

THEMATIC SECTION:  
SANDRA MARA CORAZZA: A LIFE...



## A Way of Existing in Teaching

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**ABSTRACT – A Way of Existing in Teaching.** This text aims to show the legacy of Sandra Mara Corazza (SMC) regarding her teaching life. It begins with an argument on teaching, as a way of existing. Then, it considers what SMC's way of existing as a teacher consisted of: the creation of concepts/notions, gesturalities, thought movements in her classes, and the traces inscribed in those who met her. Throughout the text, excerpts from the author's writings are evoked as testimony to her ideas and new ways of experiencing teaching. The text as a whole shows SMC's undeniable will to shuffle canons and give teaching a creative, translating, and transcreating way of existing.

**Keywords: Teaching. Ways of Existing. Gesturality. Class.**

**RESUMO – Um Modo de Existir na Docência.** O presente texto tem como propósito evidenciar o legado de Sandra Mara Corazza (SMC) no que diz respeito à sua vida docente. Inicia com uma argumentação sobre o tema da docência, tomando-a como um modo de existir. A partir daí, faz uma dobra para pensar no que consistiu o modo de existir docente de SMC: a criação de conceitos/noções, as gestualidades e movimentos do pensamento nas aulas, os traços inscritos naqueles que por ela passaram. Ao longo do texto, são evocados trechos da autora como um testemunho de suas ideias e modos inéditos de um viver docente. O conjunto do texto acaba por mostrar a incontestável disposição de SMC para embaralhar os cânones e conferir à docência um modo de existir criador, tradutório e transcriador.

**Palavras-chave: Docência. Modos de Existir. Gestualidades. Aula.**

*October 15, 2014.* To live 64 years like a writer. Write living. Live teaching for 42 years (1972 – writing). Relive in research. To fable likes, dislikes, discoveries, sensitivity, states of the spirit, images, poses, figures, songs, affections. As it is, for her, what does not speak, without claiming itself, condemned to the exile of generality (Corazza, 2014c)<sup>1</sup>.

*October 2, 2017.* What our work comprises is neither a consistent, determined meaning nor an understandable world but a doubt to be formulated, a text to be written, a stylistic opening going beyond the principle of reality, forcing its passage beyond limits themselves, the weight of the mobilized data, the deregulating violence of the signs and the daring of the dreaming hand (Corazza, 2017)<sup>2</sup>.

*June 13, 2019.* This lecture deals with teaching as vital potency, i.e., as a form of existence, capacity to persist, an entanglement with a certain sadness and fascination for small joys. Teaching as a hopeful task of not being swallowed up by chaos and as agitation on humans' less ugly side. Teaching as poetics which insists and endures like a castle in the air. Scheherazade's teaching which, because it does not properly find function in the real world, offers itself as fantasy, best suiting enjoyment (Corazza, 2019a)<sup>3</sup>.

*May 18, 2020.* History is made once again. Everything the professor built in her life was made not only of letters or phrases or ink but of her... and all she did not even know was inside her (Munhoz; Costa; Lulkin, 2020)<sup>4</sup>.

## Nothing is given

Nothing is in fact given in teaching. Perhaps it is indeed an experience in gestures which enables us to abandon who we are to become someone else. An exercise to experience oneself as the dissolution of a teaching identity in defense of a way of existing in the world. And again, nothing is given, because “[...] to exist is always to exist in some way” (Lapoujade, 2017, p. 89), which implies finding “[...] a special, singular, new and original way of existing” (Lapoujade, 2017, p. 89).

*Teaching exists in relation to the world.* Moreover, we do not exist outside a world. We exist with and in the world, which involves the relation between an existence and that of the world. Seeing teaching in this perspective seems to relate to what Hanna Arendt (2016) reminds us, when she mentions education as a form of love for the world, of a love for children and the possibility of continually making new beginnings in the world.

Education is the point at which we decide whether we love the world enough to assume responsibility for it [...]. Education, too, is where we decide whether we love our children enough not to expel them from our world and leave them to their own devices (Arendt, 2016, p. 146).

This is why, for Arendt (2016), we are incapable of remaining unique masters of what we do since, more than opening beginnings

to others, we find ourselves faced with an ethical commitment to how others will continue our beginnings, repeat them, produce new beginnings. An attitude tied to teaching, in the face of the fact that we all “[...] have come into the world by being born and that this world is constantly renewed through birth” (Arendt, 2016, p. 146). This causes how we dedicate our love to the world. After all, “[...] the world is exactly what prevents us from closing ourselves in on ourselves and possessing ourselves absolutely” (López, 2015, p. 229). If we are talking about teaching, it is about occupying a certain place in the world and sharing it from that point. Choosing such a place, from which we share it, is a choice. The affirmation of a way to exist. Perhaps it has to do with a question asked by philosopher Peter Sloterdijk (2016, p. 29), “[...] where are we if we are in the world?”

*Teaching consists in a way to exist.* Nothing is dissociated from an existence, even if, as Étienne Souriau (2020, p. 7) states, “[...] we see existence sometimes blossom into multiple modes, and at other times, once again become one.” Thus, a way of existing is inseparable from a process of subjectivation and cannot be confused with a subject, “[...] unless it is dismissed of all interiority and even of all identity” (Deleuze, 2007, p. 123). In this sense, if we take teaching as a way of existing, it would be linked not only to certain teaching and learning practices but also to unprecedented ways of being and doing in the midst of a common space. This is because although the scope of existence is unique, it does not take place in isolation but is carved in a common territory. Such an unprecedented way of existing requires an investment made in the field of subjective experience itself, so that what teachers teach would not be separated from the way they embody what they teach. Thus, a way of existing is inseparable from the way we live, think, act. “We say this, we do that: what way of existence does that entail? [...] It is lifestyles which, always involved, constitute us in one way or another” (Deleuze, 2007, p. 126). But why is it so difficult to exist differently in education? Why do discourses about education or pedagogical practices constitute themselves in such a similar and identitarian way? Foucault (2004) helps us think that by producing and legitimizing certain discourses, we also shape ways of existing and acting. And we return to the words of Souriau (2020, p. 9): “[...] the more these latter become a multitude, the more their existential status becomes identical and unique”. We thus produce ways of being teachers related to certain ways of acting, organizing a class, regulating teaching practices. But Deleuze asks us: “What are our modes of existence, our possibilities of life, or our processes of subjectification; do we have ways of constituting ourselves as ‘ourselves,’ and, as Nietzsche would say, ways sufficiently artistic beyond knowledge and power?” (Deleuze, 2007, p. 124). To exist as a teacher does not mean to be identical to oneself but rather to be outside oneself, freeing oneself from forms of representation. It is thus a movement of experiencing oneself, producing twists to everything which limits a unique mode of teaching existence. An ethical and aesthetic exercise about oneself, marking the existence of singular worlds. We must seek ways to access the power of creation itself, a work of experimentation about oneself which demands

constant attention, defining whether we can “[...] exist a little, a lot, passionately, or not at all...” (Souriau, 2020, p. 18).

*Teaching persists in the creation of gestures.* More than knowledge, teachers teach how to exercise their practice as teacher-thinkers, implied in a way of existing. In a way, it is about creating a kind of invisible memory (Rolnik, 1993) composed of meetings which establish an opening for the existentialization of difference. This invisible memory is, therefore, where becomings are produced, the singular modes of teaching existence. They are minor gestures, marks experienced on the body in the encounter with other bodies, pulling us from the teacher’s place of identity. A way of existing “which is made visible through particular forms and precise gestures” (Larrosa et al, 2021, p. 12). Thus, perhaps they refer more to *askesis* – a certain practical relationship with oneself – than to a personal memory embodied in a subject.

*Teaching requires a creative point of view.* From this creative point of view, teachers produce their work with thought, but teaching will only be crossed by the impetus of creation if it detaches itself from the perspective of a practice based on pedagogical inertia in the midst of which, what is the most important is the teaching of knowledge. Creative teaching scrapes the clichés of stratified forms and proposes to experiment and ask: how, amidst texts, theories, literary fragments, scriptures, images, and bodily practices, can it reinvent every day teaching practices? But what do teachers teach? Something which resists legacy, which is made repertory in the teaching archive in the midst of which such teachers research, select, rearrange their materials, study, rehearse, and offer the subject to their students. And what do they offer? Their work of thought, translation, and creation transformed into living matter.

*Teaching persists in twisting a certain notion of training.* Thus, “[...] it is not the notion of a stable, essentialist subject, capable of being emancipated or of training whose purpose is predefined or with a pre-established point of arrival” (Loponte, 2013, p. 36). On the contrary, it is training which uses forms which have been acquired as a subject and opens itself to what is in the process of becoming, which involves not identifying with a profile, or form of a teacher, but with a movement of differing from one another, constituting singular ways of existing in teaching. It is certain that we do not learn a way to exist in teaching in any training course, which does not mean that training teachers, at its different levels, is not important. But beyond it, one realizes that there is a world outside one’s own world or the limits of the prevailing world. “This transformation is what we want to refer to as formation. This new ‘I’ is first and foremost an I of experience, attention and exposure to something” (Masschelein; Simons, 2018, p. 48). It is a mode of existence which transforms itself into experimentation and teaching creation because “[...] to make it exist is making something exist which you do not lend from what exists” (Deleuze, 1983, n.p., my translation). In this sense, existing in a certain way in teaching can only be produced in the teaching exercise itself. After all, you can only say what one is if one has lived.

*Teaching insists on resisting.* To resist the forces seeking to depersonalize the teaching ways of existing. To empty the teaching of all singularity, imprinting generalizable modes of a pedagogical thinking and doing. Among other factors which will not be addressed here, it can be understood that this depersonalization of teaching stems from the rise of a logic of learning, which according to Gert Biesta (2020, p. 22), “[...] from the ‘sage on the stage,’ the teacher seems to have become the ‘guide on the side’ and, according to some, even the ‘peer at the rear.” This logic of learning, present in contemporary pedagogies, diverts teaching and teachers’ attention in defense of an active construction of knowledge by the student. Of course, this commitment to a learning society is at the service of a global capitalist economy which needs a flexible, adaptable, and adjustable workforce. It is in this sense that to resist is to put oneself in an exercise of suspicion in the face of what is given, what has already been thought, to which one insists on persisting as truth in teaching.

*Teaching is translated into life power.* Therefore, let us turn away from sad affections, for what desolates us is also the force which becomes a song of joy, a potency of more life in teaching.

## **Of the Teachings of Teaching**

The idea of teaching seems to have already exceeded its technical, humanist, Marxist, constructivist, psychoanalytic, critical or post-critical emphasis so that the process of thinking about it is today, at most, a review. Perhaps that is why we refrain, before seeking the elaboration of new problems, in exposing or refuting what we have already said, we perceive and feel, so that the issue of teaching is discussed due to a previous error, a past inflection, an already supporting truth. A curious negative method, exercised on a matter which, nevertheless, would give us what to think, in the face of the urgency of reinventing it (Corazza, 2019b, p. 3).

Sandra Mara Corazza’s (SMC) trajectory in education is marked by the exaltation of a pedagogical furor. Among the many themes studied and researched, teaching may be the one which most occupied her life and writing lines.

By decomposing the forms making up teaching codes and canons, SMC fables notions, concepts, composes neologisms, word-suitcases, creates new problems for teaching, invents gestures which are her own. Many of them move many teachers and researchers’ teaching thought, provoking restlessness, moods, and non-senses as they challenge them to the rigor of teaching and the possibilities of its creation.

In the excerpts at the beginning of this text, one can read, in MCS’ words, a teaching that is not exhausted in repeating education discourses-clichés. Influenced by Philosophy of Difference thinkers, writers, poets, artists and translators, SMC has always stood against thinking generalizations, creating a singular and poetic way of existing in teaching.

But we could ask: from where did this poet-teacher draw dreams to create poetic teaching? (Corazza, 2019b). She answers: “[...] poetic teaching does not require meaning, abstract meaning, value judgment, rumination about the nature of the teacher, because to be a dreamer of classes is to live in this world and, at the same time, to design a city of dreams” (Corazza, 2019b, p. 8).

SMC not only designed her dream city but also untimely lived in it. Her classes were proof of that. In each class we could understand the thought experiment, the research, the procedure creation, the invention of her own language, the exercise of translation and writing, the translations of the subjects of life and curriculum. And everything occurred amidst a gesture of her own which vibrated the bodies in her classes. Moreover, to live her dream of teaching, she created and fabled countless notions and concepts, which are distributed in several of her works. It is interesting to realize that these concepts/notions moved, received intercessors, were rearranged in other agencies, composed with other elements, pierced by images and figures, thus maintaining the force of the disruption. That is because SMC knew that education does not start over from scratch, but always from a breaking archive.

We will highlight some of these notions/concepts with the caveat that, for this text, it matters little at what time each concept/notion was created, put into operability, abandoned, repeated or transcreated. Nor do we have any pretension of exhausting the meanings, conceptualizations, experiences they provoked. Our purpose is only to briefly show some of these concepts/concepts in her studies and research on teaching.

## Critical Teaching

The beginning of CMS’ teaching life was strongly marked by a commitment to public education. From critical Marxist and Freirean studies, SMC took teaching as a political field and territory of struggles. In this period, her studies dealt with preparatory periods, generating themes, dialectics, hidden curriculum, and cultural studies. However, since her first texts, she already shows that teaching is not separated from life and from ways of reading the world. In fact, she already knew that teaching was composed of a force capable of transgressing the existing and inventing the new, manufacturing “[...] what has not yet existed and does not exist but which we can make exist precisely because we have a history that supports it” (Corazza, 2005, p. 12). We can say that, from the beginning, her commitment to teaching was never to deny our inheritances but to transform them into “[...] other, different, unheard of things, novelty, to also leave them as inheritance to those who will come after us” (Corazza, 2005, p. 12).

## A Teacher's Life

A life as immanence (Deleuze, 2016). Neither subject, object, nor something between them. A life, not life. Not the teaching life – prescriptive, essentialist, identitarian, narcissistic, but an “[...] impersonal teaching life which precedes habits, routines, regularities, subject positions, recognizable objects, established values, legitimate norms, established orders, transmitted truths” (Corazza, 2013b, p. 163). This is an indefinite article – a life – and as Deleuze e Guattari suggested (1996, p. 28), “[...] the indefinite article does not lack anything; it is not indeterminate or undifferentiated, but expresses the pure determination of intensity, intensive difference. The indefinite article is the conductor of desire.” In this perspective, the idea of a teaching life, coined by Corazza (2018), concerns a way of teaching which does not equal any other and therefore needs to be created, “[...] with what is most remarkable in it: the minimum of prescriptive suggestion” (Corazza, 2018, p. 12). Teaching, therefore, is taken as an untranslatable signature, because the author states, “[...] a teacher, thus, is neither this teacher (a particular one); the whole of teachers (a multiplicity of private entities); nor can it be confused with the concept of Teaching (a universal)” (Corazza, 2013b, p. 127). Thus, it is a teaching life made up of singularities, events, flows. A teaching life in becoming because “[...] teachers, with their becomings, turn into an index of the highest power: the evidence of the non-perishable and irreplaceable singularity of a teaching life” (Corazza, 2013b, p. 138).

## Teaching as Creative Will

Vitalism of all creation. Creative will of all that is alive. Life force immanent to all things. Vital pulse. Relationships of strength exerting itself “on a lifeline and death which never ceases to bend and unfold, tracing the very limit of thought [...]” (Corazza, 2013a, p. 163).

Corazza transcreates the notion of teaching as a creative will from Nietzsche's concept of will power, which states: “[...] the will to power is the will to last, to grow, to win, to extend and intensify life. The will to know (Nietzsche, 2017, p. 110). In the midst of the affirmation of an active and creative desire for teaching, SMC provokes us to think: what is the political engine and subjective joy of our profession? What is the workforce that brings vitality to our existences (Corazza, 2016, p. 1314)? Creative will consists of a power triggering the will to educate but it also bets on a new ethics of working and living teaching in the face of the forces softening the inventive will. It is a desire for life which wants to assert itself with joy, making teaching be lived poetically. It is this creative will of teaching, which in SMC's words, “[...] stimulates events, novelties and thinking in educational thinking, making our profession lived as poetry and endorsing it with a tragic disposition: that is, the ability we have to decide politically for the vital responsibility of educating” (Corazza, 2017, p. 112).

## Teacher Artisting

Corazza (2013, p. 119) asks us how to create teaching artisting. She then postulates an exit “[...] engendering, finding, and following some response of sadness or joy, of youth or old age, of spirit or tiredness, of life or death, is what configures the cowardice or courage of each artisting teacher” (Corazza, 2013b, p. 119). The idea of a teaching artist or an teacher artist was initially the subject of her book, published in 2016, entitled *Artistagens: Filosofia da diferença e educação* (Corazza, 2007) (Artistings: Philosophies of Difference and Education Later). In 2013, in an interview published in the magazine *Artifícios*, SMC answers Thiago Oliveira: “If you imitate, copy, decal, wallow in clichés, repeat the same no longer works since we have blown up the fences and the territorial segmentations of the curriculum. All we have left is to artisting, right?” Still in the same interview: “The law of lively teaching life, which is worth living, could be: artisting, from time to time, at least, to stay alive” (Oliveira, 2013, p. 5). That is what this is about, SMC insisted. If SMC defended something from the outset is that, when exercising teaching, teachers create, invent, experience, because they know that “all didactics created cannot be less than the result of some artisting, dedicated to shedding worthy elements” (Corazza, 2013b, p. 190).

## Teaching-research

At one point, the notion of teaching-research also occupied the lines of SMC writings. From this it follows the Corazzian defense that “[...] every teacher is a researcher; has a researcher spirit; goes into becomings-researchers while educating. If it was not so, how would you teach? What and how would you teach?” (Corazza, 2011, p. 14). And, once again, SMC discusses a teaching that, when researching, rejects the truths, the fixed results, the established certainties. After all, says SMC (2011, p. 15), “[...] to educate, research, search, and create, to teach; we teach, researching, searching, and also to create.” But what are we looking for? She says: “We do research-that-seeks and teaches” (Corazza, 2002, p. 54) and “[...] we experience this research-teaching because we can no longer receive and accept knowledge, languages, forms of reasoning, normative techniques, types of experience in modern teaching... without questioning them” (Corazza, 2002, p. 56). Thus, for SMC there is no teaching without research “[...] teaching without research does not exist, never existed, nor will it exist” (Corazza, 2011, p. 13). Thus, teaching has always been research and research has always been and always will be teaching.

## Writreading Teaching

Writreading is a word-suitcase created by Corazza, from which she states: “[...] reading-writing is writreading” (Corazza, 2020, p. 9). Proposed since her book *Cantos de Fouror: escritura em filosofia-educação* (Corazza, 2008) (Fouror Chants: Writreading in philosophy-



education), writreading configures a writing-by-reading or a reading-by-writing, which also implies reading-writing a teaching life. It is from her agency with Roland Barthes which various scriptural movements take place – *Vidarbo*. Biographematics. From the pleasure of reading to the desire of writing. Writing Fantasies: Read-and-write a class. From this place, SMC registers: To live like a writer. Write living. Live writing. Relive [...]. To fable likes, dislikes, discoveries, sensitivity, states of soul, images, poses, figures, songs, affections” (Corazza, 2014b, p. 61). What can be said is that, from here, the love + write composed SMC’s teaching gesture so that teaching could no longer be thought outside writing and vice versa.

### **Transcreating-translational Teaching**

What is transcreated in education? (Corazza, 2013b) What do we creatively do as teachers? (Corazza, 2019b, p. 3). Taking Haroldo and Augusto de Campos as intercessors, Corazza (2014a) relates teaching to translating, transforming the image of the teacher as one situated as a mere transmitter of original matter. Thus, SMC suggests thinking that the

[...] teacher does not force herself to transmit the literal or true content of original elements [...], she does not copy, dubs or pretends; she is not a buffoon, slave or thief of authors and the works she translates; she does not search for textual authenticity; does not preserve the essence of the originals [...] (Corazza, 2013b, p. 191).

On the other hand, amidst a translating didactics, the teacher transcreates matter in her own way, which is only possible if the one dominates translation placing “[...] one own self within it” (Corazza, 2013b, p. 195). Thus, teaching invents curricula and didactics via transcreating translation. “Translation which transmits, recovers, and preserves tradition; on the other hand, it transgresses scientific, artistic, and philosophical canons by transcreating works, authors, formulas, functions, values, ways of existing and modes of subjectivation” (Corazza, 2020, p. 20). In any case, translation is always an anthropophagic gesture, a ritual starting when we experience thought, making “[...] the boundaries between our texts and others’ indiscernible” (Corazza, 2008, p. 230). It is not by chance that teaching, for Corazza, is artisting, amidst which educators manufacture a Didactics-Artist, moving their processes of research, creation and transcreation translation, which, in turn, invade didactics and curriculum. “Now Didactics is an artist; moreover, it is nothing less than translation” (Corazza, 2012, p. 15). In other words, says SMC:

The artisting charge of translating teaching is to enable its own conditions of invention; which implies engendering a common soil for original creations. Teaching, as a direct opening to the game of the difference of matters, engaged in a process of continuous unfolding. Teaching thought

of as oxymoron of absolute creation, while translating into several languages at the same time. Teaching, which consists, at the same time, of an art, a knowledge and a *tekhnai* of translation, frees from the opposition between ingrained knowledge and acquired knowledge. Teaching, which takes translation not as a mode of representation but as a medium of forms – explicit affirmation, insinuation, coded allusion – which reveals its poetic and dream-like nature, without remission to the eternity of matter. Teaching which performs autonomous constructions, agglutinating moments of the day before yesterday, and expressing the eternal return of difference in its infinitive character (Corazza, 2021, p. 13).

## Translate – A-translate the Teaching Archive

The teaching archive is the matter which we can translate. Therefore, Corazza (2021, p. 5) expresses: “[...] translating is a work done with the subject of what the Teaching Archive is to me, in the dream of a lifetime of a teacher-researcher, as a late poet and foreign author of that same dream”. Translating the teaching archive is a constant task which is part of a teaching by which the subject of a class is produced, updated, reinvented via didactics which is combined, reorganized, and explored in a curriculum. However, a creative part of the subject resists organized translation, remaining in the condition of a-translate. These are “[...] thoughtless images, unknown signs, non-existent places, undefined times, unnamed ideas, signatures, proper names, poems, and dreams.” (Corazza, 2021, p. 8). Thus, “[...] to translate an untranslatable subject is to participate in a relationship with others; in which, with each translation, new and unique subjects are invented. However, if we insist too much on translating the untranslatable, we run the risk of creating a priori, aporias, and axioms” (Corazza, 2021, p. 9). In fact, teaching, in the exercise of its profession, operates between the movements of translating and a-translating, composing an

[...] equation of translatability/traductibility and intranstratability/intraductibility; translatable as an illusion of translation; such as the translation renegotiating with the source subject; a-translating as ruin what escapes, falls, flees, happens, foreshadows death (Corazza, 2021, p. 7).

This undecidable place between translating and a-translating is, for Corazza (2020, p. 154), “[...] the place par excellence of teachers and researchers”.

## A Teaching Dream

Finally, the dream. The right to dream in teaching. “In our case as teachers, the dream is what touches, spaces, and inscribes teaching; thus, the Curriculum, Didactics, and Class” (Corazza, 2021, p. 3). The dream is untranslatable, so that “[...] nothing that does not exist in the

dream exists” (Corazza, 2021, p. 4). Together with Corazza, could we say that life is a dream? Or that we dream of life? “The dream puts us before questions crying out for meaning and answers which usually do not arrive. The dream itself might be the undecidable question” (Corazza, 2019b, p. 18). Teaching ideas are like dreams, but do we have access to those dreams? Do we have a right to the class dream? Do we want to dream these dreams? “I dream, I dream, so often, that I find myself a-translating the Archive, par excellence, of Teaching” (Corazza, 2019c, p. 14). The dream of teaching is the work of a lifetime of SMC – “[...] done with the subject of what the Archive of Teaching is to me, in the dream of a lifetime of teacher-researcher, as a late poet and foreign author of that same dream” (Corazza, 2021, p. 5).

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In one of her latest texts, Corazza (2020) claims having worked with five concepts/senses and five propositions about teaching, perhaps as a way of organizing such notions/concepts, which are discussed in her latest works.

Concepts/Meanings

a) *Archive*: as translation (singing, dream, poetic) of tradition.

b) *Translate + A-translate*: equation of the vital function of teaching.

c) Curriculum & Didactics: as an archive dream

d) Class: translating space-time par excellence of curriculum and didactics

e) Teaching: as the right to dream and make poetry

Propositions

First Proposition: – It is necessary to translate.

Second Proposition: – Do not touch the original subject.

Third Proposition: – Preserve the singularity of the untranslatable.

Fourth Proposition: – Let the translation contaminate teaching.

Fifth Proposition: – As an impossible and aporetic task, teaching requires translating and being translated.

## **Of Teaching at FACED/DEC/PPGEDU**

After a few years of teaching and offering literacy training in disadvantaged schools on the State Network of Rio Grande do Sul, SMC begins her teaching life in Higher Education. First at Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS) (1987-1989), then at Universidade do Vale do Rio dos Sinos (Unisinos) (1990-1994), and, in 1992, at Universidade Federal do Rio Grande do Sul (UFRGS), joining it as a substitute professor at the Faculty of Education. In 1993, she participates in the contest for the Department of Teaching and Curriculum (DEC) in the “Initial Series and Early Childhood Education” area, becoming an assistant teacher at the Faculty of Education (FACED), category in which she remains until 2014, when she is promoted to full teacher.

Curriculum and didactics have always been themes in the disciplines she taught undergraduates. In the memorial she elaborates for her promotion to titular teacher<sup>5</sup>, we can see the variations she proposed each time disciplines were offered, reinventing their summary statements. The creation of didactics, defended in her numerous texts, was updated as it brought new problems to the taught subjects. This is how, before her retirement, SMC proposes and elaborates a new discipline in didactics, offered to several degrees, which she calls *Teaching, research – class, method, and educator* and that, according to Costa (2022), “[...] is a definitive gesture of SMC in her history as an undergraduate teacher”. It is a discipline which leaves all her work as an inheritance. For Costa (2022), how the discipline proposes its analytical units of class, method, and educator – for which SMC fought, dreamed, fabled, pushed to enter the curriculum – are directly linked to how she understood education and practice in the immanent bond between teaching and research.

At Postgraduate Program in Education of UFRGS (PPGEDU/UFRGS), SMC gives her first seminar in 2000/1 and the last, in 2020/2. Even after her retirement, in 2019, she remained a guest teacher, composing the Line of Research 09 – Philosophies of The Difference of Education. The archive of her seminars, offered at PPGEDU, shows the studies which accompanied her during these two decades. They meet different authors, concepts, and problems, and invent methods and procedures which were operated in research with their guidance. The scrambled codes between Philosophy, Art, Science, Literature, and Education turned each semester into terrifying and disturbing lessons. The Chart 1 below shows the 91 seminars SMC taught at PPGEDU between 2000 and 2020.

**Chart 1 – Seminars SMC Taught at PPGEDU**

Special Seminar (SE, initials in Portuguese from Brasil): Los caprichos de Goya e Breviário dos sonhos em educação – 2020/2 (The Caprices by Goya and the Breviary of dreams in education)	LD: Diferença e Repetição: pensamento da agressão – 2011/1 (Difference and Repetition: thoughts of aggression)
Research Practices (PPE, initials in Portuguese from Brasil): Sonhos em Educação – 2020/2 (Dreams in Education)	PPE: Didaticário de Criação: Oficinas de Escrita – 2011/1 (Creation Didactic: Writing Workshops)
Guided Reading (LD, initials in Portuguese from Brasil): A-traduzir o arquivo em aula: sonho didático e poesia curricular – 2020/2 (A-translating the archive in class: didactic dream and curriculum poetry)	SE: Educação dos Sentidos, Pedagogia do Problema – 2010/2 (Education of Meanings, Problem Pedagogy)
PPE: Docência-pesquisa – 2020/2 (Teaching-research)	PPE: O que é ter uma ideia em educação? – 2010/2 (What is having an idea in education?)
PPE: Sonhos em Educação – 2020/1 (Dreams in Education)	SE: Pensamento da diferença: filosofia, educação, literatura – 2010/2 (Thought of difference: philosophy, education, literature)

Munhoz

LD: A-traduzir o arquivo em aula: sonho didático e poesia curricular – 2020/1 (A-translating the archive in class: didactic dream and curriculum poetry)	SA: O que é o ato de criação? Método Valéry-Deleuze – 2010/2 (What is the act of creation? The Valéry-Deleuze Method)
SE: Aula: escrituras em sarau – 2019/2 (Class: writereadings in soiree)	PPE: Método de Escrita: “Há sempre um drama sob todo LOGOS” – 2010/1 (Writereading Method: “There is always a drama under every LOGOS” – 2010/1)
LD: Operações imagéticas em quatro proposições expressivas – 2019/2 ( )	SA: O método de dramatização na comédia do intelecto: Valéry & Deleuze – 2010/1 (The dramatization method in the comedy of the intellect: Valéry & Deleuze)
PPE: Docência-pesquisa – 2019/2 (Teaching-research)	PPE: Escrita de Vidarbo – 2009/2 (Vidarbo writing)
SA: A-Traduzir o Arquivo em Aula: sonho didático e poesia curricular – 2019/1 (A-translating the archive in class: didactic dream and curriculum poetry)	SA: Introdução ao método biografemático – 2009/2 (Introduction to the biographematic method)
PPE: A-Traduzir o Arquivo da Docência-Pesquisa – 2019/1 (A-translating the archive in teaching-research)	SA: A Biografemática: escrita de vida – 2009/1 (Biographematics: life writereading)
SE: Paul Valéry: aula como poética espírográfica – 2018/2 (Paul Valéry: class as spiritographic poetics)	PPE: Biografólogos: atores de escrita – 2009/1 (Biographologists: writing actors)
PPE: A-Traduzir o Arquivo em Aula: sonho didático e poesia curricular – 2018/2 (A-translating the archive in class: didactic dream and curriculum poetry)	SE: Oficinas De Escrita Vita Nova (Oevn) – 2008/2 (Vita Nova Writing Workshops)
LD: Platão e o Simulacro em Aula – 2018/1 (Plato and the Simulacrum in Class)	PPE: Fantasias de escrituras – 2008/2 (Writing Fantasies)
SE: Os homens do Lobo: Freud, Lacan, Deleuze, Guattari – 2018/1 (Wolf Men: Freud, Lacan, Deleuze, Guattari)	SA: Em busca do romance perdido: a obra como vontade, a vida como obra – 2008/2 ( In search of the lost novel: the work as desire, life as a work)
PPE: Arquivo e Poética de Aula – 2018/1 (Archive and Classroom Poetics)	PPE: Fantasias de escrituras – 2008/1 (Writing Fantasies)
SE: Mil Platôs: capitalismo e esquizofrenia – 2018/1 (A Thousand Plateaus: Capitalism and Schizophrenia)	SA: Nova Prática de Escrita: para entrar vivo na morte, deixe os mortos – 2008/1 ( New Writing Practice: To enter death alive, leave the dead)
SE: Mil Platôs: capitalismo e esquizofrenia – 2017/2 (A Thousand Plateaus: Capitalism and Schizophrenia)	PPE: A Crítica-escrita na Pesquisa em Educação: R.B.- 2007/2 (The Critique-Writereading in Research in Education)
PPE: Didática e Currículo: arquivos EIS AICE – 2017/2 (Didactics and Curriculum: EIS AICE files)	SA: A Crítica-escrita em Educação: deve-se queimar Roland Barthes? – 2007/2 (The Critique-Writing in Education: should Roland Barthes be burned?)
LD: Signos transcriadores: o tempo e a verdade – 2017/2 (Transcreator signs: time and truth)	PPE: Scripturire em Educação – 2007/1 (Scripturire in Education)
LD: O Espaço Eisaiceano: com Bachelard, Deleuze e Guattari – 2017/2 (The Eisaicean Space: with Bachelard, Deleuze and Guattari)	SA: Fantasias de Escrita: Deleuze, Blanchot, Barthes – 2007/1 (Writing Fantasies: Deleuze, Blanchot, Barthes)
SE: E então, o que te traz aqui? - 2017/1 (So, what brings you here?)	PPE: Levar a língua para o deserto – 2006/2 (Take the tongue to the desert)
PPE: Escrituras da Diferença – 2017/1 (Difference Writereadings)	SA: Literatura menor em educação: função K. – 2006/2 (Minor literature in education: K function.)

A Way of Existing in Teaching

SA: Docência-pesquisa da diferença – 2017/1 (Difference teaching-research)	SA: Monstros, Ciborgues e Clones: a Educ. nos limiares da Subjetividade – 2006/2 (Monsters, Cyborgs, and Clones: Education on the thresholds of Subjectivity)
SA: Currículo e didática da tradução: toda invenção precisa de um arquivo – 2016/2 (Translation curriculum and didactics: every invention needs an archive)	PPE: Escrever: estratos, estratégias, dobras – 2006/1 (Writing: strata, strategies, turns)
PPE: EIS AICE – 2016/2	SA: O Foucault de Deleuze: arquivo, diagrama, topologia – 2006/1 (Deleuze's Foucault: file, diagram, topology)
SE: Método de Transcrição Didática: a potência dos signos – 2016/2 (Didactic Transcreation Method: the power of signs)	PPE: Geopesquisa: filosofia, ciência e arte – 2005/2 (Georesearch: philosophy, science, and art)
SE: Ensaios transdutores de um método: possibilidades de maquinações – 2016/2 (Transducer tests of a method: machination possibilities)	SA: O que é a filosofia da diferença? – 2005/2 (What is the philosophy of difference?)
PPE: Didática da tradução, transcrição do Currículo: escrituras da diferença – 2016/1 (Translation didactics, curriculum transcreation: difference writreadings)	SA: O Anti-Édipo e a Esquizoanálise: uma Criança não Brinca apenas de Papai – 2005/1 (Anti-Oedipus and Schizoanalysis: a Child Doesn't Just Play Daddy)
PPE: EIS AICE – 2015/2	PPE: Esquizopesquisa: Pensamento Nômade – 2005/1 (Schizoresearch: Nomadic Thought)
SA: O professor-tradutor de EIS AICE: currículo e didática – 2015/2 (The EIS AICE teacher-translator: curriculum and didactics)	SA: Nietzcheducar por Deleuze – 2004/2 (Nietzcheducate through Deleuze)
LD: Didática da tradução, transcrição do currículo: escrituras da diferença – 2015/2 (Translation didactics, curriculum transcreation: difference writreadings)	SA: Deleuzeducar por Nietzsche – 2004/1 (Deleuzeducate through Nietzsche)
PPE: Escrituras – 2015/1 (Writreadings)	PPE: Pesquisar o Acontecimento: do Currículo, da Infância – 2004/1 (Search the Event: Curriculum, Childhood)
SA: Tradução/Transcrição/ Transculturação: aula/currículo/didática – 2015/1 ()	PPE: Aventuras em Pesquisa: Aion da Infância, Lógica do Currículo – 2003/2 (Research Adventures: Childhood Aion, Curriculum Logic)
PPE: Escrituras: didática e currículo – 2013/2 (Writreadings: didactics and curriculum)	SA: Infancionática do Currículo: (Com Deleuze) – 2003/2 (Curriculum Infancionatic: (With Deleuze))
SA: Didática da Tradução, transcrições do currículo: escrituras – 2013/2 (Translation didactics, curriculum transcreation: difference writreadings)	PPE: Pós-currículo, diferença e subjetivação de infantes – 2003/1 (Post-curriculum, difference, and children subjectivation)
SA: Pedagogia da imagem e dos signos: aparições de Deleuze no cinema – 2013/1 (Pedagogy of image and signs: Deleuze's appearances in cinema)	SA: Paradoxo da infância, diferença do currículo: no meio Deleuze – 2003/1 (Childhood paradox, curriculum difference: Deleuze in between)
PPE: Pedagogia, didática e pesquisa da imagem e dos signos – 2013/1 (Pedagogy, didactics and research on image and signs)	SA: Para educar as crianças de Deleuze: ideias problemáticas, pedagogia – 2002/2 (To educate Deleuze's children: problematic ideas, pedagogy)
SA: AICE no Cinema: signos do movimento e imagem-tempo – 2012/2 (AICE in Cinema: signs of movement and time-image)	SA: Encontro Deleuze: velocidade da infância, lentidão do currículo – 2002/2 (Deleuze encounter: speed of childhood, slowness of the curriculum)

PPE: Pesquisa de AICE: uma questão de imagem – 2012/2 (AICE research: a question of image)	SA: Para uma Fil.do Inferno na Ed: Nietzsche, Deleuze & outros malditos afins – 2001/2 (Towards a Philosophy of Hell in Education: Nietzsche, Deleuze & other damned akin)
PPE: Dramatização na Comédia Intelectual de AICE: método Valéry-Deleuze – 2012/1 (Dramatization in AICE's Intellectual Comedy: the Valéry-Deleuze method)	SA: Para uma Filosofia do Inferno na Educação: Estranhos, Grotescos, Bárbaros – 2001/1 (Toward a Philosophy of Hell in Education: Strangers, Grotesques, Barbarians)
SA: Imagem-Movimento de AICE (Autor-Infantil-Currículo-Educador) – 2012/1 ()	SA: Governo e Subjetivação de Infantis – 2000/2 (Government and Children Subjectivation)
SE: Educação, arte, filosofia: Deleuze e o abecedário – 2011/2 (Education, art, philosophy: Deleuze and the alphabet)	PPE: O Que Quer um Currículo? Pesquisa Pós-Críticas em Educação – 2000/2 (What Does a Curriculum Want? Post-Critical Research in Education)
PPE: Criação e Pensamento, na Pedagogia da Sensação: imagem, figura – 2011/2 (Creation and Thought, in the Pedagogy of Sensation: image, figure)	SA: Pós-Currículo: Governo, Subjetividade, Identidade – 2000/1 (Post-Curriculum: Government, Subjectivity, Identity)
SA: Roland Barthes e a Educação: cenas de escritura – 2011/2 (Roland Barthes and Education: writing scenes)	SA: Currículo e Pós-Estruturalismo: modos de subjetivação do infantil – 2000/1 (Curriculum and Post-Structuralism: modes of subjectivation of the infantile)
SE: Escrita: um modo de ler-escrever em meio à vida – 2011/1 (Writreading: a way of reading-writing in the midst of life)	

Source: Material provided by the PPGEDU/UFRGS Secretariat.

## Of the Gestures of Teaching

In this last section, we highlight some fragments extracted from the section seção *SMC por* (SMC by) from the book *SandraMaraCorazza: obra, vidas, etc.*, posthumously organized by Júlio Groppa Aquino, Claudia Regina Rodrigues de Carvalho, and Paola Zordan (2022) and written by a few who participated in SMC's group. The extracted fragments are not named, do not follow any order and have been extracted in their original form since we aim that they function only as impersonal forces, showing the power of existence of affirmative teaching. They are traces, resonances, affections, vibrations, desires, becomings, gestures. Maybe they have something to do with the question: what do we remember about our teachers? What marks have they left on us?

### Chart 2 – Fragments

<p>High voice, singular timbre of an imperceptible becoming.  Sound wave of an earthquake dragging bodies.  Corporeity agile enough not to leave marks but suspensions.  Immense plan to be populated with images, signs, childhoods, educators,  artisting.  Spell, a charming multiplicity of languages.  Being of fusion, confluence of people, theories, thoughts, post-it.  High-pitched, penetrating sound pushing back and forth the semi-transparent,  elastic, and thin membranes of eardrums.  A mixture of rigor and joy.</p>
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Seduction to summon the other to be and follow close.  
Pneumatic nature, affirms a policy of thought running through each other.  
Artist of a leftover thought.  
Without hearing answers, it translates infinity.  
Vigor and rigor in life-teaching.  
No one will be able to define it since it would require limiting it.  
Quickness of thoughts for the beauty and daring of what she said.  
Lines of writing [...] lines of questions [...] which prolonged and mixed  
themselves with night and ethylic lines in Cidade Baixa.  
Hand of an arcanistic witch, enchanting movements as if to write in the air, in a  
fabulous language, the translation of the instant.  
Small, restless hands.  
She was never alone. She thought, artisted, wrotread, always accompanied by  
bands-intercessors.  
She was of the unsayable.  
Vigorous woman, without half words, of a unique intense style, of sharp and  
powerful reflections.  
On the one hand, experimentation and escape line; on the other, adaptability and  
sobriety  
She integrates and differs. Smiles and makes you cry.  
When you enter the room, the thing sets in.  
Each encounter a rapture.  
A belligerent mixture which produces increased potency, amplification of action.  
Dry and cutting voice [...] silent and extremely attentive audience.  
Conceited, dedicated, passionate. Merciless. Driving force of dreams.  
A genius-thunderstorm.  
Practitioner of a fine, cunning, ingenious language.  
Singer of Lautréamont, in a party dress, shakes the acedia of the undecided with  
measured sight and a French perfume.  
Maker of in(can)descent pacts, shuffler of codes  
Emerald green alchemist's eyes in class and watered in boards.  
Suddenly a question. Disconcerting.  
She knows the way and at the same time she loses it inside herself.  
She says she never stopped at the word, insomniac and ravishingly sensitive  
writing.  
Claws, gestures, words: sharp.  
Revolutionary impetus and furor.  
Estranged thought. Acid sensitivity. Dainty. Infinite heart.  
Striking personality, unmistakable voice.  
Observant, insightful, encouraging, ironic, feared.  
Sorceress of words.  
Singer of teaching verses.  
From the absence of your being, traces and words.  
Legacy of an immense intellectual generosity.  
Redemption from nothing, of no order, not from anyone, nor from ourselves.  
Dynamite. Explosion. Writreader. Moving. (Ins)piration.  
An admirable flame (always) lit.  
She lived in the present time. She will never be past

Source: Aquino, Carvalho and Zordan (2002).

## Final remarks

This text aimed to highlight CMS' legacy regarding her way of existing in teaching. The creation of concepts/notions, gestures, thought movements, her activities at UFRGS, and the traces inscribed in her students are witnesses to a teaching life-work.

If, at the beginning of the text, we affirm the relationship of the ways of existing with/in the world, especially teaching as a way of existing, perhaps we can end it by asking: what do we leave the world? What does/did our teaching bring to the world?

Undoubtedly, SMC left an inheritance to the world, as she went through a teaching life not superimposing her feet over others' foot-



steps. She created new footprints, even if it meant taking risks. SMC's legacy is in the written archives but also in the strength of her thought, in the thickness of the vitality of her body. Therefore, it is with Marguerite Duras that we finalize this text: "One cannot write without bodily strength. One must be stronger than oneself to approach writing. It's an odd thing – not only writing, the written word, but also the howls of animals in the night, of everyone, of you and me, of dogs" (Duras, 1994, p. 23).

Received on 10<sup>th</sup>, May 2022

Approved on 12<sup>th</sup>, July 2022

## Notes

- 1 This memorial was submitted to a Special Evaluation Committee to request that Sandra Mara Corazza be promoted to Class E Full Professor.
- 2 Lecture at the National Association of Graduate Studies and Education Research. ANPED, 38th Annual Meeting, 01 to 10/05/2017, São Luís/Maranhão.
- 3 Lecture at the I Fórum Nacional Itinerante: Arquivo, pesquisa e docência (1st National Itinerant Forum: Archive, research, and teaching). Univates, Lajeado/RS, 06/13/2019.
- 4 Lecture given at the event – *Porque esperamos [notas sobre a docência, a obsolescência e o vírus]* (Why we wait [notes on teaching, obsolescence, and the virus]), organized by the *Zona de Investigações poéticas* (Zone of poetic investigations), 05/18/2020.
- 5 CORAZZA, Sandra Mara. Memorial de Vidarbo: escritura biografemática (Vidarbo Memorial: biographematic writing). Presented to the Special Evaluation Commission for Promotion to Class E Full Professor in 10/15/2014.

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