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



## Pedagogical Poetics (Towards Teaching in *Writreading*)

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**ABSTRACT – Pedagogical Poetics (Towards Teaching in *Writreading*).** This text assumes an investigative role within the tradition of studies on the acts of creation in teaching. To this end, it has engendered aspects of the works of Roland Barthes to share the viewpoint of the need to uphold teaching composed of the poetic word – one which conveys knowledge as a complement to writing and never as a term of an ambiguity of the world. Thus, moving away from the law of meaning, it here claims the right to practice a specific pedagogical poetics: that of writing in the lineage of writing mutations operated by Sandra Corazza under the portmanteau writreading.

**Keywords:** Class. Teaching. Writreading. Roland Barthes. Sandra Mara Corazza.

**RESUMO – Poéticas Pedagógicas (Por uma Docência em *Escrileitura*).** O texto assume seu caráter investigativo na tradição de estudos sobre os atos de criação em pedagogia. Para tanto, engendra-se aspectos da obra de Roland Barthes para partilhar a perspectiva de uma necessidade de afirmação da docência composta na palavra poética – aquela que transmite um saber como complemento de *escritura* e nunca como o termo de uma ambiguidade do mundo. Afastando-se, portanto, da lei do significado, avoca-se, aqui, o direito da prática de uma poética pedagógica específica: a de escrever na linhagem das mutações de escrita operadas por Sandra Corazza sob a marca da palavra-valise *esrileitura*.

**Palavras-chave:** Aula. Docência. Esrileitura. Roland Barthes. Sandra Mara Corazza.

## Teaching Ode, The scene of the class

[Naval Ode]

Which traces a semicircle of I know not what emotion  
In the aching silence of my soul... (Pessoa, 1944, p. 162).

[The Scene of Hate]

Listen to earth, listen to Her.

Nature at ease can only laugh and sing! (Negreiros, 1986, p. 64).

The title of this text aims to highlight the concreteness of its practice. It would be, therefore, a testimony of certain pedagogical poetics during the journey towards teaching in *writreading*.

The textual adventure, the repertoire of texts and quotations, the selection of fragments, the work of the word that will follow seeks only to fulfill the exercise of a “right to poetics in the classroom”, composed of “ink dreams” (Corazza, 2019a, p. 1).

The path we propose is part of the configuration of a *teaching tradition* and its isomorphic *poetic lineage*, putting our theoretical practice in perspective. At this point, we will emphasize the teaching words that have been handed down to us by mannerisms of transmission, didactic inventions, “multiple loves” and “vertiginous happiness” (Corazza, 2010, p. 8).

Next, we will focus on other *pedagogical poetics* via *the surroundings of writreading*. It will be the time to see the composition of specific pedagogical poetics that trace the zone of creation of the concept of *writreading* by Sandra Mara Corazza – and the way we settled in it. We will show how the *word* fulfills the fate of a pedagogical gesture, signing a specific poetics and tending to a specific teaching variation (the class as space-time of *variations* of a plural word).

In *Towards teaching in writreading*, we will (hopefully) witness by the becoming of *writreading* in the pedagogical poems to come (Corazza, 2021). The textual height is the concreteness of the montage that entitles our text – when we write in parentheses (towards teaching in writreading) we suspend the meaning of the sentence (title), presenting the reader with (at least) two initial layers: the defense/praise of a *writreading* (ode, manifesto) pedagogy and the crossing/poem “towards” teaching in *writreading* (scene, song).

\*

– *What if we had to teach with a single word?*

## Teaching Tradition and Poetic Lineage

But what I feel, I write. I make good on the prophecies.  
I establish lineages, whole kingdoms (Prado, 1979, p. 9).

So, risk everything every time (Corazza, 2010, p. 174).

*With a Non-Negotiable Rigor before the Words*

“[...] he who *works* his word” (Barthes, 2003a, p. 33), let us be pointed out in the street. To do so, it would be necessary to state something such as: we would like the text we have written here to be understood as if said by a character of a pedagogical poem (fiction acknowledged as a will: teaching and writing as a prophecy). The wordplay is, of course, with “All this should be considered as said by a character in a novel”, a guiding phrase of Roland Barthes (2003b, p. 11), the cautioning that with him we will be next to a word sidetracked “according to the necessity of an irreducible plurality” (Blanchot, 2003, p. 139). When writing about his language practices, which is the same as writing about his life (about his teaching life, about his writing life), Barthes provides the first note (trace of the body<sup>1</sup>) for the tradition we want to outline here. It is a teaching lineage under the portmanteau writreading as a quality of the language (Barthes, 1999, p. 252) between silence (of *Naval Ode*) and song (of *The Scene of Hate*).

Before we go on, we have made a short list of stops: *as if, pedagogical poem, writreading*.

The expression *as if* in the works of Roland Barthes refers to an active decision: to act and settle in a zone of exploration of the present. In the specific case of the *precisions* made by Barthes in the class of December the 16<sup>th</sup>, 1978, of the *La préparation du roman* course, the daily action to be reiterated by him would be, not the commitment to write a novel, but to act as if “writing one” (2005, p. 41). In our case, taking *as if* as an expression of a method, reading *as if* we belonged to a certain inventive-teaching tradition and writing the existence of such lineage as if accepted (without dispute) in contemporary educational discourse, provides us the possibility of experiencing the writing and reading<sup>2</sup> of pedagogical texts in a privileged field of daily life – our writreading notebook (Costa, 2022). Still with Barthes, we could think of such a field (that of the desired research) as the installation space of the figure of the Amateur – one who “[...] (for no reason) gracefully installs himself in the signifier: in the immediately definitive subject”, and whose practice “[...] does not involve any *rubato* (theft of the object for the benefit of the attribute)” (Barthes, 2003b, p. 65) – and its corresponding topical delimitation in a writing fantasy (Corazza, 2010), by itself producing interventions in the hegemonic discursive act (as the desire-to-write – the desire invested in the plural word – is already a narrative: a way of saying: I love and continue to love: teaching, the word, the class...).

*In Class: as if Writreaders in a Pedagogical Poem*

For an instant, let us remain here: Éric Marty, in a preliminary note on the publication of Barthes’ courses (see Barthes, 2005), will treat *the scene of the class* as the organizing principle of each of the publications, in such a way that the class would be the definitive subject that provides a reading rhythm to the desired Barthesian text. The texts of the courses

at the *Collège de France* would therefore be Barthes' narrative or poem-installation (teacher, writer: Amateur) in: that of the writing fantasy of a pedagogical poem (and not <sup>3</sup>exactly a novel of formation, *Bildungsroman*, for what is unraveled is not the transformation of a subject but rather a style of a style class) – the desire-to-write linked to *as if*.

*Here we meet: I am a Teacher, I write*

In such a class setting, therefore, the reading and writing operations are combined and, with this, we arrange the *word in detour* on the scene (immediately definitive subject), in which we appropriate what is unfamiliar or alien to us (which subtracts us from heroic teaching narratives), but having as a paradoxical principle of poetic attraction our *elective affinities*, our way of *loving the class* – because the Amateur is “the one who practices [...] without the spirit of mastery or competition” (Barthes, 2003b, p. 65), and which, only then, shares a new “[...] order of knowledge, in which the product is not distinct from production” (Barthes, 2005, p. 17). The note for a certain tradition of the use and employment of words, in *our own way*, therefore, participates in an eminently *rebellious* (and loving) gesture: our relationship with the teaching tradition is rather *musical* than *museological* (Campos, 2006), a tradition of *rupture* and *invention* (Paz, n.d.), a *canti al scrilettore* (Corazza, 2008). In view of this, the motto of mutiny is that Corazza (2013) will take from Haroldo de Campos (2013) and will resonate by using *translation* as a reoperation of culture, as re-creation of tradition through the assault of the word as a sign of *writreading* (and not as encouragement of the passivity of a reader before the weight of the sentences of a strain of writers, not as revisionism of identification to the entourage of consecrated educational research, not as discursivity aspiring to Volapuk).

From the novel (Barthesian writing fantasy) to the *pedagogical poem* we have a combination: *Barthes-Corazza*. With such ambiguity, we displace the words invested with desire (class, curriculum, didactics, teaching, writing, pedagogy, poetics, etc.) by a specific tradition – that of teachers who *incorporate* the right to poetics in class and live teaching as eminently poetic *work* (Corazza, 2019a; Aquino; Corazza; Adó, 2018). Therefore, we would rather not solely name her as thought or philosophies of difference in education, for the purposes of this text; while such coordinates are honest to our efforts, we will argue that we only research (read interestedly) because we *teach* and *write*<sup>4</sup>. We just teach, we just write: everyday work, no abstractionist concession, no dull joy, no distinctive-accumulative rejoicing. Just a fight against the full light of salvationist opulence and the interpellations of the positivity of the contemporary banal word. A teaching-minus (Costa; Oliveira, 2021a).

*It is by the power of the words that texts reach us*

The tradition we evoke (we consecrate) is fortuitously practiced and leaves its traces in the words of studies that treat teaching as an

*activity of creation of didactics that are updated in curricula* (Oliveira, 2014) and as a *set of inventive didactics* (Corazza, 2012). Finally, it is in teaching that we envision the *acts of creation of curriculum and didactics* (Corazza, 2019b), whose *artistry* is not mere application of the procedures of other arts (literature, painting, music, etc.), “but of a different order that cannot be needed, just felt” (Aquino; Corazza; Adó, 2018, p. 3). In such a way, our *teaching lineage* asserts itself as deliberately inventoried (attracted by invention) in words, in classes, in pedagogical texts, in classes of teachers who write and make others *desire-to-write*, daily, with the honesty of their efforts.

We come together to “[...] write-and-read with free eyes and cyclopic hands” (Corazza, 2008, p. 28) and not to reproduce “the need to have pale hands/ and to announce the END OF THE WORLD” (Andrade, 2012, p. 11). The line we have drawn does not conform to an employed doctrine, an explained hypothesis, much less a peer review. The lineage is made by alliance to the word – not by parenthood, not by scientific duty, not by the instrumental sharing of knowledge, not by the urge to write and read in the realm of truth, not towards the “[...] litany text in which a word cannot be changed” (Barthes, 2003b, p.166). Adélia Prado, Almada Negreiros, Fernando Pessoa, for example, are written (*taught*) by us as exemplary pedagogues. The library attached to our *classroom* is composed of our deliberate reading error, teaches us the *epistemologist* Ricardo Piglia (2006), and it is from where we carry words to arrange in class. Because of a *specific translational* duty of the craft (Corazza, 2013), we also treat texts that witness creation in art, in science, in philosophy as *pedagogical poems* (Deleuze; Guattari, 1997). However, such materials lend themselves to being circulated in class for being selected by the “idea of fragment as occurrence”, indicating that “[...] the way in which thought meets what it seeks is often linked to teaching” (Blanchot, 2001, p. 30), to the ways of knowing implied in each way of arranging word in class. Otherwise, as Blanchot himself (pedagogue-enigma, writer of a class in the way) could have said in a classroom before our arrival (and if there he had remained waiting for us, light<sup>5</sup>): “The master-disciple relationship is the very relation of the word, when in it the immeasurable becomes a measure and irrelation, the relationship” (Blanchot, 2001, p. 33).

### *It is by strokes of word that we think in class*

Therefore, let us assume the risk of alliance by taking the gesture of a rigorous, joyful responsibility of teaching as our own, a trait that characterizes the work of Sandra Corazza (Aquino; Oak; Zordan, 2022). A trait expressed in the nonconformist word (for it is outside the conformity of institutionalized language) *writreading*. The freedom to trace, therefore, unties the writing and the reading “from the apparatus of state of which it is now a part of” (Barthes, 2004, p. 54), finding in the montage of *writing + reading = writreading* the presence of a “revolutionary becoming” (Corazza, 2008, p. 28). Therefore, from now on, our refusal to qualify the work Corazza as a totality, and commitment

(whose discretion is constitutive) to propose a semiological adventure through its operations of language.

The word *writreading*<sup>6</sup> itself confuses the procedures of a teacher, an intellectual/researcher and a writer, sketching a teaching that teaches Roland Barthes, for instance, prolonged by the hesitation of his words – a Barthes (2004) who, when studied patiently, begins “*to float*” (Barthes, 2004, p. 411). If teaching is in the face of speech, as Barthes writes for *Tel Quel* magazine in 1971 – “[...] let us call a writer every language operator who is on the side of writing; between the two, the intellectual: the one who prints and publishes their speech” (Barthes, 2004, p. 385) –, it (teaching) can still, for the love of words, for working in words and for words, suspend the roles of speech commonly practiced since modern pedagogy, in such a way that in class we are never “t[...] he actors of a judgment, of a subjection, of an intimidation, the promotor of a Cause” (Barthes, 2004, p. 410). By disorienting the laws of speech (adding, demarcating, contradicting), “the imperatives of knowledge, the prestige of the method, the ideological criticism” (Barthes, 2004, p.411), we expropriate the codes of the *places of speech* by the very approximation (of the word) with the word (of writing).

Barthes teaches in the suspense of floating speech. Blanchot teaches by writing, not speaking. Corazza speaks her class in *writreading*. These are pedagogical poetics. The portmanteau *writreading*, a concept made possible by Barthesian *writing*, thus anticipates the poetic word that will characterize the *availability* of Barthes-Corazza and which is handed down to us as a teaching duty (Costa; Oliveira, 2021b) – which is the same as saying: desired and invested as a teaching tradition and poetic lineage that teaches by having “writing as a value” (Barthes, 2004, p. 409), a luminous moment.

## Pedagogical Poetics, Surroundings of *Writreading*

We are in a *zone* (intensive region) of poetic investigation, in the *surroundings* (ambiguous coordinate) of the (Corazzian) portmanteau *writreading*.

### *Teaching in writreading and pedagogical poems*

Let us start by recounting a case. An occasion of *writreading* within the framework of the structuring nucleus of the *Zona de Investigações Poéticas*<sup>7</sup> (ZIP), the case of an appropriation instigated by the word as a sign of *empty* (the title as a tendency, the word as an incitement). *The Pedagogical Poem* (*Pedagoguitcheskaia Poema*), written between 1925 and 1935 by Anton Makarenko (2012), became a suspended reading, full of successive deviations, an *atopic* reading – which is not reactive, tactical, literary, but a “drifting habitat” (Barthes, 2003b, p. 62) – traced in ink dreams.

Certainly, what is noteworthy is not conceptual or theoretical and does not configure a genealogical trait of the Corazzian concept of



*writreading*. But its presence participates in Zavgubnarobraz's prophecy: pedagogues *sabotage everything*. However, it is from Makarenko's *word* given to reading (in suspension) that we can say pedagogue: Makarenko's writing fantasizes of living together, creates a non-codified space for the class, where teaching never ceases to be postponed, set to hover. Perhaps, we can take the words as a *class in sabotage* and undo the epilogical teleology that made Makarenko retreat (leave the pedagogical poem and return the word to the place of doctrinal speech) and wish (to our sadness) that "very soon among us they will stop writing 'pedagogical poems', to write a simple and direct book: 'Method of a Communist Education'" (Makarenko, 2012, p. 644).

Let us override the recounting. We see the book as an object; we probe its weight with the trace of the fantasy of a past that is handed down to us. We are incited by its title (*word-body*): Pedagogical Poem. We take it in *writreading*. The volume begins to make up the image, the setting of our *writing fantasy*: it is not a matter of adhering to its content, only of making it a trace of our teaching gesture. And so we go: installed in our pedagogical poetics and subtracted (distracted) from *simple* and *direct* manuals, soothing of language.

### *Teaching in Writreading, Poetics and Pedagogy*

In *writreading*, the zone created by us in infinite ways, we seek the necessary precision. Our ambiguity should be the meeting and passage point, to be expressed by the sign of our teaching triviality (daily life, privileged space of desire). Thus, *teaching in writreading* as a form of poetic investigation is our common evidence, not communicable without a certain temperature of language, not operative without the expression of our elective affinities. So, what is the fate, the inescapable action that makes us pass the word through the ways of *reading*, *writing*, *writreading*? *Teaching*, we stutter. Well, it is teaching as the creation of ways of moving through a zone of attraction to plural words and which had previously been shown on other occasions – for example, when animating the didactics of creative translation in Corazza (2012), by *leading the crossing* (traces of a pedagogy of the concept) of the three daughters of chaos (art, science, philosophy) in *What is philosophy?* of Deleuze and Guattari (1997). The *word pedagogy* in the traces of *writreading*.

But *poetics*? Yes.

'Poetics' refers to any discourse in which the word conveys the idea: if you love words enough to succumb to them, you withdraw from the law of meaning, of writing. [...] My own body (and not just my ideas) can adjust to words, being somehow created by them (Barthes, 2003b, p. 169).

Poetics as the sum of poetry that signs (is made of) *teaching*, and that in such a gesture it *signals* a provisional sunset of the instrumental clarity of speech (the word, the suspense, the silence). We cling to the trivial, we explore the *common* work of the teaching word (let us



remember Barthes and *as if*). For, let it be said: the sense and the rationale to nationalized teaching is relevant, pertinent, and naturalizable (it becomes instrumental and manual words – clear, direct). To poetry, poetry. As theory and practice of the poem (witness to the conduction of the idea by the word), “crystal fulcrum” (Campos, 2002, p. 26), “[...] poetry is/ a tamed chance/ and abolished on the *occasion* of the poem”, but “a case of/ provisional sunset” (Campos, 2002, n.p., our writing). “Method = way”, teaches us Barthes (2005, p. 42), as the ways of working the teaching word (its speech, its writing) make the meanings vary through a certain pedagogical poetics: the poem (if there is one) if it is done on the *occasion of writreading*, scattered in the wilderness a lesson – *Bildungsgedicht* – culminating in the fiery term *class*.

### *Teaching and the Big Words*

Roland Barthes (2003b, p. 143) will recognize in his work the use of “two species of big words”, one of which would be characterized by its *softness*. These would be such words which we do not invest in, and which we resort to because of their apparent ease – the lexicon of entrepreneurial, critical-emancipatory, “[...] technicist, humanist, Marxist, constructivist, psychoanalytic, critical or post-critical” emphasis (Corazza, 2019b, p. 3). Such words *agree*, they allow us to appropriate a language of prompt recognition, to associate ourselves with a retinue of the field. These are words endorsed by great discourses, by bodies associated through their weak pedagogical postures and, therefore, spare us the work of precise ambiguity, of writing with *our* body (which is the work of teaching in *writreading*, of creating *classes*).

There is another species of big words, in which we can glimpse another quality of language. They are *favorable* words, which become valued at the “body level” (Barthes, 2003b, p. 146). Perhaps, such words would be those indicative of our pedagogical poetics as they lend themselves to a constant *remodeling*, to a *drift* – “they are fluid, floating words” (Barthes, 2003b, p. 147). Such words do not participate in the “parasitic uselessness” of all “revisionism”; therefore, through them “[...] we scrutinize recent teaching movements, which problematize the specificity of the act of creating teachers, from the affirmative perspective of the will to power education” (Corazza, 2019a, p. 3). In the context of the big words, *favorable words* are likely to accompany the variation of classes in *writreading*, as they are “words whose meaning is idiolectal”, and which, therefore, perform the pedagogical fantasies of teachers, their lineage, their style of *teaching*. Such words (in Barthes: writing, style, body), “are flirtatious after all”: they are words that “[...] follow whoever they find: *imaginary*, in 1963, is just a vaguely Bachelardian term [...]; but in 1970 [...] takes on an entirely Lacanian sense” (Barthes, 2003b, p. 143, author’s emphasis).

*Writreading* (our *word body*) evoked as a poetic word (word of the class par excellence), leads our body to the moment of succumbing to *soft* pedagogical ideas, while we can only *adjust* our body to such specu-

lative teaching, flirtatious of plural words. Thus, something like *teacher training* could wander around the question: what are *my* big words?

### *Teaching and Knowledge as a Complement to Writing*

One of the lessons of our teaching tradition is the need to write before an exemplary library. Let us take writing in its practical dimension as a criterion: it would be a matter of readily having those texts that we would like to have written and, especially, those that write about writing as we would like to live the experience of writing. A library full of *favorable words*. *Galaxies*, by Haroldo de Campos (2004), would be one of those books that participate in such materialism of language, whose lesson is “[...] *to end with writing to start with writing to end/begin with writing*” and which insists on warning us that “[...] *writing about writing is the future of writing*” (Campos, 2004, n.p., initial formant).

In our library of interrupted, fragmentary texts, whose words are *crystals* (sonorous and imagistic; each a *pedagogical poem* in its highest degree of concentration of meanings), we would look for “complements, precisions” that would immediately make them “books of knowledge” (Barthes, 2003b, p.176). *Knowledge* as “theory of the carnal word” (Barthes, 2003b, p. 146), which expresses a desire of (*ways of*) becoming – sown by reference texts (books therefore *idiolects*) for our *tradition* and *lineage* of *writreaders*. However, the *precisions* (*complements*) pursued by us would be in the order of a pedagogical poetics, of a commitment to the work of the word in our body, in our desire, in our thought – and never in the order of reiteration of common places linked to the exercise of truth. In the words which carry our teachings, there is an *exuberance* of knowledge ready to be *consulted* (not consumed, instrumentalized); and it is in writing that we delve into so that “[...] knowledge is kept in its place, as a *complement of writing*” (Barthes, 2003b, p. 176, author’s emphasis).

### *Teaching and Writing as Values*

It is in the power of the surroundings of a knowing *for* a poetic lesson that we evaluate a text, a fragment, as a writing *gesture*. In *Writers, intellectuals, teachers*, Roland Barthes (2004) sustains that “our value is the writing”, warning that there would be no possibility of mysticism of knowledge, of misgiving or condemning our discursive practice (whether by the taint of hermeticism, of weak sterility, of the aristocracy of language). This is because writing removes the primacy of meaning as a teaching subject (there is no possession that regulates the desire for the plural word), consisting of a collective and impersonal gesture of resistance to the discourses of interpellation to the reiteration of the present (“speeches, writings, rituals, protocols, social symbols”). Writing “[...] makes language something *atopic*: without place; it is this dispersion, this detachment that makes it a “*materialistic field par excellence*” (Barthes, 2004, p. 409) expressing itself in our classes, in our texts.

## Towards Teaching in *Writreading*

*It is the speech as detour* (Blanchot, 2001, p. 56, author's emphasis).

[...] so, in a way, a gesture (Barthes, 2003a, p. 36).

*Writreading*, word-*plural*: Teaching gestures make a legion of each name. Therefore, with each word we simultaneously experience a flutter of language and its own murmur in the classroom. For Blanchot (2003), every operation of speech performs an intervention that constitutively assimilates the ambiguity and indecision that is in each word. In a class setting, such essential duplicity is what allows the exercise of teaching to assume the rules of a certain *poetic* logic, giving the class the status of a zone of communion. What becomes common, then is the willingness to find an irreducible plurality amid all the maddening gibberish – and not the mere reduction of meaning, not the alleged dialogicity arrested by good critical-emancipatory understanding.

*Writreading*, word-*occasion*: the very name (*Sandra's* class, *Barthes' text*, *Adélia's poem*), which in class demarcates an intensive gesture or traces a specific multiplicity, is the repercussion of the constitutive detour of the words we share. Thus, the name is a pretext for the occasion of *writreading*, never the mark of a specific authority: here we write *Maurice Blanchot* and we could read “[...] being two, [...] the movement of thought that is necessarily excluded from a being that is one” (Blanchot, 2003, p. 139). Our class carries what Corazza (2008) defines as *fantasies* for writing, reading and criticizing a text. In such an invested way, we can say that the class, “[...] in an almost imperceptible way, [...] is a subversive and false study” (Corazza, 2008, p. 20), as it falsifies the banality of the logics of the ordering of thought, perspective and invents those inflections that are the variation of the charm that fits us. *Writreading*, when spoken in class, embodies the gesture of the desire to teach and invites one to: “Write about what you were passionate about, about the most disconcerting, disturbing and enigmatic lines of each thought” (Corazza, 2008, p. 79).

*Writreading*, word-*morality*: the teacher “[...] does not have *moral*, but instead a *morality*” (Barthes, 1990, p. 157). In their classes we always find certain questions: *what do others mean to me? How should I want them? How do I satisfy their desires? How do I live among them?* When his words enunciate a subtle world, alluded to, whispered, composed of what his body starts to repel or evoke, we glimpse the assumption of a teaching as a *quality of language* – “[...] which in no way relies on the sciences of language [...], because, when it becomes a quality, what is promoted in language is that which is not said, is not articulated by language” (Barthes, 1990, p. 252) – the intensity of the lesson of pure silence, pure laughter, pure singing. “In the unsaid is where joy, tenderness, delicacy, contentment, all the values of the most delicate imaginary are found” (Barthes, 1990, p. 252).

*Writreading*, word-body: by making an author of our lineage a *writreading occasion* in class, we choose for her a word of *evocation*. Not a keyword, not a synthesis concept, not a concept that represents it, but a word that somehow “[...] establishes itself in regions of being and thought, which carry problems that cannot be formulated” alone, and that “[...] therefore, can reveal aspects of beings that were veiled and open new circuits of thought” (Corazza, 2011, p. 56). As a song parallel to *occasion*, the word is constantly evoked, in class, makes its *pedagogical poetics* present with an “[...] ardent, complex, ineffable and somehow sacred meaning”: it would then be the word *body* promised to the scene of dispersion and rapture: *writreading* (let us recall!) – “[...] at the same time remainder and supplement, signifier occupying the place of all signified” (Barthes, 2003b, p.146).

*Writreading*, word-witness: “Writreading is what makes us up: we weave our own dream” (Corazza, 2019b, p. 5).

*Writreading*, word-class: the *desire-to-write* mobilized our text. Our intention would be nothing more than, perhaps, to see it make up the repertoire of new research interested in acts of teacher creation. Performing a poetic lineage and a teaching tradition – “[...] the revolutionary becoming of the tailed salamander writreading” (Corazza, 2008, p. 28) –, we were in the surroundings of knowledge as a complement to *writing*: “each word, every word” (Blanchot, 2001, p. 67). The combination *Barthes-Corazza*, not only our library, but the words that guide our teaching, for it is the *writing* that triggers the *reading* and the *class*.

\*

– *Writreading only, without mystification.*

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## Notes

- 1 Precisions, *body*: “[...] with Barthes around, there is inscription in the text of the writer’s own body then receives my favorite writreader all the best affections which increase the acting power of his beloved body and its corresponding power to think and write” (Corazza, 2008, p.188).
- 2 Precisions, *reading*: “[...] however such writing is only written to the extent that it is read by a reading sensitive to the *scriptable* of the text” (Corazza, 2008, p. 187).
- 3 Precisions, *writing*: “[...] concrete proposals utopias established strategies with defined targets are specific to the transitive discourses of the *écrivains* authors whose *écriture* stereotype carry messages because they desire to express something”, “[...] and are never proper to the *écrivains* writers whose intransitive discourse only wants to produce meanings through *écriture* writing”, “[...] so every writing is a text but not every text is a writing”, “[...] so that there are texts in which the stereotype is not perceived until someone makes it visible” (Corazza, 2008, p. 184, 185, 187).
- 4 Precisions, *teaching(writing)*: “One could reduce to four the formal possibilities that are available to the man or research: (1) he teaches; (2) he is a man of sci-

ence and this knowledge is bound to the always collective forms of specialized research: psychoanalysis (a science of non-knowing – the social sciences and basic scientific research); (3) he combines his research with the affirmation of political action; (4) he writes. Professor; man of the laboratory; man of praxis; writer. Such are his metamorphoses. Hegel, Freud and Einstein, Marx and Lenin, Nietzsche and Sade” (Blanchot, 2001, p. 32).

- 5 Precisions, *waiting*: “There remained, however, at the moment when the shooting was no longer but to come, the feeling of lightness that I would not know how to translate: freed from life? the infinite opening up? Neither happiness, nor unhappiness. Nor the absence of fear and perhaps already the step beyond. I know, I imagine that this unanalyzable feeling changed what there remained for him of existence. As if death outside of him could only henceforth collide with the death in him”, writes Blanchot (Blanchot, 2003, p. 19-21). Such thickness of experience, perhaps, has been a trace of his invisible existence in public space, from his lessons that were written – but never spoken in a classroom.
- 6 Precisions, *writreading*: “[...] it happens in acts of rupture, deterritorialization and other becoming, which are always minor becoming”; where “Forms of Expression [...] precede Forms of Content” (Corazza, 2011, p. 56). Still: in Heuser’s works (2016), Heuser and Monteiro (2022) and Costa (2022) there are indications and directions about how such a concept has mobilized a broad research project linked to the *Programa Observatório da Educação*, entitled *Writreadings: a way of reading-writing amidst life* (developed between 2011 and 2015), and later appointed the *Rede de Pesquisa: Escrileituras da Diferença em Filosofia-Educação*. Since then, numerous books, articles, dissertations and theses have operated with the concept of *writreading*.
- 7 Precisions, ZIP: the *pedagogical poem* theme was taken up by the *Zona de Investigações Poéticas (ZIP)*, a research group, in a series of experiments carried out in 2021, under the (visual-vocal-verbal) guidance of *image, music, and text*.

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