “[...] has no beginning or end, but always a means by which it grows and overflows” (Deleuze; Guattari, 2011a, p. 43). Developing a map is not just any job, but the job of opening a rhizome – whether in RPG or in other classes. Its opposition to the tracing is precisely this: on the map, lines are not contoured, they are not identified one above the other, but immanently unpredictable lines are opened.

The rhizome is the first concept (or plateau) of *A Thousand Plateaus*, and it is not by chance that the book begins with it. Deleuze and Guattari (2011, p. 44) say: “[...] we wrote this book as a rhizome. We composed it with plateaus”. Despite the brevity of the passage, its clarity is unlikely to recur. Physical Education classes that develop like rhizomes do not know other objectives besides the production of intensive plateaus: a content, an expression, a court, an image, a time... everything that can go along with the desire to open new rhizomes. Its medium is always this, a kind of vagueness, not due to negligence, but because the composition of desire is also unpredictable.

Thinking of classes, units, projects, and their paths as rhizomes; what are the implications of that? Here is the central question: what are the connections between the concept of rhizome and teaching in school Physical Education? It is logically ironic to ask about their connections, as they are quite varied. However, on the other hand, we say that it is a matter of composing rhizomes with plateaus, extending them and not afforesting them.

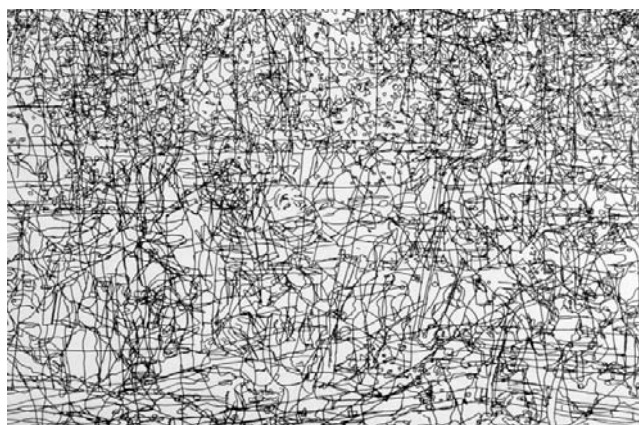
We will use cartography as a research and writing method because, before closing maps, it pursues lines, “The life of cartography comes from its work on lines” (Oliveira; Paraíso, 2012, p. 9). There is, however, a special condition: how to make cartography a method, given that the lines on a map do not follow parallel paths, identifiable from each other? Oliveira and Paraíso (2012, p. 5) are assertive about this: “[...] a method is not a way to know about things in the world, but a manner of thinking that unfolds around them and takes them as evidence of a matter: the power of thought”. A cartographic method is not a table provided beforehand, with steps to be followed and elements to be considered. Cartography as a research and writing method needs to be a way of thinking that witnesses intensive plateaus, a rigor of thought. It is not describing, commenting, reporting, but inventing problems, beginning with the magnitudes that affect us, which is why “[...] the cartographic object is the dissolution of form and the establishment of speed” (Oliveira; Paraíso, 2012, p. 7).

To write cartographically, to compose with plateaus, we not only refer to the area’s bibliography, but we seek to compose with it, whether with a film, a speech, an image, a frame, a lesson, a song or an entire album, that help us to think, to create connections. Due to greater forces that make it difficult to establish some resistance, we must reference this and make it as scientific as possible. To the readers, however, we

invite you to let yourselves be affected¹ by anti-scientific flows. Just take what you need, maybe for one or several classes. Do not finish, create a rhizome. For this reason, the research is immediately political, pragmatic, and conceptual, as we do not intend to understand whether, in the practice of Physical Education, this or that may or may not work; using practice as a measure of theory. The problem is another: “How does this work? This is the only question” (Deleuze; Guattari, 2011b, p. 239).

Rhizome and Teaching and Classes and Lines

Figure 2 – Rhizome



Source: Galzigna (2019).

Figure 2 is particularly interesting for understanding what we call a map. At least three points could be highlighted. The first, its lines; the second, its traits; the third, its operation. It is not, of course, a conventional map. There are no entrances, exits, or traffic lights at intersections. First point: drawing the lines. There is a kind of division in the image; at the bottom, we see lines that run less intertwined; at the top, we can see lines that produce a barely identifiable tangle characterizing stronger colors. This actually causes, as we commented, a confused appearance, thinner, loose lines, which soon find other lines, intersect, form a darker filling, making a part of the image's gray background invisible. The map that this image produces is not identifiable precisely because its design does not form a tracing. The rhizome's cartography must be singular in order to pursue lines. No matter how much effort is made to go back, to cross one line with another, to leave a certain territory darker, more dashed, the rhizome will always prove to be “[...] foreign to any idea of a genetic axis or of a deep structure” (Deleuze; Guattari, 2011a, p. 29). Its form is always in motion.

The second point is the apparent construction of its lines. It would be unwise to say “this map starts here, or this map ends there” – there is no margin for that. We see beginnings and endings in the same plac-

es, continuations at the edge of the image, lines that continue and are not registered, that end and that we cannot follow, as they do not attract attention. Figure 2 is like a movie in which not everything is resolved with the characters and not all of the questions have answers, in which events that were never actually confirmed are imagined. The edge is just the limit of the center captured by the image; the lines just show that it will not be able to do anything from then on. They cross, collide, become thicker, advance the limits, return to cross other territories: “[...] any point of the rhizome can be connected to any other and must be” (Deleuze; Guattari, 2011a, p. 22). And we could ask: isn’t a rigorous analysis necessary to understand these paths, to demonstrate their whys? After all, would cartography do that? On the contrary, a rhizome is not mapped to explain it, but to create it. Any segment can be useful in any context, but perhaps not today. Maybe tomorrow, maybe next week. Who knows, maybe we’ll forget. “A rhizome can be ruptured, broken anywhere, and it also resumes along one or another of its lines and along other lines” (Deleuze; Guattari, 2011a, p. 25).

And here is the third point of analysis: the lines’ operation. We are not justifying, ordering, saying what they are for. Our writing is of a different nature. The lines intertwine, rotate, go straight, all due to its functioning. Functioning here is a connection of heterogeneities. No wonder, sometimes the lines seem connected to each other and sometimes they leave our scope of vision. This happens because the rhizome’s connections work in intensity, opening new lines, crossing others, and it will only be able to continue advancing as long as we create multiplicity. There is no origin from which the lines should derive and to which they should return, or from which they should vary - that would be the principle of that which is multiple, variations of the one. “It is only when the multiple is effectively treated as substantive, multiplicity, that it no longer has any relationship with the one [...]” (Deleuze; Guattari, 2011a, p. 23). The functioning is, then, the very development of the map and not its mechanism of objectification, practical veridiction, comparison. The image demonstrates this: objectives are not lost, there is no return to the original, the lines do not meet, after all, in what was previously agreed, a profound lack of identification with a previous assumption. “They called me and asked who was speaking. I said, it’s me, Skylab. They replied: ‘then prove it!’. I went into despair because I started to think that I was myself”².

On the other hand, it is necessary to explore: we speak too much about lines, which go straight, invade, or flee. Now, it is to be assumed that this is not a clear theme, that they are not just lines because they crisscross maps. We propose an opposite understanding: they are, in fact, maps because lines are mapped. Not lines that pass from ink to paper, which represent space. They are lines, on the other hand, of desire. We are made of those who, produced by desire, create great cartographies that constitute different intertwined typologies – “[...] these lines mean nothing. It is a matter of cartography. They compose us, just as they compose our map” (Deleuze; Guattari, 2012a, p. 84).

There are three types of lines proposed by philosophers: “hard or molar line of segmentarity” (Deleuze; Guattari, 2012a, p. 73); “malleable or molecular line of segmentation” (Deleuze; Guattari, 2012a, p. 75) and “line of flight” (Deleuze; Guattari, 2012a, p. 76). Desire investment lines that are not some kind of metaphor. The hard lines leave little doubt: it is what it is, the school, the lesson, the line – “form a line, let’s walk to the court!”. On the other hand, malleable lines produce the fateful question: what happened? Something has already happened. Like a seismograph, it destabilized the hard line (or stabilized the line of flight). Does it need to be reset? Can we go further? – “Gabriel, why did you leave the line?”, “Attention, I am the teacher, and this is a class!”, “But what do you think, can we think about soccer in another way?”. But there is an even more dangerous segment, of death and life, which are the lines of flight, abstract design, their operation is different as there is total deterritorialization of investments, a new invention, another world by another route: “Elis, where is she? Off the court!? She went to the park, teacher!” These lines are not necessarily good or bad and that is precisely why we must ask ourselves how to extend or how to reduce their reach.

It is production that invests lines and not the lack of a represented object that generates desire. Wanting is already a willing production. But we never want for anything, quite the opposite: we want the school, we want the line, but also the malleability or the line of flight: “Desire has nothing to do with a natural or spontaneous experience, there is only desire acting, produced, contrived” (Deleuze; Guattari, 2012c, p. 83). There is a whole social system that makes you want this or that, you do not experience desire in a vacuum and what you fight for is what you want, and that is how we map lines that make up the space of the court or the classroom: desires that circulate, rhizomes that open or close. At what price is a Physical Education class developed? From an almost absolute hard segmentarity (one student after another; reinforced; or an almost total deterritorialization (an informal ball game; free classes; anything) aimlessly? The point is to specify that each line has its danger, as well as its potentiality – in a way, none are life or death, but they can be both.

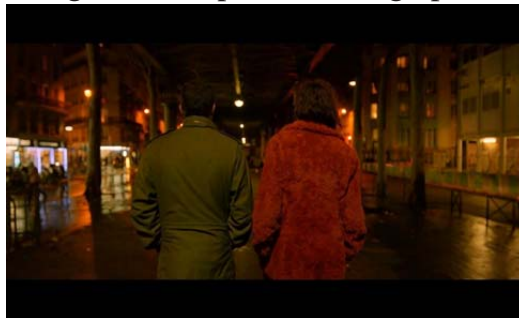
[...] what are your own lines, what map are you making and rearranging, what abstract line will you draw, and at what cost, for yourself and for others? Your own line of flight? [...] Do you crack? Will you crack? Do you deterritorialize yourself? Which line do you interrupt, which do you extend or resume, without figures or symbols? (Deleuze; Guattari, 2012a, p. 84-85).

This is how we understand cartographic production – which is why cartography is not a rigid, pre-elaborated method that proves itself in practice. Cartography is immediately political because it can confine itself only to our own immediate relations. We mean to say that it is not about opening a rhizome because of an activity or testing the rhizome in practice in a previously created manner. What we aim to do is to clarify

the work on the rhizome from within it, a work that seeks to expand, go further, because we would refuse to say: “here the rhizome begins and here it must end”; “that is how we started the work with a body practice and that is how we ended it”. Its formation is an interweaving between different segmentarities that can be explored in its various facets, without one overlapping the other. “It is curious how malleable segmentarity is trapped between the other two lines, ready to fall to one side or the other” (Deleuze; Guattari, 2012a, p. 86).

Gaspar Noé³ took this seriously: the camera constantly pursues his characters, who, in a sense, seem to stop acting. The camera follows the walk and frames their backs, hiding their faces. Get in after the actors in the taxi or subway. He doesn’t wait for the characters to arrive in the room, picking up the approaching voices: he follows them down the hall. He waits patiently while they talk trifles; waits for the subway door to open to leave with them. Everything is in these scenes. The dividing line between film, story, and characters is blurred. There is a whole issue for cartography and for the curriculum.

Figure 3 – Gaspar Noé cartographer



Source: Frame from the film Love (2015), by Gaspar Noé.

It is true that the rhizome can be understood in different ways, but we will understand it as this “crossing of lines” (Bonetto; Neira, 2018, p. 19). Here is the knot between the concept of rhizome, teaching and School Physical Education. Take advantage of the desired connections and, for that very reason, bet on the immanent relationships of the classes and not just on the representations of teaching, what should be learned, learning expectations, structuring. Physical Education and combative, revolutionary teaching: “Desire does not ‘want’ the revolution, it is revolutionary by itself, and as if involuntarily, just because it wants what it wants” (Deleuze; Guattari, 2011b, p. 159). They could accuse us of individualism or question whether we just do whatever we want on the spur of the moment. It is not, of course, about that! We ask ourselves, on the other hand, how we will make extension systems work to ramify these lines and these intensive plateaus.

Extend a plateau (or several) to your last possibility(ies) and extract from there a new learning experience, a new body practice that

goes further, a new crossing between sports and games, dances and gymnastics... an eternal return of extension systems. It is true that we will not always achieve the necessary mobility to work on a theme for more than one class; just as others may extend their initial intensities over several months. On the other hand, the teacher, one more agent among many, does not look at these extensions as a result of his or her rationality, but rather as a collective production and, in this sense, is not disappointed when a plateau loses its power.

There is an important point, or rather, an important question, already raised by Silva (2002, p. 51): “Could the curriculum cease to be, inevitably, a stubborn process of reterritorialization to become, in an equally obstinate way, an insistent impulse of deterritorialization?” How can we make the curriculum less of a form and more of a meeting of lines, a crossing of them, separating it from what it should, bringing it closer to what it can? “Why did they do it this way and not otherwise?!” we would answer: “Because we could!”⁴. A composition that pursues lines of desire and with them seeks to invent a new path. Nothing more than a dance – but a dance without a choreography, a movement-dance, with, perhaps, some steps already known: “A teacher like that has a strong chance of getting a curriculum to dance” (Silva, 2002, p. 52).

We do not want for ourselves, in any way, the role of negating the curriculum, saying that it does not exist or should not exist. On the other hand, we want to take it “to the letter” when Silva (2017 [1999]) proposes the curriculum as a route, walking path or something of the sort. It is always a matter of perspective, from where you see things before starting, after finishing, there is a large difference. Therefore, the discussion that Gallo (2015) raises is broadly considered by us: the possibility of a smaller education in relation to what is greater in education. Also, the one that Vieira (2022) employs when proposing the concept of Minor Physical Education. The rhizome is always the mitigation of a class. We could not be naive and say that there is not really a curriculum, as the state and municipal curricula, the national base, or the curriculum documents of the schools in which we operate are abundant material for explaining this thought. However, this could be called greater education, as the aforementioned authors do. The rhizome is a mitigation insofar as it works in parallel with the assemblages of desire in the classroom itself, a revolution of what is proposed, what is given and recorded. And it is not a question of demonstrating the oppression of the referred documents, but of providing lines of flight, since the desire is already revolutionary insofar as it does not invest in the molarity of greater education.

But it is not a matter of dialectics between greater and lesser, where one overlaps the other, but quite the opposite because in the rhizome, nothing definitely overlaps, a total domination, where all flows are cut, diminished, folded and closed. It is true that greater education (National Common Curricular Base, guidelines, plans, impositions, authoritarianism, units) occupies a vast territory (Gallo, 2015). However, the revolutionary power of that which is minor in education always re-

turns, as in Halloween movies, to disturb, to throw things off their axis: Michael Myers, almost ironically, resurfaces. The lesser is always an unpredictable undertaking within the greater; just as the “greaterization” of the minor is an ever-constant risk. The minor shakes modern rationality.

Figure 4 – Where will it come from?



Source: Vale (2018).

To a certain extent, it is a defense of the irrational, as if we could get carried away insofar as we propose or organize less. It is not a defense of the lack of interventions, but of surfing the waves (Lins, 2010), or the winds of a certain context, moment, day, a kind of lightness, an opportunity to laugh at oneself and at the classes, as did Deleuze and Guattari with their plateaus⁵. It is certain: in this way, the moment will come when the format and the ending, the objective and the expectation will become more blurred, it will be difficult to identify them or to return them. It is necessary to know how far it can go, how it can extend or where it must interrupt, out of fear or out of duty, it is always a challenge. But here is the beauty! We want curriculum-writing (Bonetto; Neira, 2018, p. 13), but insofar as it is an “anti-model”. A curriculum that is written at the time of its production. An anti-model that is not contrary to a curricular perspective or that strongly criticizes its endeavors. Anti-model because the rhizomatic mode of operation can only happen without a previous mold, otherwise an arborescence is immediately identified, a genetic axis, a necessary base. A curriculum-writing that should not be interpreted or rationalized, but experienced, in the Deleuzian sense (Deleuze; Parnet, 1998). Games that can simply be played with, experienced; and a cartographer teacher who can be affected by the open plateaus, follow the lines that branch out and listen to the new languages that sound.

A defense of the irrational is made at the level of the unconscious. This is not a total line of flight, an opening to uncontained chaos, but the desiring production of the unconscious, which is as corporeal and

material as the conscious level itself, which learns and invents just as much. The experience plays an important role there: it is a producer, a generator of themes, not police-like: “improve your movement!”, “I told you the gesture wasn’t like that!”, “that’s how you dance!”. Which plateaus are produced in an experience? How to extend them without necessarily planning them? Can we get back to you in the next class? Giving vent to unconscious flows, demolarizing practice.

We would then need to position ourselves prior to the principles, laws, and stages. We defend an anti-model insofar as it is an anti-identification. Laws are not created and stages are not followed, the same thing is not said in a different way. “We did it like this”, and from then on, nothing more. The article by Rigoni and Daolio (2017) seems interesting, as they show this in action. We are not necessarily affiliated with their convictions or with the view that the theoretical framework proposes regarding the field of school Physical Education or society in general. In fact, we draw attention to another point, the one in which the authors build their problematizations, singularly exploring the tensions between school culture and evangelical culture and the conceptual production needed to make one understand the relations between those who participate or not in classes at school. This is interesting insofar as it extends the line of investment of desire into little-explored problems. In other words, the literature had not created designations for those who participate, participate little or do not participate (Oliveira; Daolio, 2014); just as little is investigated into the intricacies of girls’ relationships with their bodies at school and in church (Rigoni; Daolio, 2017). These are points which perhaps are not very reproducible, situations that we may not encounter again. And the courage of minor writing is there – because was it not, after all, Kafka who asked for his books to be burned, since they had no value? In problematizing and developing that which is not a category, without worrying about whether it could happen again or not.

Now, does that mean that we do not have inspirations, that we do not base ourselves on anything? We see it another way: we want a nomadic language⁶, to force its slide in another way, with another purpose, to function in another way.

Is there little criteria there? Perhaps yes, from the modern-scientific point of view, as there is no question of finding invariants or relationships based on dialectically structured convictions. It bets, on the other hand, on multiplicity. This means that even the genealogical perspective is very dear to us, but we focus on the lines of flight: what can we do from here? When we subvert language, we experience its deterritorialization, we invest in a line of flight that can be as potent as the deconstruction of language itself. And that, in terms of Physical Education, is not just anything. We perceive different *modus operandi* from critical perspectives and post-criticism⁷. Coletivo de Autores (2012) and Kunz (2014) defend the importance of critical dialogicism to face the scientific knowledge that must be used in the school context. In this way, scientific knowledge, supposedly the true knowledge of reality, can only

be achieved and passed on to life outside of school through the work of constituting a critical awareness, whether based on what the historicities of bodily practices must show us (Coletivo de Autores, 2012) or what sport can teach us directly or indirectly (Kunz, 2014). On the other hand, dealing with the post-critical, with the cultural curriculum, we call genealogical endeavor the use of efforts to circulate new discursivities, problematize the regimes of truth implemented on bodily practices and support their resignification at different levels. Unlike the critical one, the cultural curriculum is not fundamentally based on science, since it also questions its performance and the will to truth that propagates its discursive action.

If knowing is not of the order of discovery, of finding, nor of revelation, but of production, invention and artifact, then knowing rhythmic gymnastics would imply a process that, instead of seeking to unravel what it is, would seek to scrutinize the conditions in which it takes place, the ways in which it has become what it is said to be, as well as the other possible ways of saying and doing it. With this, the questioning of the act of knowledge is modified (Oliveira; Neira, 2019, p. 13).

And they continue further on:

It is no longer a question of trying to lay bare what the true or false narratives about bodily practices would be, but of questioning the ways in which these narratives became true/false, what effects they produce and how we are positioned in these games of veridiction (Oliveira; Neira, 2019, p. 19).

We want to be allied and be nomads on both sides. Perhaps we are not dealing with scientific knowledge; or maybe we do not problematize the bodily practice demonstrating its conditions of occurrence. We ask, on the contrary, about the pursuit of plateaus, as we do not believe in becoming-dancer (Lins, 2010), but in becoming-dance, just like Silva (2002): "I did Ballet for a while, teacher, but I didn't like it, there are many steps, you need to practice and memorize, do everything right. Today I prefer to dance free"⁸.

Desire, revolutionary in itself, revolutionizes practice because it can desire it in a different way, which does not exempt us from problematizing what happens. There is a commitment to the problem only to the extent that it makes one think, which is a strength of learning (Schérer, 2005). To extend the plateaus formed by investment lines, by other ways of doing and understanding. As clear as it is to interpret how the discursivities were constituted, it is also for us to experience another event: "Sitting outside the court, the boys wait for the girls to conclude their games. One of them exclaims: 'Wow! Look there! On that side, boys and girls play together!'. The teacher suggests that they can distribute themselves in a different way next time"⁹. Here is the possibility of disinvestment of desire in the molar organization in which boys do not play with

girls. This is where everything can start again, where everything is decided. Will this support further discussion of inequalities in sport, or will this be something we will only address in the next class? Events are not anticipated. “A chant rises, approaches or retreats. [...] processes or becomings develop, intensities rise or fall” (Deleuze, 2013, p. 188).

Cartographies and Diagrams

Figure 5 – Becoming-Queen-of-May



Source: Frame from the movie *Midsommar: o mau não espera a noite* (2019).

The foreigner is invited to a dance. A tribute to the young men of Haarga who were once called by the darkness to dance to their death. As a symbol of their affront, alive, they will dance until they drop. The toughest will be crowned the Queen of May. She is the last one to remain standing. She wins a wreath of flowers and is granted a throne of green plants. Her task: to bless the land, lead the meal and decide for the lives of some of the sacrifices. As she sits on the throne, a quick image: the plants fit her arm and not the other way around. The foreigner is no longer Dani but has become the Queen of May. Despite the hesitations, there is a rapid territorialization. In several scenes, her body merges with the grass, with the turf. What would that mean? What is the meaning? What does it represent? There is nothing to interpret, it doesn't matter if the feet really melt into the grass, if the plants embrace the Queen of May, or if everything is just a hallucinogen that was taken long ago. *Midsommar* (2019) is pure becoming. Dani becomes the Queen of May. Christian becomes a sacrifice in the fire. The circle of girls becomes the pain of crying. The community is the land, they are all the ritual: “I lost my parents in a fire [...] The difference is that I never had to feel lost, because here I have a family” (*Midsommar*, 2019). This is the cartographer, the one who becomes a cartographer.

As a procedure, cartography is invented at the moment it is written. Becoming a cartographer is learning to map that land and its seg-

mentarities. Countless possible cartographies between the classroom, the court, and the most varied spaces: cartographies of bodily practices, of investments, of what territorializes and deterritorializes, or even of what cannot circulate. One does not copy, one does not confer, one becomes a cartographer, an object, a writer and an apprentice of cartography itself, the cartographer, in the first person, in fact, ceases to exist, giving way to affects, to the third person, as cartography survives from plateaus: “[...] affection is not a personal feeling, nor a characteristic, it is the realization of pack power, which revolts and makes the self falter” (Deleuze; Guattari, 2012b, p. 22).

Like Midsommar (2019), cartography is pure becoming, but in a very specific way. When the cartographer makes one hesitate, the self merges with the cartography of space, in the way that the plants do with the Queen of May, who is no longer Dani, nor plants nor the Queen of May, but a becoming; as does the teacher who asks, who offers the speech, who plays or dances with the students, who embodies everything else, not because he imitates the students, but because he makes himself part of the territory:

Becoming is a rhizome, it is not a classifying or a genealogical tree. Becoming is certainly not imitating, nor identifying oneself; nor regress-progress; nor corresponding, establishing corresponding relationships; nor to produce, to produce a filiation, to produce by filiation. Becoming is a verb with all its consistency; it does not reduce itself, it does not lead us ‘to appear’, nor ‘to be’, nor ‘to be equivalent’, nor ‘to produce’ (Deleuze; Guattari, 2012b, p. 20).

Arguments are not checked or proven with cartography. There is not, in fact, a structured cartographic method, but perhaps cartographic styles. The one who becomes a cartographer cannot trace or identify steps, on the contrary, he becomes, with everyone, cartography itself. If there is any method, it can only be in inventing problems. But not necessarily problems in question formats or something that does not have such a clear answer. The problem, many times, only makes the line of desire fall, changes its course, disturbs it, hardens it, frees it. The method of cartography is a rhizome, like becoming, and rests on open plateaus. It would be necessary to be more incisive: we do not want a method for knowing about the things of the world; we want a method that invents styles, that invents new perspectives of talking about things in the world, Physical Education and school. The commitment of the method is with the power of thought (Oliveira; Paraíso, 2012), not only of those who write, but also of those who read. Deleuze’s “good news” is to announce the truth of concepts as a matter of style: does it work for you? Are new problems forming? Will it be possible this time? “There is no question of difficulty or understanding: concepts are exactly like sounds, colors or images, they are intensities that suit them or not, that pass or do not pass” (Deleuze; Parnet, 1998, p. 12).

A teacher, a school, one or two rooms, a cartography. There is a whole becoming, an alliance. A map is produced, but only from its ex-

ploration. Lines are followed and described, but only to the extent that problems arise. Lines are broken and this will not be a step back. We always go further, we do not go back to the beginning, because that is not possible. We became something else, another map opened, we do not want to reach the top of the tree, we are interested in drawing a rhizome, that is our map. “Gently, I sat down on the rock / I became part of that rock / No one understood me, nor anything I knew / The birds cheered me” (As tortas e as cucas, 1997).

“This is too much”, they will say, “they have moved away from reality!”, but on the contrary: we have never been more realistic, because cartography inserts itself in immanence, and not in representation, in expectation, in what transcends reality in itself. You do not expect something to happen, but you want to extract the power of what happened. Cartography is a map demarcated by lines, drawn, discovered, invented from its own exploration. Who among us will exercise cartographic teaching before inhabiting the territories of Physical Education, its classes, the school, the neighborhood? It is only from the observation of the movements, the forces of contraction, the expressions of pain, that we will invent a new problematization about gymnastics or that a plateau will be installed. Some discover the need for effort, others the delicacy of the materials. There are those who even talk about the clothes or question the names of the devices.

There is a kind of return, one or several, better saying: plateau, line, plateau line... that occur in the immanence of the one who becomes a cartographer. They mean nothing, you do not interpret the lines to find out what they hide. They do not want to show anything, they do not look for the ontological truth of the research objects. They are lines of desire that compose the cartography, and the desire wants new connections, to produce more. Something works, something else doesn't. This is all the rigor of the analysis of teaching practices.

We do not want an answer to cartography, we want to build it, to draw our own map and not trace over another one. Everything we write, again, is a matter of style, it is what establishes cartographic plateaus and takes thought further away from itself, becoming a cartographer, learning to map. We misdefined¹⁰ it, incompletely. We will not despair over the lack of identity; we will make use of it. What does this Physical Education do? What are your goals for the students? We will understand none of this very well¹¹. What can be done? How far could we go? About this, we may have one or more clues, but never models.

In this sense, we do not refer to the cartographic method as a scientific research method. The cartographic method, here, is understood as a cartographic posture, a type of schizoanalysis of school practices, a *didactography*. A pragmatic method of teaching, experience, affect, thought. It is not a matter of understanding the method as a validator of research carried out at school. A cartographic methodological stance can produce conventional research, but it is also an operator of the modes of school pragmatics itself. Cartographer-function: chasing lines; teaching function: opening rhizomes. Parallel, they continue

blurring their divisions to cut flows. It is possible to say that the way we name it is the least of the problems, since the kind of speed it gives to thought is more interesting.

Betting on the concept of rhizome in Physical Education requires a cartographer-function such as this one, operant becomings. Becoming-child, becoming-woman, becoming-beast, like Kevin Crumb in *Fragmented* (2016). Will it be possible to implode identity and capture the potency of a non-clinical disorder¹²?

Figure 6 – Patrícia



Source: Frame from the movie *Fragmentado* (2016).

“[...] the meaning of cartography: tracking paths, involvement in production processes, connecting networks or rhizomes” (Passos; Kastrup; Escóssia, 2020, p. 10). The cartographic methodological posture is a displacement, an inversion, because goals are not established when coming into contact with the object, but it is based on the object that the goals are established. Its rigor is this, of the order of connective production, the formation of plateaus, and not the testing of hypotheses: “[...] a methodological reversal: transforming the *metá-hódos* [goal-path] into *hódos-metá* [path-goal]” (Passos; Kastrup; Escóssia, 2020, p. 10). Rhizomatic, cartography is a world of its own, as it has no commitment to a supposedly essential truth. There is no last instance of reality in bodily practices or in school Physical Education, only allocations, becomings, which authorize new constructions, other investments.

We are interested, therefore, in the immanence of the effect: what did it produce? What triggered it? In a way, to be concerned with the effect, with its immanence, is also to assume the finitude of the teacher cartographer and his/her practice, since it was until that moment that it was recorded, or that it was possible to follow or extend. This person does not deal with anything beyond his/her own reality and, regardless of this, is not individualistic; on the contrary, cartography is an undertaking that is made possible only due to a collective sensibility. Not in the sense that we would have to work together, in partnerships, but that there is no research, class or theme that does not become or build its own object in an essentially collective endeavor. Accompanying the effects of a class, a game or a dance, a film or music, lines of desire that invest new flights or harden in new systems, new meanings (Passos; Barros, 2020). But it is important not to afforest the rhizome so quickly: the effects do not derive from a genetic axis, from a center, we cannot

easily identify them. We have, of course, an organizational problem: something else to laugh about. It is a matter of chasing lines opened by rhizomes where plateaus of intensity are born. The cartographic posture is one of persecution, and not of identification in “phases”, “developments”, “stages”. Far from the rationalist stages, cartography is intensive. Its format is not justified, but there is an explanation as to how it could become that. An operative concept, like the rhizome, involves confused functioning, of abandoned and reversed paths.

As Kastrup and Barros (2020, p. 71) propose, “It is often tempting for the researcher to introduce, through interpretation, a coherence, even if unrealistic, trimming the edges when the research does not close its conclusions in a homogeneous whole”. In this sense, the conclusions that close in on themselves are of less interest than the edges that force the taking of space in the writing. That does not mean that games do not have rules or stories, but that you must play to invent new strategies, to combine other possibilities. In the same way, it is up to the teacher to see these minutiae, to extend them to several sides. There is a potentiality in the loose ends that cartography needs to be interested in. What are the effects of this? A sort of geographic teaching, which inhabits paths and territories. They have a “short memory” (Deleuze; Guattari, 2011a, p. 43) because the directions are given more by the effects and less by the objects’ constitution.

Objects, problems, objectives: cartography knows them partially, first because it will never know them, there is nothing to interpret, only to experiment, and second because limiting cartography to an object is, in fact, to depotentialize, to afforest. It is about inventing problems while constantly opening conclusions: “[...] to follow a process, and not represent an object” (Kastrup, 2020, p. 45). The process is more than an object. Multiple objects for multiple processes. We need to go further, position ourselves against the modern-scientific conclusion, why should we join it¹³? “The notion of unity appears only when a seizure of power by the signifier is produced in a multiplicity [...]” (Deleuze; Guattari, 2011a, p. 24).

Therefore, attention is essential. Maybe it seems obvious, but it is about letting yourself be affected as much as possible without writing about anything. This is an important point, since we are dealing with becoming. Becoming is more than paying attention to what might happen, but it is inhabiting a territory, being made of territories. Attention is attention to what happens and what happens in the classroom, but also outside of it, it is an attentive posture. An attentive body and not an attentive cogito that enters the field to collect what it seeks. Cartography analyzes a territory, a collective plane of forces – “[...] an attention where selection is initially suspended, whose definition is ‘paying equal attention to everything’” (Kastrup, 2020, p. 36).

The suspension of selection makes more room for the possibility of the unconscious – attentive unconscious and attention to the unconscious. It is true that there is unconscious investment in that to which we

pay attention. However, the rhizome, being violent, opens new cracks in the affected machines, allowing the passage of new flows, folding new lines. A cartographic method is largely unconscious. Teaching in this sense does not always justify its choices so well and has great difficulty in accounting for the expectations that it should have previously achieved. Its attention was modified and the investments, revolutionized.

That is why it has been said that the cartographer is an intervener. Not only are the movements of its subjectivity of interest, but also: How does it inhabit and, consequently, intervene in a territory? What lines fold with this habitation? There is little care when talking about the trap of the self, the identity, the certainties pertaining to the objects of Physical Education: "Because it is exactly around the 'I' that nonsense is formed, with its face with fixed eyes, sure of itself, emerging from the depths of commonplaces, ready-made ideas, false problems" (Schérer, 2005, p. 1186). Lines trace territories, bend in subjectivities, but there is no I: I-teacher; I-transformer; I-intervener. On the contrary, the self is always territorialized, attracted by black holes installed in white walls that give it faces¹⁴: it is not the self that invents the lines that cartography pursues; but the Self is invented by the lines that cartography wants to untangle, "[...] the activity of mapping is not done without introducing changes in the state of things [...]" (Kastrup; Barros, 2020, p. 80).

Letting yourself be guided, here is a challenge: it is better to be groping, listening, "wasting time" (Alvarez; Passos, 2020, p. 146) to know and enter into becoming with the school territory, the territory of shared signs, of rhythms (Deleuze; Guattari, 2012b) and not of what is surrounded by its walls. What can only be done apart from the representative posture: it is not possible to say who the cartographer teacher is, much less what the object of a Physical Education class is before its effectiveness, because it is in the teaching itself that both will make themselves known. Letting oneself be guided, followed, accompanied, the cartographer is neither ahead nor behind, but is a becoming of the territory itself: "Get up! Kung Fu Hands! Breathe! What a silence, we really are shaolin monks!"¹⁵. "To carry out his task, he cannot be located in the position of a distant observer, nor can he locate his object as something identical to himself" (Passos; Eirado, 2020, p. 129).

The rigor of teaching is this: paying attention to the different connections, without having to make all events scientific, or paying attention to anything. On the contrary, descientization, like a drop of ink in water, needs to spread throughout cartography, give new color to its writing, without covering the entire vision, but at the same time making it impossible to dissociate it – "[...] knowledge is never faced with fixed forms, given from the beginning. In this sense, what the practices of knowledge, philosophical or scientific, accomplish, when referenced to the model of representation, are cuts in this ongoing process" (Escóssia; Tedesco, 2020, p. 99).

Outcomes

Figure 7 – We, strategists



Source: Personal records.

We do not write how, but we are interested in what this accomplished. That is why it is not important to define names for a practice that operates with cartography, that would be nothing more than stabilizing a common language. A new rhizome is opened, pursued, invested and this makes one think, research, deepen, return, talk to students, rethink a theme, go further, insist, abandon. In this sense, we do not talk about theory and practice. This is not a very theoretical text. It is immediately practical, like any other, like any book. Our commitment is to the production of thought, to the speed of its production and this opens up a thousand other becomings.

As Gauthier (2002) proposes: there is a double task in all of this, negative and positive; destructive and imaginative. The first is destructive, as its mission is to end the essentiality of identity, “[...] it is about undoing the unifying sets. The child IS THAT. School IS THAT. Learn THIS WAY. Society IS THAT” (Gauthier, 2002, p. 150). It would be easy to continue describing the essentials present in our school routine and in Physical Education itself. An x-becoming does not fit within an essence and is not previously divided into good or bad. Only one encounter is good or bad. Try it yourself before asking how to do it. On the other hand, the imaginative task is precisely this: to imagine deterritorializations, lines of flight. Now, if the destruction is that of a field of installed meanings, a fixed territory, we can only imagine a flight from these enunciations that pass beneath the identity of the field, a potent deterritorialization. “Faced with a school program that reterritorializes the child or learning, imagine, therefore, clues of deterritorialization” (Gauthier, 2002, p. 150).

The question is how to extract particles of speed, be crossed by flows of speed, imbue thoughts, bodily practices and assemblages with

speed. Take advantage of the slowness to produce new plateaus where everything happens faster. Cartographies are needed that indicate the possibility of investment, questions that explore and interests that take seriously what is produced in class: “I’m winning, teacher, we’re adding points to every bowling pin we drop!”¹⁶. Artists (Corazza, 2006) who are inspired by art as a method: circulation of affections, going beyond without asking about curriculum identification, but extracting elements from sources of thought, taking advantage of what is laid out, using it to your advantage. Scientificities that produce functions for objects, for practices. Philosophizing too, creating new languages, new practices, within the languages and practices already created. Inventing a new way of talking about the games, games, dances, gymnastics and/or martial arts that sometimes only that room knows, creating dialects in major languages, *didactography*. Undoubtedly, a matter of strategy.

Conclusions are not sought, only lines and denouements: we hope to produce new plateaus. No introduction and development. Not teacher and student; but rhizomes and cartographies. Inhabiting a territory is not always an easy task, but it will require effort, it is a matter of life and death. What matters is knowing that there are many territories, knowing how to cross them, live them and produce them. “Making less use of pedagogy means, rather, adopting becoming as a rule: anything goes, except what prevents the desire to circulate” (Gauthier, 2002, p. 153).

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Notes

- 1 Affect, according to Rolnik (2017), is widely different from the idea of affection, which means closeness, affection or care. Affect is a force, a variable body that takes up space and dies. You do not have affect, but you are affected by it – that’s why Yung Buda was never metaphorical: “Your messages arrive like a bullet / Your crying even wets my face / Your tears come from the phone / I say that hate consumes me / My lines don’t make more sense / I use them, I sew my soul” (Buda, 2018).
- 2 Rereading of an interview given by Jupiter Maçã to Rogério Skylab on the program *Matador de Passarinho* (Júpiter Maçã, 2016).
- 3 Filmmaker (1963-present) Argentine, known for films such as *Seul Contre Tous*, *Irréversible* e *Soudain la Vide*.
- 4 Construction inspired by the speech of Luiz Fuganti, when he gave an interview for the podcast *Razão Inadequada*. Fuganti asks why a volcano explodes, and concludes in the same way as the quote: because it can.
- 5 “We wrote this book as a rhizome. We composed it with plateaus. We gave it a circular shape, but this was made for a laugh” (Deleuze; Guattari, 2011, p. 44).
- 6 In Deleuze and Guattari, the nomad gains prominence since he is the one who experiences different deterritorializations and new territorializations. The nomad walks through different fields of meanings and uses new languages, making others and his own falter. A nomadic language is one that is not satisfied with one significance, but displaces and disturbs the hegemonic language.

“To be a foreigner, but in your own language, and not simply as someone who speaks another language, different from yours. Being bilingual, multilingual, but in one and the same language, without even dialect or patuá. [...] This is where style creates language” (Deleuze; Guattari, 1995, p. 42-43). In this way, looking at bodily practices as productions of culture (Neira, 2019), and culture as a specific correlation of produced meanings (Hall, 1997), we find other ways of relating to nomadism. In other words, being multilingual is, at the same time, producing other dialects and bodily practices.

- 7 According to Neira and Nunes (2009), based on their reading of Silva ([1999]2017), there is a curricular differentiation in the area of school Physical Education that can be divided into three curricular perspectives: traditional, critical and post-critical. In the text, we only mention the “critical” and the “post-critical” because we recognize, along with the authors, that the traditional perspective is openly uncritical and their curricula (gymnastic, sportive, developmental, psychomotor and renewed health) are not based largely on the human sciences for thinking about the field.
- 8 Dance-themed class in the second stage of 2020 – unpublished report.
- 9 Class with the theme of games in the first stage of the year 2020 – unpublished report.
- 10 Defining badly does not resemble carelessness, on the contrary, it is associated with the understanding that we will not define anything completely, we will not stabilize, no matter how hard we try, any type of meaning. A definition, in these terms, is always bad, since it is never complete: something is one, there are two or three, but neither completes or withdraws from the other.
- 11 Reinterpretation of the song *Ponta de Lança (Verso Livre)* (Sapiência, 2017): “When someone says I’m not an above average MC, I say... / I don’t understand anything, ‘buddy’”.
- 12 Reinterpretation of the passage “[...] is it possible to capture the potency of the drug without getting high, without producing yourself like a drugged rag?” (Deleuze, 2013, p. 35).
- 13 Rereading of Antônio Abujamra’s performance in the program *Provocações* of the poetry of Lisbon Revisited by Álvaro de Campos (Fernando Pessoa) in the highlighted passage: “Go to the devil without me, / or let me go to the devil alone! / Why should we go together?”.
- 14 We refer here to the discussion proposed by Deleuze and Guattari (2012a) around subjectivity (black hole) and systems of significance (white wall). The authors point out that this double system is a producer of faciality traits, that is, they confer formats, identifications: “Nothing here resembles a face and, however, the faces are distributed throughout the system, the faciality traits are organized” (Deleuze; Guattari, 2012a, p. 38).
- 15 Non-literal transcription of a speech at the time of a Kung Fu experience with the 2nd year of elementary school – unpublished report.
- 16 Unpublished report of a bowling experience in the year 2021. From that, we started to study the score.

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