

Writreadings: a way of “reading-writing” amidst life¹

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Abstract

This paper discusses the project Writreadings: a way of “reading-writing” amidst life, with financial support by the CAPES/INEP Education Observatory, effective from January 2011 through December 2014. Articulating basic education teachers, undergraduate and graduate students and participant researchers, it takes place at four centers in the following universities: UFRGS, UFPel, UFMT, and UNIOESTE/PR. Including research, teaching and cultural extension, worked on in the perspective of thinking the difference in education, the Project develops various Writreadings workshops, which produce reading and writing skills, in co-authorship between reader and writer. Operating with the Translation Didactics, it articulates the philosophical, scientific and artistic dimensions to perform vital trans-creation processes that are trans-disciplinary, trans-lingual and trans-cultural. Writreadings is always a political act, which does not assimilate the other to oneself, but overcomes distances and transposes foreign cultures ones to the others. By using the artistic didactics of translation and the cartographic method, what modifies the original is trans-creation, rather than copies, as a heterophilia, undoing sedentary identities. Operating under the fascination of inter-influences introduced by contemporary languages, it involves the invention of a critical-selective corpus that accurately links the concepts of poetic translation, intertextuality, and relations between different sign systems.

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Key-words

Education – Art – Philosophy of difference – Writreadings.

Escrileituras: um modo de ler-escrever em meio à vida^I

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Resumo

O artigo aborda o projeto Escrileituras: um modo de ler-escrever em meio à vida, integrante do Observatório da Educação CAPES/INEP, vigente de janeiro de 2011 a dezembro de 2014. Articulando professores de Educação Básica, estudantes de Iniciação Científica, Mestrado, Doutorado e pesquisadores participantes, radica em quatro núcleos, nas seguintes universidades: UFRGS, UFPel, UFMT e UNIOESTE/PR. Desde a pesquisa, o ensino e a extensão, trabalhados na perspectiva do pensamento da diferença em educação, desenvolve variadas oficinas de escrileituras, que produzem competências de leitura e de escritura, a partir da coautoria entre leitor e escritor. Opera com a didática da tradução, articulando os planos filosóficos, científicos e artísticos para realizar processos vitalistas de transcrições, que são transdisciplinares, translinguísticos e transculturais. Isso porque escrileituras é, sempre, um ato político, que não assimila o outro a si mesmo, mas aproxima distâncias e transpõe culturas estrangeiras umas às outras. Ao utilizar a didática-artista da tradução e o método cartográfico, nunca é cópia, mas transcrição, que modifica os originais, como uma heterofilia, desfazendo identidades sedentárias. Ao operar sob o fascínio das interinfluências trazidas pelas linguagens contemporâneas, implica a invenção de um corpus crítico-seletivo, que liga, criteriosamente, os conceitos de tradução poética, intertextualidade e relações entre diversos sistemas de signos.

I- Colaboraram as seguintes bolsistas e pesquisadores: Angela T. Velho, Emília L. Biato, Hilda M. Olea, Márcia M. Souza e Polyana C. Olini, da UFMT; Josimara S. Wikboldt e Samuel M. Schnorr, da UFPel; Patrícia C. Dalarosa, da UFRGS.

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Palavras-chave

Educação – Arte – Filosofia da Diferença – Escrileituras.

About the project

When considering the current goals set forth by the Ministry of Education (MEC), through the Education Development Plan (PDE), among which are the rise of the Basic Education Development Index (IDEB), defined by the National Institute Educational Studies and Research (INEP), our academic group reiterates the importance of making work proposals committed to the qualification of Basic Education in Brazil. To achieve such goal, we believe it is essential to pay more attention when teaching literacy to children, youths and adults in their different phases of learning in order to contribute to the education of human resources in education, through experimentation with educational research, teacher education and teacher practice, both in public schools and in the pedagogical education in future teachers of any discipline.

The project for research, teaching and cultural extension named *Writreadings*: a ways of read-writing amidst life, supported by CAPES/INEP, is amidst such actions. It looks for alternatives in the effort to understand and overcome the indices revealed by INEP, especially in regard of the difficulties to acquire and utilize the language in the schools, found in most students of basic education, as the results of *Prova Brasil* (Brazil test) show. These difficulties are connected to the very use and production of language, while related to the set consisting of school contents and mental operations, which involve reading, writing and interpretation; continuous variations in themes and images; singling out of reading abilities and rarities in writing; thinking processes, forms of contents and expression; space, time and history relations; sensitivity to the arts, as ways of creation; abilities and competences to formulate and develop problems in human, social, exact Science and so forth.

We conceptualize the result of *writreading* as a text that claims a multivalent attitude of co-authorship between the reader and the writer to

thus become an exercise of thinking (CORAZZA, 2007). The concept of writing-by-reading (and reading-by-writing) requires texts permanently open to the interferences by the reader and, therefore, always writable in multiple ways and translatable to different languages. The project works mainly by means of workshops which, in its reading-and-writing procedures, demand for the field of what has been lived, the senses, the sensations and the inventions; they need a time that is not chronological but of duration; they allow themselves to make crossings in the orthodoxy of texts, so they can exist in their own terms; they claim for other possible ways of inscribing signs and turning senses into scripture.

These changes in the meaning of the codes and in the coding itself, however, also make way for the formal writing, even if performed in a different manner, since what is considered to be academic success requires the exercise of legitimated social practices of reading, numbering, oral skills and writing. Through the project *writreadings*, our bet on providing literacy became viable, in practice and in concept, situated beyond the simple learning of the written code, deemed as indispensable to meet satisfactorily the social demands. For our research group, reading and writing are taken as actions that create different meanings for each reader-writer in their processes of subjectification, as well as they play important social, cultural, community, and political functions.

Centers

The project is conducted simultaneously in four public universities, including: the Federal University of Rio Grande do Sul – UFRGS (the Project headquarters); the Federal University of Pelotas – UFPel; the Federal University of Mato Grosso – UFMT; and the State University of West Paraná – UNIOESTE. Each university has a *Writreading center*, which is linked to federal institutions, schools and Education Authorities, on the local and state

levels, other universities and public services. In each center, both undergraduate and graduate university professors and students are involved in producing research associated with the concepts of learning and literacy; didactics, class and curriculum; modes of thinking and learning how to read-and-write; the pedagogy's creation act and in(ter)vention procedures in reading and writing; childhood and literacy; the author and the teacher etc.

In addition to the research project, *writreadings* also operates on the level of cultural extension and teaching, and its four centers are in contact with basic education schools, educational and cultural projects conducted by municipalities and state governments. Some professors from the participating institutions are research grant holders, as they contribute to the training of future teachers, who attend the BA courses or work in the same institutions. The project is financially supported by five types of scholarships, consisting of 51 scholarship holders in the whole, distributed as follows: 18 basic education teachers, 18 undergraduate students, 09 M.A and 03 PhD candidates, in

addition to 03 center coordinators and the general coordination office. Besides, there are colleagues and students who work in the project's activities as participating researchers, with some connection with one of the four centers, including: State University of Rio Grande do Sul – UERGS (School of Music/Montenegro); Federal University of Pampa – UNIPAMPA (School of Social Communication/Bagé); Municipal Education Authority of Porto Alegre; Municipal Education Authority of Toledo; State Education Authority of Mato Grosso and Rio Grande do Sul (4th Regional Coordination Office, Caxias do Sul).

Data

We present, as follows, general data about two schools from the two Brazilian states where the project's *Writreading workshops* take place, with their respective Basic Education Development Indices (IDEB), according to the last but one (2009) and the last (2011) assessment by INEP. For a brief review, data presented in the following frames bring information made available at INEP's (2012).

Dom José do Despraiado State School– Cuiabá/MT

Table 1 – IDEB found from 2005 through 2011 and Expected Goals

Teaching Phase	IDEB				Expected Goals							
	2005	2007	2009	2011	2007	2009	2011	2013	2015	2017	2019	2021
Early grades of Elementary School (4 th grade/5 th year)		4.3	4.7	5.4		4.5	4.9	5.1	5.4	5.7	5.9	6.2
Final grades of Elementary School (8 th grade/9 th year)	2.7	3.6	3.9	4.5	2.8	3.0	3.3	3.8	4.2	4.4	4.7	5.0

Source: Inep

As one can see, we found that State School Dom José do Despraiado, from Cuiabá/MT, managed to overcome in 2009 the goal defined for the early grades of Elementary School and, in 2011, the expected goal for 2015

was met. For the last grades of Elementary School, in 2007, the same school has already overcome the goal expected for 2011, while in 2009 it has exceeded in advance the 2013 goal and, in 2011, also the projected goal for 2017. It

is important to highlight that the school did not take part in *Prova Brasil* (Brazil Test) in 2005. From 1999 on, it adopted the Cycles of Human Formation as its way of organizing the teaching activities. When the State Education Authority started the cycling process in the state school system in 2000, the entire Elementary School level was already organized by cycles.

At first, we noted that in that school system there were no physical and infrastructure conditions and teachers were unstable and insecure in regard of changes as factors that entail a flagrant drop in the student's achievement. Besides, the sudden withdrawal of annual failure, a cultural issue deeply rooted, triggers some initial unbalance, so that the problems intrinsic to acquiring literacy are aggravated. Such fragilities reverberate in the adoption of cycles, from the legal viewpoint, which are not effected

in practice, that is, the cycles are adopted only virtually but the use of grades is maintained in the everyday routine of schools.

However, the positive aspects perceived in a decade of teaching based on cycles show that drop-out rates are reduced, the evaluation process becomes more flexible and new teaching methods as implemented. When the principle of cycles is assimilated, it becomes evident that it is possible to learn how to deal with repetition, and new formats for the 3rd cycle are found, without affecting the descriptive evaluation, and eventually conditions are sought so that students can learn. This way of organizing teaching is more and more consolidated in the state school system since, in the school where *Writreadings* is held, some conditions are put in place for the work in cycles, with real advantages for the learning process.

Jardim Europa State School - Toledo/PR

Table 2 – IDEB found from 2005 through 2011 and Expected Goals

Teaching Phase	IDEB				Expected goals							
	2005	2007	2009	2011	2007	2009	2011	2013	2015	2017	2019	2021
Early grades of Elementary School (4 th grade/5 th year)												
Last grades of Elementary School (8 th grade/9 th year)	2.5	4.0	4.2	4.1	2.6	2.8	3.2	3.7	4.1	4.4	4.6	4.9

Source: Inep

The State School Jardim Europa, Toledo/PR, managed to overcome the expected goal for 2013, in relation to the last grades of Elementary School in 2007; in 2009, it has also overcome the 2015 goals. In 2011, there was a little drop in IDEB. This fact become the object of assessment by the school's principal and faculty. As data are recent, the *Writreadings* project does not yet have an opinion available about the assessment of such drop. The school in a distant and poor neighborhood in the city of Toledo, which, despite having one of the highest Indices of Human

Development (IDH) in the State of Paraná, is not an exception in the capitalist system, producer of wealth and poverty.

Historically, the school and its surroundings have been the stage of extreme violence, with a high rate of juvenile mortality. Actions taken by the teachers and the school principal, in partnership with the local community and the public authorities, started in 2006 a number of measures, including: break time was suspended in all shifts; check of incoming and outgoing students by means of

an access card; articulation of the school patrol with the school neighborhood, in addition to the implementation of sports and cultural projects as well as socio/educational activities, full time, for students considered to be under social hazard.

We think that overcoming the 2015 IDEB goal in advance (2011) is a result of such practices, implemented by the school community, which were presented by the principal and faculty sided by two grant holders of the *Writreading* project, on the occasion of the *XVI Academic Week of Philosophy at UNIOESTE*, in 2012. At the time, former students from the Jardim Europa School, who are undergraduates at that university, delivered their testimonies and emphasized the importance of such actions in the school environment.

The workshops

The *writreading workshops* are spaces/times of transcreation to process the research, the creation and innovation. Pragmatic and critical, they necessarily involve writing-and-reading. In zones of indiscernibility and indetermination, future and flows follow, producing deformed shapes, disfigured figures, paradoxes and nonsenses. Uprooting what is figural and isolating what is material, they undo over-coded games and distribute informal forces. In contemporary scenarios, they run criteria of vitality and interest: they become remarkable already created ideas; they liberate vital forces from its participants, wherever they are dammed; they operate to make these forces find their own virtue again, by de-stratify the sedimentary layers of knowledge, power and subjectivity.

The project's workshops produce a didactics that cannot be dissociated from an ethics, from a politics, and from a translating practice. Introducing itself as a *didactics of transcreation*, it performs *artistic doings* (CORAZZA, 2006; 2011; 2012a) based on the following theoretical supports: a) *philosophy of difference*, in regard of creation and thinking

(DELEUZE, 2003; DELEUZE; GUATTARI, 1997a); b) *theories of literary translation in Brazil*, which consider translation a creative process, especially with Haroldo de Campos (1972) and Augusto de Campos (1986); c) *the work of Paul Valéry* (2003), with exercises of report and method of creation; d) *contemporary didactic formulations*, including Selma Pimenta (2011) and Vera Candau (2012).

Whereas "life must be translated, as process of creation" (VILLANI, 1999, p. 71), translation travels the entire didactics of *writreadings* as a device that triggers it and a practice that unfolds it (CAMPOS, 1976). Its nature consists of translating percepts and affects (created in the arts), functions (created in science), and concepts (created in philosophy). Pouring them from the languages in which they have been produced, the didactics express them in the culture and by means of workshops.

Along the process, there lies a distinction between Discovery and invention, where discovery is defined as what "affects what already exists, actually or virtually; therefore, sooner or later it certainly comes"; while "invention gives the being what was not, and may have never come" (DELEUZE, 1999, p. 9). Didactic translation is thus "transcreation and transculturation", since the texts and the cultural series "transtextualize each other by imbricating themselves suddenly from times and spaces" that are diverse: "Transcoding. Tropism. Translation" (CAMPOS, 1976, p. 10-11).

In the translating circuits and transcourses, the didactics of the workshops gives priority and honor to elements of scientific functions, of philosophical concepts, of artistic percepts and affections, withdrawn from works already done, created by other authors, in other plans, times, spaces, languages, as their effective conditions of possibility, required for their own performance, and, at the same time, as their prime field of experimentation, required for their own creations of reading-and-writing. With these original elements, it is an artistador field of multiple variations and inclusive

disjunctions, which composes real lines of life and futures, promotes active runaways and affirmative dis-territorialities.

Conveying more than the transportation of the meaning of what is translated, that is, conveying the signs themselves, the artist-didactics translates: verbal and non-verbal language; visual and structure elements; phonic and syntactic homologies; visual specialization and imageries; movies and advertising billboards; sonorous combinations and logopoeia's choreography; assonances, rhymes, alliterations, metrics, rhythm, melodies of songs; geometric formulas and mathematical equations etc. These translations are not literal, functional, automatic, etymological, structuralist, hermeneutic, epiphanic celebrations, over-translation, semi-decals, super-affectations. They do not sound as extravagances either, they do not translate word by word, they do not allegedly transmit messages from the originals, they do not contain purisms, they do not explain the texts from their contexts. On the contrary, they consist of translations, in which creative powers are placed, so that the result has the same value as if the translations were the very original works, live and open (PAES, 1990; LARANJEIRA, 1993; WANDERLEY, 1993).

Capturing and liberating unprecedented *writreadings*, it works on the powers they convey. Replacing the form-matter relationship with the force-material relationship, it associates works, authors and translators, in changing futures. Favoring cultures of dissent, it reinvents new meanings, standpoints of individuals, communities, and groups. By creating lines of knowledge, feelings, doings and folding them over each other, it performs minority acts of rupture and consonance. By settling in unknown regions of problems, it reveals hidden aspects of the beings and unprecedented circuits of thinking. Unable to bear determinisms, it transforms moments, places, incidents and circumstances into fruitful targets of experimentations.

This didactic constructivism of the project implements critical-genealogical and exploratory-experimental procedures for analyses and actions (CORAZZA, 2012b), which start with clichés (form, meaning, interpretation, individual, subjectivity, knowledge, certainty, truth). They identify the corresponding dogmatic image of thought, in their explicit and implicit assumptions of doxa and common sense (HEUSER, 2010). Thus, it blurs and scrapes the clichés by creating operative diagrams or sets with treats that are pre-individual, irrational, involuntary, accidental, non-representative, non-illustrative, non-figurative, non-narrative.

For such creative appropriation, participants in the *writreading workshops* must have: "curriculum level", in order to select the most important perceptive, affective, conceptual e functional elements of their time and space; "thematic irreverence", to give priority to elements, works and authors that are marginal or anomalous, who introduce new and heterodox problems, issues and topics; utilize the language as a tool to experiment various elements of a tongue; perform a "structuring and adjusting work", in terms of handicraft (MILTON, 1998, p. 209-210).

Re-creations, done by the project's didactics, have a wide range of forms at disposal: organic, analogic, mimetic, more or less faithful to the original, musical qualities, irony, humor, tragedy, comedy, intertextuality, metaphrase (literal translation, word by word, line by line), paraphrase (words and senses pursued, unchanged but expanded), imitation, hybrid mixtures etc. However, it is necessary that researchers attempt to maintain a relationship of isomorphy (*paramorphy* – from the Greek suffix *para*, next to, besides, as in parody, a *parallel chant*) among the preceding element and their translations. Thus, operatively, the didactic translations consist of "re-creation, or parallel, autonomous but mutual creation" (CAMPOS, 1992, p. 35; BENJAMIN, 2011), which allows "to avoid the problem of equivalences without stumbling in the idea of translation-copy of the original" (OSEKI-DÉPRÉ, 2005, p. 214; 219).

Method

As the translations of percepts, affects, functions, and concepts carried out by the artist-didactics, we may say that the *writreading workshops* are guided by the cartographic method (DELEUZE; GUATTARI, 1997B; CORAZZA, 2010), which sets geography against history, the map against the decal, and the rhizome against arborescence. As it does oppose the abstract unity of the theory to the tangible multiplicity of facts, this is not a theoretical method; and, by not disqualifying the speculative elements to confront the strictness of legitimate knowledge, it is neither a positivist method.

First and foremost, it is a method of perspectivist creation, which derives from the differential inflexion and sets a viewpoint consisting of a place, standpoint, linear focus. Such perspectivist attitude shapes a radical and different freedom in making what is deemed objective, as the choice is processed from an original point, chosen *ad libitum* by participants. These are considered subject-artists of perspective, that is, as those who settle in that variation of the viewpoint without turning it into the viewpoint that varies according to each participant, but the viewpoint is the condition so that every participant learns something.

Thus, the subjectivities taking part in the project articulate objectivities in the workshops, even if the liberty and arbitrariness that compose them convey objective and verifiable rules. In the face of the variety of viewpoints from several areas and fields, which configure the project, the viewpoint of the method takes place over a variation and this cannot be without that viewpoint. The movement of putting things into perspective is life itself, which derives from the perspectivist nature of existence itself. The viewpoint of the cartographic method has exclusive rules which make it open to other viewpoints, as they converge, or which is open to an affirmative divergence.

For such perspectivism, all divergence is no longer a principle of exclusion; the

disjunction is no longer a means of separation; while the impossible becomes a means of communication. Then, it is not a unilinear aggregate of viewpoints, with no internal dynamism and without openness to other viewpoints and angles; on the contrary, its trajectory lies between two points and this intermediate position becomes relevant, autonomous and has its own direction. Far from asserting that only from one's angle we can have a perspective, the project's cartographic method defends the infinite world that lies in endless interpretations. This does not result in discontinuity, rather a positive distance of different things: topological distance that states with all its distance as something that relates a different thing to another.

For the *writreading* method there is no void in between the viewpoints, because there is no empty, since everything is force. Therefore, there is a continuity given by the infinite variation of the translation didactics, so the workshops are concerned with a *continuum*, from which some parts are isolated. The singular points integrate the continuous and the finite side of the educational events; as well as its turning points determine folds, which are a way of singling things out in the extensive; the extensive is the continuous repetition of the position and attribute of the space, as order of the distances between viewpoints, which makes repetition possible. Therefore, the project's perspectivism is a type of singularity, in the space of the workshops, as a wrapping, according to indivisible distance relations.

In the multiple translations occurring in the workshops, there is no center of configuration, transcending hierarchy or nature of generality; but not all matters-movements are considered equivalent. The method's perspective selects, defines and sets tools in motion (representational, cognitive, schematizing, bodily tools), in relation to the will of power (*Wille sur Macht*). As a result, the derived translations, as forms of will for the power, exist as affects, that is, not as beings but as processes and futures.

Thus, each translation procedure has a stronger or weaker value, depending on the multiform and plural comprehensiveness of its translating field; more or less lack of knowledge of its own fictional character (which also takes to different levels of substantialization); interspersivist delimitation, in relation to other necessary translations; possibility of conducting experimentations marginalized by other translations and perspectives, considering that some of these procedures do not take sense and direction, they are rather shortcuts or bypasses of ways that have been erased.

Because they do transcreative didactic translations, the didactic procedures that are part of the cartography method establish meanings, ideas, generalizations, empirical data, abstractions, images, vocabulary, recurrences, paraphrases, metaphors, controversies, intelligibility schemes, voices, declarative referents, conditions of validity, reading rules, textual operators etc. By presenting its components, associated with those from other semantic fields, logical and ontological, know-how areas, preceding plans of thinking, the project's method is not totalizing, eternally moving, maximally differentiated, in short, full of perspectives. It is a method that re-assigns the pre-established forms of organization, initiates the extensions of readings and curvatures of writings, traces other textual images and sets intercultural overlays, in stratigraphic order, with changes in the orientation for didactic renewal.

Range of types

The project's implementation includes types of investigative intervention, as ways of teaching and learning, which focus on the mode of planning, organizing and conducting *writreading workshops*. However, we do not adopt the idea of a workshop as a place where repairs, adjustments or rectifications are to be made. We are interested in the concept of a place where a business is performed, in this case, writing and reading, in a two-way path. For

such, we chose work plans that are organized in times, spaces and proposals specific to each workshop meeting. In articulating the three plans of philosophic, artistic and scientific thinking, we build territories that bring a range of types of the workshops created, including: philosophy, theater, logic, music, bio-grapheme and visual arts (DALAROSA, 2011).

Workshops in action

At the UFRGS center, the headquarters of the *Writreading* project, the Cultural Extension course on *Transcreations in everyday life* was delivered, with total 40 hours/class, intended for teachers from the schools, undergraduate, M.A. and PhD students involved in the initiative, as well as the public at large. This course was devised while the concept of creation was being studied in the *philosophy of difference*, as something belonging to the sphere of lived experience, violence, problem, aesthetics and affection.

It consisted of five modules of workshops, including: a) bio-workshops of philosophy; b) potential literature; c) scenic acting; d) musical (dis)education; e) spiritgraphy of dialogical co-creation. Linked to the project, the course was in the context of research, aimed at the ways of expressing oneself through philosophy, literature, music and theater. Its main purpose consisted of operationalizing the concepts of thinking, writing and inventing, by means of an aesthetics of creation. Its propositions aimed, mainly, four goals: to build spaces of research and in(ter)vention in the participants' ways of reading and writing; to contribute to the training of human resources in education, through experimentations involving teachers from the public schools, future teachers and graduate students, as well as people in general with an interest in the process; to create scenarios of co-authorship, together with the texts read; to expand the concept of text beyond the notions of record and pleasure, opening up other possibilities to what is unusual, rare and

the desire of reading and writing, via an artist-didactics of translation.

At the UFPel center, the workshop offered, named *Plots and uses of the urban walking paths*: for a professor aesthetics¹, had the purpose of problematizing teacher education in the present days, by articulating media, artistic and philosophical resources². It was meant to enhance *writreading* in both initial and in-service teacher training. It was conducted via expository lessons; appreciation of contemporary works of art; study of concepts from the *philosophy of difference*; as well as field visits (walks and by bus and boat) and the use of the program *Movie Maker*, in the IT laboratory.

The syllabus utilized during the workshop the following actions were highlighted: study of texts from the philosophy of difference, of poetic literary works, of interviews with artists and scientists, commented readings, directed readings and debates; presentation of documentaries in DVD, videos by artists and images of contemporary artistic practices; presentation of bi-dimensional images; exercises of writing essays (between philosophy and literature) articulated with other types of expressions peculiar to video making. The theoretical classes were important so that each individual would be able to construct his/her own understanding as he or she utilized the cartographic method, which allowed during the walks and visits a different ways of looking, an experimentation resulting of the openness to the unexpected, so connections could be made, territories could be dis-constructed or reinforced and sensations could leave an impression in the videos by means of the *writreading* performed.

A highlight was the work done as an attempt to make read and write based on connections of several areas of knowledge,

ventilating the stratified and representational forms of thinking. These actions can be done in education: to suspend old habits, leaving behind what does not rise a potency of life, as indicates Spinoza (2007), and to make oneself ready to capture different materials that enable to multiply oneself in the variation of what is gathered. For such, an attitude of a catcher-teacher must be trained, paying close attention to what makes oneself think as a way of opening cracks in the circles that open and close reaching the same point on behalf of the variety of existing contents, put an educative practice in place linked to the present time, capable of composing other perspectives of knowledge.

At the UFMT center, the Workshop on *Phantasies in colors, flavors and textures* was conducted, based on a possible encounter of the food and the body; on the constitution of an event that is outside of the ordinary; on the opportunity of creating a Body without Organs (ARTAUD, 1975). For such, we tried to refute medicalized modeling, which take the task of treating the improvised movements of body, even the desire of avoid illness and enjoy life. It also intends to revise educational procedures in health, giving priority to the creating flow of each participant and taking it in its singularity, teasing inventions of new ways of dealing with the body, driven by the intake of or sensitive apprehension of food. At first, it was conducted with members of the UFMT center, then, with the students of Communication and Education in Health from the course of Nutrition at UFMT, with the purpose of preparing them to perform health educational activities in the school. Finally, it was conducted with the senior students at the State School Paciana Torres de Santana.

How are we to entail health (through feeding), education and philosophy of the difference? Our background was the possibility of establishing permutable relations, in an exercise of throwing away the *must-be* and the *must-eat* (included here), which underlie the rules one should follow to lead a healthy life. The very body is the one supposed to study, to

1- Available at <<http://fae.ufpel.edu.br/escrileituras/>> [in Portuguese].

2- Materials utilized in the workshop: excerpts of *O abecedário de Gilles Deleuze* (Gilles Deleuze's ABC), 1997; literary and poetic works by Samuel Beckett; presentation on DVD of a documentary by Agnès Varda – *As praias de Agnès* (Agnès' beaches); interview with Jorge Larrosa; projection of images of contemporary artistic practices by Lúcia Clark and Francis Alijs, such as *Bloco de gelo* (ice block) e *Tornado*; among other materials.

say and to write, starting with phantasies in colors, flavors and textures. Food, eating, senses. Food, and the experience with it, as source of inspiration and creation of oneself. Actions involving the act of eating, trying out, seeing, painting, smelling, creating characters and stories, drawing, saying, writing (BIATO, 2013). Practices of running away from a controlling center of the body, from where normalizations come from. Practices of forgetting and freedom (DELEUZE; GUATTARI, 1996).

Speaking, painting and writing with intensity make grow the fantastic ways of flying over and meeting the same, production of oneself in a full body with no organs (DELEUZE; GUATTARI, 1996). The school seems to have room available to construct this kind of itinerary: “The colorful pineapple called his best girl-friend... And they threw a great pajama party!”; “My face... is a lemon... it is a very sad boy.”³ It is possible to look at the body deprived of certainties and fixed ideas; provide it with experimentation rather than recommendation or interpretation. Invitation to trans-creation, to the (anti) singular production, in a line running away from normalizations that amputate or stretch the body, in order to adjust it to the bed of Procusto⁴. Fantasies take the form of a workshop, in a prescriptive topic, at least *a priori*. Our task is to unsettle the discourse legitimated by the medical/scientific apparatus, which is offered as logos. The body put life on the stage, in single gestures that are irreplaceable, unpredictable and imprescriptible (BIATO, 2013).

At the UNIOESTE center, the workshop *names* was prepared with the purpose of opening up a way to think philosophically in order to problematize a concept, withdrawn from the daily life of children and considered to be something necessary, undisputable. The discussion unfolds to determine whether we

should or should not dissociate language and knowledge, that is, to determine if it is possible or not for the language to say thing just as they are. If names, deemed as imitations of reality, encompass the ambiguity of meanings, can both signify the image of a reality that is a plain flow and a image that appears as the permanence of the same (HEUSER; PINTO; CABRAL, 2013). As a result, it would be impossible to determine a legitimate criterion that is capable of guiding the outline of the truth, as this would jeopardize the very possibility of knowledge. On the outcome of this discussion depends the entire dialogical and pedagogical dimension of philosophy and knowledge as a whole, since knowledge depends on the linguistic element to make itself real and ensure its universality and objectivity.

Initially in the workshop, the intention was to incite students to think over the relationship between names and the objects that are indicated by names in order to bring forth a questioning of the natural or conventional character of such relationship. Secondly, taking na in-depth look at the problem, some group activities⁵ were proposed to stimulate the creation of names for different objects/images, problematizing whether there it is required or not that the name indicates a characteristic of the object being named. Then, in a third moment, the dimension of meaning was included as a third element to complement the structure of language. During this phase, the group activities focused on reflecting about the different meanings that one very name can take according to the context.

Texts

Even in the face of the plurality of workshops, designed and implemented by the project, there are characteristics shared by their different types, which are: the trans-disciplinary

3- Writings by senior students from the State School Paciana Torres de Santana (MT).

4- Procusto is a thief in Greek mythology, who offered a bed to his guests. If they did not fit in the bed, exactly in size of the bed, they were amputated or stretched out until the right measure was achieved.

5- All group activities were designed to make it possible to aggregate the rigor of philosophical reflection to the playful universe of children, in an attempt to provide an *encounter* (traditionally denied) between these two dimensions. It is believed that doing so, contrarily to what is generally taken for granted, may result in a positive enrichment for both parties.

nature of and the immersion in the stranger-ness of the texts used in the workshops; bringing up problems related to lived experience and the production of multiple researches; the exercise of *writreadings* in the space of correlations between reading, invention, sensations, affections and thinking; the experience of different singularizing processes. Thus, selecting and articulating the materials utilized demands each *writreader* to adopt an attitude and effort to keep attentive to what makes him or her think, that is, the signs emitted by what is exterior to their own thinking.

According to this perspective, a number of texts are selected and the materials intended for the act of *writreading* are powerful enough to impel such act, since they are also capable of affecting the bodies. These are texts whose micro-articulations are acted by passing the energy that comes from what is gathered. When, based on what we read, we prepare the writing, initially we design a plan of immanence, and here the materials gathered are sealed off and a consistent setup is achieved. From that moment on, it is all about translating or transducing the words, images and thoughts into *writreadings*, which slide into each other and lead them to state a world in the form of texts.

Consequently, the texts written in the workshops are seen as open and spread, polysemic and diffuse, experimental and ambivalent, as they convey galaxies of meanings, plots of codes and fragmentary processes, which are scattered to other texts, agglutinated in their surroundings and give rise to other perspectives. The texts considered the most interesting are not the ones that can be read; but rather those that can be drafted, written, and stimulate participants to modulate them, to produce a semi-arbitrary play of interpretations and evaluations; to translate them to different areas and discourses. Through these texts, participants leave the role of consumers and go through the role of critical producers, as they can open up and create their own text.

Therefore, all writing and all reading performed in the space-time of the project are interwoven in a regimen of intertextuality, that is, starting not from the conventional influence of other texts, but rather taking a radical assumption that each word, phrase or paragraph is a work to be done on, between and with other texts that precede or surround the one being read and written. Literature in the project is, then, conceived as a free space in which *writreadings* go about as intransitive acts, with no specific shape or contents but full of purpose and passion in themselves.

The future

Thus amidst the Union policies (MEC/ INEP/CAPES), the *Writreadings project*: read-write amidst life is in progress, driven by vital and unheard forces in the form of a workshop, writing, reading and life, coming from different places (Porto Alegre (UFRGS); Cuiabá (UFMT); Pelotas (UFPe); and Toledo (UNIOESTE)). Upon approval by the macro-political funding bodies, *writreadings*, as a micro policy, goes beyond frontiers, due to both cultural extension and to research and teaching. It is about extensive frontiers but at the same time they are intensive in regard of ways of thinking, reading, writing, and creating types of doing education, crossed by philosophy, by arts and by science. There are ways of living, made up by macro and micro policies of *writreadings*, which coexist and take each other for granted, impersonating each other (DELEUZE; GUATTARI, 1996).

The Project creates and performs, in public schools, since the early grade to the end of High-School, as well as in the University, *writreadings*, oriented by the thought of the *philosophy of difference in education*, a thought that operates as a tool enabling its participants to experiment and reformulate new problems, suggest new concepts, ideas and creative procedures, both for themselves and for the children, youths and e adults, who experiment *writreadings* amidst life.

Highlights are, in this already outlined path, the procedures done between the two political dimensions: on the macro level, in the planning of National Education, which requires Brazilian citizens that are literate, endowed with a well-developed logical mathematical reasoning⁶; on the micro level, implemented by the *writreading workshops*, which deal with flows and particles of readings, writings and lives, which escape from charts and indices of the great government policy. It does not seem wrong to say that the Ministry of Education needs such micro actions, proposed by the educational institutions, while we, researchers and professors, need the Union's macro actions.

Such mutual condition of need must, for sure, result from the fact that “the great policy can never manipulate its own molar sets without going through these micro injections, these infiltrations that facilitate them or are an obstacle to them”; and, even, “the greater the sets, the more molecularization of instances is produced and put at stake” (DELEUZE; GUATTARI, 1996, p. 78). In such interdependency, the works involving research, cultural extension and teaching, which give the *writreading* project its shape, go far beyond the frontiers to make the pleasure of reading and the desire of writing consistent; and both have been enhanced, in participants and their future.

6- Call for Bids 38/2010 by the Observatory of Education CAPES/INEP, available at: <<http://www.capes.gov.br/educacao-basica/observatorio-da-educacao>> [in Portuguese].

The reason for that is *writreadings* is always a political act that does not assimilate the other to the oneself, but rather undoes the distance and transposes foreign cultures mutually. By utilizing the artist-didactics of translation and the cartographic method, it is never a copy but some trans-creation, which modifies the originals, as a heterophilia, undoing sedentary identities. Operating under the fascination of interinfluences brought by the contemporary languages, it requires the invention of a critical-selective *corpus*, which carefully links the concepts of poetic translation, intertextuality and relations among several sign systems. Sharing spaces and times that are heterogeneous and simultaneous, the project introduces new models, new methods, shapes, ideas, tastes, vocabularies, syntaxes, in the relations between students, teachers and researchers with the world, in continuous variation. Operating with the driving force of new ideas and styles, changes and developments, in the acts of reading, writing and thinking, it gives live expectancy to original texts of philosophy, science and art, which may survive longer and in a diversified way. Being able to conduct these translating anamorphosis, when rewriting and rethinking the original elements, the *writreading* project considers that all lives, as processes of creation, need to be properly translated, in a scientific, philosophical or artistic manner.

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Received on: May, 21st, 2013.

Approved on: November 12th, 2013.

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