



Spiritographic and Dreamgraphic Methods: translating poetics in teaching-research

Maria Idalina Krause de Campos

Marina dos Reis

Sandra Mara Corazza

Universidade Federal do Rio Grande do Sul (Brasil)

Abstract

This paper aims to present a theoretical and practical analysis through two methods created with the use of Philosophy of Difference-Education, namely: Spiritographic Method, and Dreamgraphic Method. It concerns to the interchangeable expression of two researches articulated in a translating movement, with an emphasis on the transcreeing action of a spirit that reads, writes and dreams while manipulating archives. It states an investigative poetics in proposing to translate curriculum materials that challenge the teaching action. It shows the use of an artistic didactics, regarded as a kaleidoscope that both oscillates and transforms the matter, be it literary, philosophical, scientific, dreamlike or poetical. It concludes that the translating procedures put to work in both methods enable the realization of a didactical dream and a curricular poetry, capable of generating an untamed, and adventurous writing that renovates teaching practices.

Keywords: Methods. Philosophy of difference. Class

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Métodos Espiritográfico e Sonhográfico: poéticas tradutórias na pesquisa-docência

Resumo

Este artigo tem como objetivo apresentar uma análise teórica e prática, a partir de dois métodos criados com aportes da Filosofia da Diferença-Educação, a saber: Método Espiritográfico e Método Sonhográfico. Trata-se da expressão intercambiante de duas pesquisas que se articulam em um movimento tradutório, com apreço pela ação transcriadora de um espírito que lê, escreve e sonha ao manipular arquivos. Afirma uma poética investigativa ao propor-se a traduzir as matérias curriculares que desafiam o fazer docente. Mostra o uso de uma didática artista, vista como um caleidoscópio que oscila e transforma a matéria, seja literária, filosófica, científica, onírica ou poética. Conclui que os procedimentos tradutórios postos a funcionar em ambos os métodos possibilitam a efetivação de um sonho didático e de uma poesia curricular, capazes de gerar uma escrita indomesticada e aventureira que renova as práticas da docência.

Palavras-chave: Métodos. Filosofia da diferença. Aula.

Métodos Espirito-Gráfico y Sueño-Gráfico: poética de la traducción en la investigación-docencia

Resumen

Este artículo tiene como objetivo presentar un análisis teórico y práctico, a partir de dos métodos creados con aportes de la Filosofía de la Diferencia-Educación, a saber: El Método Espirito-Gráfico y El Método Sueño-Gráfico. Se trata de la expresión intercambiable de dos investigaciones que se articulan en un movimiento de traducción, con apreciación de la acción transcreadora de un espíritu que lee, escribe y sueña al manipular archivos. Afirma una poética de investigación al proponerse traducir las materias curriculares que desafían el hacer docente. Muestra el uso de una didáctica artística, vista como un caleidoscopio que oscila y transforma la materia, ya sea literaria, filosófica, científica, onírica o poética. Concluye que los procedimientos de traducción, puestos a funcionar en ambos métodos, posibilitan la ejecución de un sueño didáctico y de una poesía curricular, capaz de generar una escrita indomable y aventurera que renueva las prácticas de la docencia

Palabras clave: Métodos. Filosofía de la diferencia. Clase. Traducción.

Introduction

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The text aims to present a theoretical and practical analysis of two teaching-research paths, which affirm a translation of archives in the field of education. The methods are updated with each practical operation. For this purpose, we will address the use of two methods of transcription: the Spiritographic Method (CAMPOS, 2017; 2018) and the Dreamgraphic Method (REIS, 2019), both linked to the Research Group of Rede de Pesquisa Escriteiras da Diferença em Filosofia-Educação – CNPq (Writing and Reading of Difference in Philosophy-Education Research Network), under the supervision of Dr. Sandra Mara Corazza, in the Graduate Program in Education, in the line of research: Philosophies of Difference and Education Research. The last two projects in which the research is inserted contemplated the themes: *Didactics of translation, transcription of the curriculum: writing and reading of difference (2015-2019)* and *To-translate the file in class: didactic dream and curricular poetry (2019-2023)*.

By critically treating the proposed technique and theme, we will divide our explanation and results into four sessions. In the first, we will present the Spiritographic Method, which has an appreciation for writing and reading as an open field for formation and teaching, as it investigates and manipulates archives of multiple knowledges and transforms them into the invention of new writing. In the second session, we will present the Dreamgraphic Method, which



captures and translates didactic dreams to develop their dreamgraphic plan as curricular poetry. The third session will discuss the translation lesson in its practices of workshop thoughts, with presentation of the transcreative results, fruit of the interchangeable application of the two methods in activity for the formation of teachers, which had 23 participants from the municipal educational network. The workshop format brought together functional thoughts of literary, philosophical, oneiric and poetic nature in the space-class-translation. The last session will contain the final considerations.

The writing and reading research does not end in conclusions, but it is a continuum, since it is always in process. The results of a teacher's doing are not only the consequence of an action, but an active and renewed part of the accidents, the elements trans created in this action. In these conditions, we developed the investigation through two methods put to work through an inventive workshop in teaching. Such methods are not conceived as doctrinal, on the contrary, they are configured in the creation of empirical fields propelling of Spaces, Images and Signs (SIS) through empirical operations of spirit from Author, Child, Curriculum, Educator (ACCE) type. Thus, in the class-space, a poetic opening expands by to-translate: the unseen, the still unspoken, the unthought. To the extent that we manipulate these contents of the matter, we are precisely (re) creating the access to the methods of trans creation using the intellectual rigor elaborated on the archive of education (which is not hermetic or immutable, but to become, and open like our dreams).

For this reason, the methods are manipulated as mechanisms to create and trans create the research-education and they bid farewell to metanarratives of universal ambition in the pedagogical field: often hermetic, they become impediments to an open and non-reproductive discussion of knowledge. But the desire for poetry and dreaming impels us to make "a didactic-critical-vivifying" (CORAZZA, 2013). To this end, our research delved deeper into the plane of the impossible language: and, with a poetic scuba diving, we have slowly traversed the entrails of the bodies of a class in their possibilities of being affected by the signs of the dream archive, exploring literary, philosophical and artistic powers. We emerge from this oneiric inconsistency by carrying the heritage of translating curricula, and transpiring to-translate in space-class, we unravel didactics. The pleasure of taking a class becomes unrepeatable, as it brings these elements to the fore in other linguistic bodies. Such multiplicity is updated thanks to the experience that comes from the poetic trans creation of archives.

We understand that this class elaboration works as a seedbed of experimentation, a place of passage, always incomplete, where thought and language are at odds. For this reason, something happens. An untamed and adventurous writing emerges, that asks us: can a class dreams poetry?

Spiritographic Method

The Spiritographic Method takes the life and work of the thinker Paul Valéry (1871-1945), whose intellectual production focuses on multiple themes of knowledge. It is of interest to him – more than knowledge itself – the background of the functioning of the knowledge-generating intellect, that is, the actions of thinking one's own thoughts verifying what these thoughts imply. Such interest vivifies the actions of thinking and writing using variant forms and styles, such as dialogue, prose, poetry, essay, letter, speech and class. These types of writings contemplate a multiplicity of areas of knowledge, such as Philosophy, Mathematics, Music, Poetry and Theater, besides analysis and criticism about culture and society.

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In Valéry's writings it is also possible to observe the original way in which he deals with the French word *esprit* to allude to the "self"; although there is, in his thought, a distinction between two types of spirit: *Moi* which would be the empirical "self" (self-variance) and *Moi* which would be the pure "self" (*Idolle de l'Intellect*), to be worshipped and sought. The pure "self" needs to be understood with a peculiar meaning, which is: the "self" as intellect, as intelligence. The spirit is then approached as a sign of pure possibility, of a virtuality, to which the empirical "self" aspires and tends. The spirit, therefore, is always seen in circumstance, in a given situation, in a given time and space, in its real tenuity.

Seen from the Valéryana perspective, the spirit, through the movements of writing and reading – with the artifice of literature – moves its intellectual mesh, thus making possible the construction of spiritographies. For its elaboration, we necessarily go to the world of a spirit (be it from Art, Science or Philosophy) and, with it, we write from a study of life and work. It is about the interest "[...] in Life (Biography) and in Artwork (Bibliography). But instead of Life and Artwork taken separately, or one derivative and even cause of the other, it deals with Life/Artwork [...]" (CORAZZA, 2010, p. 86), that is, they are taken



together. These operations of the intellectual faculties, full of affections, allow and compose a Spiritographic Method, a mechanism that requires construction, in which the unexpected is a condition of the process. It is then a question of using this method of creation, which takes into account the spiritual self-variance to speak, read and write about education with Valéry.

Thus, it is necessary to reactivate a life story, that of Valéry, to translate it with the curiosity for the past, that is, to learn to read it and make use of it, which imposes itself as a simulative process of living another life besides ours. This is because something in that life necessarily impels us to investigate it. What happened existentially is organized and reordered, as in a map, by our will, by our strength, and it is, in our attentive way of thinking, that we make this life essentially present.

To take such a story is not to repeat it, because we would enter "into the future in reverse" (VALÉRY, 2011, p. 125). Rather, it is to take it by the knowledge it has generated and, before them, to make them present through our own eyes, our own experiences, our innards, through a blood pumped through the veins of one's own life, made up a writing composition – and in this the passion that wanders, making existence seductively interesting. It is necessary, however, to research, in this process of variant writing, the human environment, the life that is a poetic source, full of potential vicissitudes. And that serve as triggers for an invention that produces a wandering-writing, a text-manifesto, which is exposed through language and its conventions.

So, with the research of this informed Valéryana writing put in course, it started to generate and explore the means to affirm and provide creative possibilities in Education. This is the focus and this is the seduction, exactly because "[...] the human spirit faces difficulties to think about the inform. Hence the need [...] for an education or pedagogy of the senses, associating the experience of formal limits with artistic creation" (CORAZZA, 2010, p. 2). Through this bias, it became possible to read and write in the midst of life with Valéry conceiving a Spiritographic Method through research. Since the life and work of this poet and thinker make it possible to engender in didactics and curriculum a will of expression as a process for a manipulative translatory writing of archives.

The Spiritographic Method presented in the doctoral thesis (CAMPOS, 2017) is based on four pillars: 1) the informed method, used as an experimental

process to, in Paul Valéry's way of speaking, reading and writing about education; 2) through a *self-variance* of the spirit, to put oneself in a functional, practical and constructionist movement, in which the spirit is self-educated in the student-writer-educator in variable between places; 3) the conceptualized writing and reading as a field open to formation and teaching, which mixes language and knowledge; 4) a human *dracomedy* – a mixture of drama (Deleuze) and comedy (Valéry) – that scribbles new traces of possible writing, set in motion by the pathos (passion), that throws us again outside of ourselves, so that a new poetic can emerge and, with it, new characters that emit voices.

This translation writing is also trans creative and serves teacher-translators – class makers – as a means of dealing with the informed matters as they assume themselves as alchemists of knowledge, and alchemically flirt with archives of Literature, Philosophy, dreaming and poetics in space-class. Archives that are composed of a plural accumulation of languages to become artistic in the daily life of the magisterium, through the transmutation of assembly and disassembly of writing.

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Aware, as Valéry states, that we are made of a trinity Body-Spirit-World (BSW), "[...] since everything happens between what we call the external World, what we call Our Body, and what we call Our Spirit" (VALÉRY, 2011, p. 215). This triad is seen as a functional activity of geometric action, but mutating as a contagious passage, an opening whose self-educational effects stimulate invention. Whose occurrence occurs in crossing undulating lines of writing, capable of elaborating meaningful strategies of thinking and living and giving life to a new praxis of teaching, as a unique geometry that measures the world through "the whole of our sensitivity" (VALÉRY, 2011, p. 216).

We glimpse such an event of sensitivity by putting into practice the Spiritographic Method as a device capable of creating varied kinds of spiritographies for a true alchemy of writing. During the course of the research (doctorate and post-doctorate) it was possible to create eleven types of spiritographies (CAMPOS, 2018) using the Spiritographic Method. They were managed by means of writing and reading from a Valéryana perspective. This perspective, contrary to the anesthesia of the gesture, began to dream of a second nature that could present itself to the text, producing a new visceral and singular writing. Thus, the environmental field of language opens itself to a poetics doing (*poïen*) of multiplicity that works as a tensional contagion in the



elaboration of trans creative writing and reading. Since in this movement of spiritographic composition there is a transit between an old starting file to-translate that we take and a new file in the process of translation, which is present in a new transmuted writing. As Valéry states:

Writing whatever it is, from the moment the act of writing requires reflection, and it is not a mechnal inscription and without detentions of an inner word all spontaneous, is a work of translation exactly comparable to that which operates the transmutation of a text from one language to another (VALÉRY apud CAMPOS, 2013, p. 61-62).

It is from this perspective that research defends the translatory task of a trans creative education, taking into account that the curriculum is composed of the following analytical units: Spaces, Images and Signs (SIS) (CORAZZA, 2014), which are set in motion by means of an intellectual nomadism, experienced in the very territory of education, using Valéry's multiple writing procedures to make a translation in education. In this doing, the concepts of perception and creation become two possible means for experimental movements of thinking, which aim to speak and write about Author, Childhood, Curriculum and Educator – analytical units referred to as ACCE (Didactics). This is configured as a didactic of novelty that, by means of a mechanism – operative and conceptual – gives impulse to exploratory thinking, refusing the intervention of judgment, deconstructing the knowledge constituted to create a new writing to come.

In this way, ACCE (Didactics) and SIS (Curriculum) take for themselves a poetics of research, which is empirical, in a process of re-reading and rewriting of what can be lived in the educational field and which produces a curriculum and a didactics of Difference insofar as it creates new scintillations of educational meaning, making it possible "[...] to think of a translated didactics and curriculum [...]" (CORAZZA, 2014, p. 5), by means of a Spiritographic Method. In these conditions, means are created for a writing-artist to deal with what has not yet been seen, exercising the visual impressions that take time in the sensations and creating a singular and axiological vision for what has not yet been meaning, not interpreted or not attributed of valuation, because it has not been discovered.

With each new reading we make about a certain archive, a new text – dreamed – is generated in the text read. In such an event we decree the death of the author in order to celebrate the new life of the text, conceived by the reader, who is also a writer. As Roland Barthes (2012, p. 62) states, the text is a "[...] space of multiple dimensions, where various scriptures are married and contested, none of which is original". This makes the translatory didactics, to which we refer, enter a corner parallel to the original text which develops through a plagiotropic movement in the moment. In other words, each time we place a text on the translation mat, we bring out a didactic effectively marked by the transit between the original text and the trans creation. Trans creation that not only vivifies the original, but interferes in an affirmative way in the teaching practice, because the educator-translator, says Haroldo de Campos, "[...] vampirize, which would correspond to the idea of mutability of the original by the critical performance of its translation" (CAMPOS, 2013, p. 217).

8 In these conditions, education is seen as a space of fiction, where the class is planned so that, in some way, it works trans creatively, as a collective laboratory that reexamines knowledge and promotes an education of the spirit, as it raises new problems over them. This raising of questions takes place through a will to educate – and also to learn – like an exercise of aesthetic activity that brings in its bulge the categories of both poetry and dream. Since it is more necessary than ever to affirm the teaching "[...] in the opposition of the standard teaching consciousness, we will follow the model of dream and poetry, considering the teacher as an interpreter-operator" (CORAZZA, 2019, p. 53). Immersed in this poetic perspective, we take knowledge as an invention to recreate cultures and discourses through exercises of thought.

In this way, the Spiritographic Method functions as an impulse for action to educate, enabling the self-training of the teacher-researcher, who is also an interpreter-operator of archives arranged in a class-translation. They are games of discovery put into action – via spiritographic writing and reading – in a living and challenging process. This is configured as a possible writing where those teachers, affectionate to the perspective of the Philosophy of Difference-Education and the Human and Social Sciences have the means to carry out a poetic and oneiric pedagogy with the intention of disseminating intense adventures in thinking.



In these discoveries a will is needed – as Theodor Adorno (2012, p. 161) suggests when referring to Valéry – “[...] to purify the art of the traditional curse of its insincerity, making it honest”. As Valéry himself did, leaving aside bourgeois metaphysics, such honesty serves as payment for a debt acquired by the bourgeoisie itself who considered everything to be given in terms of art.

And we know that nothing is given, Valéry thinks that the artist needs to transform himself into an instrument and, thus, modify the way he proceeds before a world in transformation, because in it there is no longer a place for the throne of so-called geniuses, but new sources to be discovered, translated. Because we no longer accept the game of false humanity, because stupidity and deceit are very harmful and their social approval “[...] served” for years to humiliate society. Since Valéry's aesthetic individual “is not a primitive individual of the artist who expresses himself”, on the contrary:

The artist, the bearer of the work of art, is not only that individual who produces it, but becomes the representative, through his work and his passive activity, of the social and collective individual (ADORNNO, 2012, p. 164).

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Just like art, education must reach itself, in an honest way, which would make it transcend itself, consuming a fairer life for both the social and the collective spirit. A new ethics in relationships would be established between body, spirit, and world, without salvationism, but as a possible condition of a good life, establishing a game of intellectual friendship of collaborative knowledge between teacher and student in education, in which both “[...] permeate the rules of such a game. This is because, even assuming that he already knows, the teacher continues to update his knowledge by the simple fact that the meeting offers itself as an empirical territory [...]” (AQUINO, 2014, p. 68) facilitating the re-elaboration of his knowledge.

Dreamgraphic Method

Each dream is a heterogeneous sign to be translated, that is, a latent to-translate that wants to come true. For every time we try to narrate or write a dream, we place ourselves in the perspective of a singularity. In it, we are

activating the lucid choice of the spirit (intellect) over the profusion of imagery, resulting in a kind of imagination. In the provocations of Foucault (2002), the dream is a condition to imagination, not the fruit of it. Freud (1966; 1996) defined this vigilant operation, that translate into language the oneiric matter, of secondary elaboration.

From this perspective to become, between the dream and its poetic elaboration, the Dreamgraphic Method creates its immanence plan based on Freudian concepts, which are spiked by the inked and dreamlike point of the Difference-Education Philosophy. Starting from an application that interrelates with the Spiritographic Method (CAMPOS, 2018), the operations of a dreamgraphic teaching take place with intellectual rigor (CAMPOS, 2018; VALÉRY, 2018): we elaborate ways of lucid access to the hallucinated (latent) content of the original matter, which can be cut out sometimes from the education archive, sometimes from children's memories, sometimes from personal and academic dreams. Our dream lesson does not deal with the image of the common dream – full of talking pink unicorns and winged translucent princesses. The dream in the research-teaching is not vain foam, but emerges as "*cosa mentale*" (CORAZZA, 2011) in its informed to-translate.

The poetic didactic and artistic making (CORAZZA, 2006) are elaborated in class-translation, in the announced moment. It leaves signs of experience in to-translate of the original matter, since there is, in the navel of the dream (FREUD, 1996), that totally mysterious and untranslatable part of the evoked image, tracks that are inscribed from the translatory shock of the dream with the vigilant language. Even when the teacher reads a didactic trans creation – even if he thinks he is not thinking of a dream, or that he is not translating a teaching – he is elaborating new curricular dreams next to the archive. The teacher who thinks the class dream is a *Dichter*-type translator, that is, a literature creator (CORAZZA, 2019), a condenser of poetic signs that changes the meaning of real and, therefore, becomes a poet.

Considering this access to oneiric and inconsistent labor by writing and reading, the rigor of the Valerian intellect (CAMPOS, 2018) is the principle of the work of thinking about the disparate units that form the virtual plane of the remembered dream. The writing starts to dramatize a game between the signs to-translate and a trace is ordered by the intellect. In the end, the dreamer performs the translation of a translation, reinterpreting the dream – a dream is



made, in fact, of everything that is not a dream. The act of dreamgraphing (REIS, 2019) becomes a poetic power as it unfolds and goes beyond, since such writing eliminates the individual-object as it opens deeper and deeper gaps of reinterpretations: here is a teaching in its "right to dream" (CORAZZA, 2019).

By dreamgraphing, the artist teacher achieves the rigor of thought (lucid) that he is an author in dream (a kind of dreamgraphist), that is consciously dealing with a latent content. Working in an oneiric way on what he reinterprets, he pour in the writing its plurality. If there is an access to the unconscious, it is already a reterritorialization, a language of people, a waking schizoid crowd. Therefore, when translating an archive dream, or a class, the teacher triggers for himself the creation of a form of expression in the report Corazza (2013):

The author is also what allows to overcome the contradictions that can manifest themselves in a series of texts: there must be – at a certain level of his thought and desire, his consciousness or his unconscious – a point from which the contradictions are resolved, the incompatible elements finally fit into each other or organized around a fundamental or original contradiction. In short, the author is a kind of focus of expression [...] (FOUCAULT, 2002, p. 53).

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The teacher who is supposed to be a dreamer builds himself by speaking the dream, he is an author. But, paradoxically, the intellect is diluted from these approximations and projections with the original, from the exclusions or admissions, from the displaced pertinences established with the archive-dream. The thought begins to think on the body that writes and reads other possible wills of translations. In this perspective, the poet-teacher detaches himself from the function of communicator of contents and begins to dream about the translation of the class in its language impossibility (to-translate). The teacher, now poet in his dream, hums his speech craft in a language invisible to mere interlingual decoding. A dream of class speaks of what we did not yet know.

The trail that is left by the dream and the class, in the bodies, went before through the lines of the original. Therefore, these bodies no longer describe a literal translation, but draw sensations experienced in the meeting of the class, of which they dream through the uncertainties of the original, in the flavor of the form of matter, making and undoing themselves in these translatory forces of the event, since:

The body or the force are not a substance, or an essence that would develop gradually, like the child in adult, the seed in a tree. On the contrary, they are forces that clash producing embodied events, without action or impassive (FIGUEIREDO, 2012, p. 130).

To trans create a teaching is to elaborate didactics of dream apparitions that evaporate from the surface of the educational archive. The value (or values) of dreamgraphic plastic configurations play with the emotion of the moment. A class-dream fantasizes and transcends the danger of the image, dis-educate glances at the dark periphery of the to-translate. It runs its proportions in brush strokes of the gesture that the dream will put into perspective in the domain of the ineffable of each writing and reading spirit. In the dogmatic image of an apparently automatic class, if it is constituted in the representative narrative, the dreamgraphy operates scares, in reverberations to the nature of the archive. Dreaming didactics, the dismantling of to-translate affirms the compositional vocation of the teaching, in its irregular but not deliberate language, since its rhythm on each body (students) and made from a habit, a type of archaeology, about the oneiric body and about the dreamgraphic matter.

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In the poetic dimension, the dreamgraphic emotional expression is translated from its latency and repetition: we insist on a dream until it makes us move the body, that is, an unthinkable gesture? The mind contains maps of the body's movement, ideas of the emotions, the brain contains the simulated ideas of what a body can do. Writing is a movement of the body in immanence, because mind and body are not something separate: "[...] feelings generally translate the state of life [including molecular and homeostatic reactions] into the language of the spirit" (Damascus, 2004, p. 91). The establishment of this sensation in writing will possibly vibrate in the eyes of the reader: open, semi-closed, closed, in the blink of an eye. But by establishing a poetic relationship (VALÉRY, 2018) and breaking signs that trigger an invention of thought.

This sliding of constellations to-trans dream occurs in a deceleration and in jumps from the matter to-translate. Or, slowly, by processes of boiling and psychic condensation (FRANZ, 1988), processes of translation mystery, which undo that what tells you nothing, like the dreams we forget. Thus, the dreamgraphist needs memory precisely to forget, opening spaces of imaginative possibilities of feeling. The translation-teaching of Difference breaks the sacred



patina of an original data, and sprinkles the “[...] knowledge as rereading, rewriting and retranslation of the world [...], such teaching uses a [...] mobile language, without fixity [...], it is [...] antimetaphysical teaching” (CORAZZA, 2018, p. 21).

Dreamgraphy, starting from the vigilant action, is a kind of lucid induction. The artist teacher, in this rigor, is all-seeing, his eyes are interior and he feels the affections to-translate. If there is mimesis in the dream, it is that of the sense of vision, which simulates all the other senses in the dreamer. The dreamgraphist admits to be an unfolded individual, “[...] the other thing (for psychoanalysis); an individual who sees everything, everywhere [...]”, by Foucault's panoptic vision (BELLOUR, 1995, p. 12). Trans hallucinate his relationship with the archive. When he begins the dreamgraphic process, it is related to the rigor of the spirit, by the selection of the zero point of creation on the Report (CORAZZA, 2011).

The Dreamgraphic Method also begins to access the body's internal representations in relation to the to-translate of dreamed signs. It operates, within these evoked images, relations and visual and emotional selections. For this reason, the dreamgraphy tends to be a pre-cinematographic movement, series of enchainment, the travelling type. The creation comes from conscious responses to to-translate, added to time and the dreamed risk of the body. There is no single center in the body that guides or gives orders to the trans creative movement, dreamgraphing is a battle of poetic perspectives, we see nothing until we have seen something beautiful or terrible. Each text is fragmented and partial, but the writing-artist in itself would not be given by a quantity, since the result is contingent, it finds itself in to become while “[...] its perspective is continually changing” (CORAZZA, 2006, p. 34).

Also, the power of the text manifested in the translation of the archive contains the desire registered in the original. As if it were a dream, in the drunkenness of latent words, the teacher dreams classes. In the presence of the voice that speaks a class, or a dream, the interpretation of textual tessitura is also able to reframe emerging languages – we hear senses that form an aesthetic from which the text borrows and on which we launch ourselves into a kind of drunken navigation. For example, deciding whether or not to feel the smell of the wet oak of a boat on the high seas of the Poe lines.

In the contemplation of a dreamgraphic image, we interpret a hallucinated desire by a perspective that objectifies in the writing, from the report, the movement of the spirit. A kind of inter image is born that slides between the photograph and the cinematographic image. It does not have high definition, but remains in the blurring of the dream memory, in the shaded flow. Parked in an attempt to possess what the dreamgraphist elaborated, they are cheating images, real, illusory images in his graphic impression: the word, the phrase, the poem, the trace of black ink. A dreamgraphy disengages itself between the disillusion of the class-given, denying its ready image. A dream image is always a given image?

14 The extraction of dreams from the archive by the method tends to poetry, because it is a kind of elaboration of class fantasies. It affirms the right to pleasant composition, which allows us to inhabit an initial poetic condition, that is, amorphous, and about which dreams are created, to become a poet doing, from moment to moment, from hour to hour. In this class shrouded by dreams, there is the desire for the color of a translation and not the search for the word that tells us a hidden truth. The body, bathed in the possibilities of fresh dreams, imagines it for real and “[...] if it knows how to choose, if it listens to the oracles of prophetic ink, it will have the revelation of a strange solidity of dreams” (BACHELARD, 1991, p. 46).

In a real space of what is extracted from the chosen archive, which results from the act of educating differently, the teaching-research wanders and babbles dreams, with rigor and precision, as a life that affirms a haecceity, and that gives the novelty to the present, since the teaching experience of research is the will of power to educate, “[...] as if we were saying, for the first time, the words that make their energy appear, in the physical sense; their impulse, as sensation; their tendency, as eternal return” (CORAZZA, 2016, p. 3).

Bringing closer the translation that creates the poetic state, we can perceive that for the spirit, as long as it is attentive and conscious, everything is matter to be forgotten of its meaning, generating to-translate and affections (sensations that leave their marks on the body), with the dexterity of not abandoning the tension caused from the first contact with the original. In the poetic state, there is the conscious invasion of an existence. In the dream, there is the invasion of the unconscious existence into the conscious. We will consider, to



dreamgraphing, the consciousness that occurs when we wake up and remember the dreamed parts.

To create is to decide in an active way about the infinite possibilities that we see appearing and dying indefinitely from our writing and reading perspectives. In order not to repeat what has already been given and wish for dreams of class, just like a painter of the nankeen darkness, we forge the dreamy decision of elaboration on the to-translate that ghosts the archive. We are made of to-translate dreams, eager for an artistic hand that collects and makes them appear in the world.

Education is involved in the philosophical study of the dream in a profound and direct way, not in the sense of model human formation (Eurocentric) but in the folding of senses that form a poetic body, a pulsed crowd. The selective being of the Philosophy of Difference is the teacher who dreams selectively. His decisions generate fictions of archive, of teaching, of spirit. Dreamgraphing, therefore, a poetic practice of oneself, using the antagonism of the forces emanating from the psyche, constituting not only freedom or automatism of spirit, since it reinterprets itself when it reinscribes parts of the world in its manifest elaboration. The translations of the world and into the world are dramatizations that interest us as a formation of new non-representational values. The work of the language that dreams strikes on the matter arrangements to become, in dissimilarities, in minorities of language. Dreams do not stop marking our bodies with the enigma: "Where are we going, since I am no longer the self of the day before"?

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Class-translation: practices to workshop thoughts

The action, in which we put these two methods to work, took place in a teacher formation activity for the first time, with several trans creation workshops. There was the involvement of the entire Research Group Philosophies of Difference and Education, coordinated by Dr. Sandra Mara Corazza, in partnership with the Secretary of Education of Caxias do Sul, on October 5, 2019, held at the Municipal School of Elementary Education Professor Ilda Clara Sebben Barazzeti. In the workshop given by the authors, we counted with 23 teachers. The participants authorized the literal divulgation of their trans creations, since it was the minimum condition for the proposed activity in the

workshop, besides that the dream or nightmare of each one could be shared. From the total of 23 trans creations, we will present only three examples, and a summary of the workshop's script.

Workshop script – materials and room: chairs in circle, half-light room; there will be a blank sheet on the floor (type or A3), a brush and nankeen ink; cards and pens for individual writing. Scheduled duration: 1 hour and 20 minutes. On the board or on a poster, the following sentences direct the beginning of the trans creations: "I dreamed that...", "In the dream...", "I woke up, but went back to sleep and dreamed that...", "In my dream...", "It was a nightmare, I was...", "I woke up tired, because I dreamed that...", "I never remember the dreams, but I can try to say what I feel about it: ...", "The same dream came to me but in another way: ...", "Having seen a dream...".

Ambient sound to be felt as the participants recall the dreams walking freely around the room: Bolero de Ravel (1875-1997). (Available at: <https://www.youtube.com/watch?v=Q4wb11w0ZHQ>). This stage is prior to writing and occurs concomitantly with the nankeen gesture on the collective blank sheet, a gesture that each participant will extract from an emotional sign of the dream, which has its translation in an informal gesture. This rhythm of repetition was purposeful, from the choice of Ravel's famous bolero, as the trigger for the movement of thinking dreams with the whole body and, via the rigor of the intellect, acting in the refrain on the freedom of signs to-translate of this experimentation.

After that, explanations of the methods among dream, thought and poetic writing in teaching began (dreamographies, to-translate, archive, intellectual rigor. Poetics of lesson and spiritographies).

We project on the wall a poem for individual and silent reading: "A Dream", by Edgar Allan Poe (1809-1849), published in the book "Edgar Allan Poe - complete poetic work". (Translation Margarida Vale de Gato, Available at: <https://www.youtube.com/watch?v=7bSLXagAVWM>).

The participants were invited to perform a light body exercise and evocative thinking (of the affective memory type) from a dream they wanted to share with others. To do so, as Ravel's refrain circulated freely, each one drew in the air gestures that appeared through oneiric evocation, until a gesture was fixed from condensation. Until the gesture symbolized the sensations felt by the dream. As soon as they felt they had sufficiently evoked the dream and its corresponding gesture (this one repeated a few times for themselves), each one fixed the idea of the gesture in a single brushstroke of nankeen on the white sheet of



paper, arranged on the floor or on a table (this sheet is a collection of the gestures to be translated from the collective dream of the class).

Each participant wrote down their dream on a sheet, starting with the suggested phrases, described above. The cards were collected and redistributed in order to make a cross between the dreams, and each one received the other's dream (manifesto) as a latent content, like the original from which a form of poetic expression is extracted. The trans creations and readings were made aloud of each poetic translation. Next, we listened to the collective talks and questionings about the sensations felt during the exercise.

Results: from the trans creative elaboration (what each participant did with the dream of others): each result was formed in a heterogeneous trans creation by a poetic form and the complementation of the phrase "My dream today is..." (the trans creation and the complementation were from the same person).

The following the sequences are: a) the dream of others (whether or not initiated by the suggestions of the dreamgraphic exercise); b) transcription; and c) answer/complementation of the phrase "My dream today is...".

[Example 1] – a) A dream that I remember in the first place is of a village with simple houses and no apartments. It sounds like something medieval. I walk through the streets and it seems that I know everyone from this place. The people I talked to have other faces, but they are familiar and I realize that they are my mother, father, husband, son and others. During the dream, I remember that I feel a certain apprehension, a fear of invasions. I don't know. The temperature is cold and our clothes are dark.

b) I was in a simple, nice place, where the big city rush had not arrived. I was walking along the small street and I could perceive the history of its culture through the drawings perceived in the old buildings. I was talking to many people, family members of a large community and with my husband and son. As I walked, I felt an apprehension that that peace and tranquility would end. The temperature was low, announcing the coming winter. The feeling of fear was moving away as my family got closer.

c) My dream today is... The fear of living a dream, dreamed repeatedly in childhood.

The dream of flying that caused so much good and freedom.

[Example 2] – a) It wasn't really a dream, but a nightmare. It was chased by strange people that I had never seen before. The place where the dream happened was at the school that I studied. However, I was already an

adult. My son was in that "dream". They wanted to kill me. I ran away all the time. I passed by places I already knew, but they were dark, strange and made me feel fear and dread. At the same time, I ran away, I was looking for my son to hide together. The sensations were terrible. Fear took hold of me. The fear of dying or that they would do something to my son. I was afraid of dying and the feeling of not having my son anymore. It seemed endless, I could not wake up.

b)

The fear or stay?

The escape The nightmare

from whom? only ends

To run, to hide... when it's time to face it

c) My dream today is... To travel, to know different places and cultures.

[Example 3] – a) I dreamt it was a spring morning: the sun and the flowers took care of that landscape that I always loved to feed the will to get very close... I was in Monet's gardens... the brightness, the perfume, the lightness of that place... the company I brought with me... everything would lead to perfection... I decided to stay there.

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b)

Beautiful landscapes Is dreaming someone's dream possible?

Aromas senses

Experienced sensations And the I dream, where is it?

c) My dream today is... Not to let the dream that dwells in me fade away.

From these artist work, more than a presentation of the results of the workshop, we are interested in scanning the movements of power in making a teaching that reads-writes-research-translation and dreams classes, as well as developing the processes used in the compositions as ways of reinventing the methods of trans creation.

Thus, our records are not models, but triggers for new planes of thought that affirm possibilities of dream and inventive creation in the field of research-teaching. A class drawn up in translation becomes an opening to the forces that desire territories to the event:

Affirming the teaching as a singular action that provokes encounters, [...] the Class will not refer to the eternity of any idea nor to the



representation of the past, but will express the eternal return of difference and its infinitive character. The daydreams of the Class will show the inner feminine personality of the teachers; and, although oneiric, because they are daytime, they will be endowed with a certain lucidity and consciousness; while, in nighttime dreams, the soul of the teachers never rests (CORAZZA, 2019, p. 53).

There is not a conception of immutable truth, but rather a proposal to move studies, research and practices to reinvent space-class, a place par excellence for the encounter of bodies and souls in singular and different fictions.

Final considerations

The productions manifested brief but intense writings of a moment lived by spirits placed to dream in the moment of the class. According to the participants of this workshop activity, such empirical writing differed from the routine of a warmth representative of school daily life. The act of workshop thoughts worked objectively as an element of didactic transgression (ACCE), a subversion of the given and customary discourse. An encounter of possibilities of erupted fruition of the unexpected, set in motion by the challenge of translating spaces, images and signs (SIS) through the exercise of language and the handling of words.

We feel the highlighted sensations of deterritorialization (intellect and dream) and reterritorialization (sign and translation): the body in contact with an outside, and the space-class conceived as an area open to the game of affections. Through the dancing of the bodies, a meeting was formed that allowed the participants and the coordinators to take off their thoughts, sparks of ideas and fleeting sensations. Such to-translate signs crossed into the strolling bodies. A kind of libertarian dance, a new class ritual, speeches and bodies decentralized from the everyday self. Sparkling eyes that spied the droplets of rain that fell beyond the windows. As in a dream, it was possible for the spirit to breathe other airs, to catch its breath, to translate and to translate itself, because in the meanders of education, "[...] everything is composed, it combines, it replaces, it compensates, it mixes and it demystifies itself, and that is the spirit" (VALÉRY, 2016, p. 32).

In this perspective of the immense informed mass of to-translate that is dreamed of and crossed in a trans creation of class, we have visible and invisible cartographies, which grow when they collide, spilling out poetic lines of escape. The teaching desire is not a fault, but pure plan of immanence that is up to now. The right to the teacher's dream becomes, therefore, a space of creation where it is possible to articulate the transindividual relationships that characterize the sharing of dreams.

It is in this hybrid dimension of the dreamed gesture that difference can manifest itself in processes of individualization and social formation that provoke a way of thinking. Such action of thinking occurs through signs that are image-tically profaned that invest in the desire to transform the already instituted into academic language, with the intention of producing new modes of differentiation that are created and manifested in the research-teaching.

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Profa. Dra. Maria Idalina Krause de Campos

Universidade Federal do Rio Grande do Sul (Brasil)

Pesquisadora na Rede de Pesquisa Escriteiras da Diferença em Filosofia-Educação
(UFRGS – Brasil)

Orcid id: <https://orcid.org/0000-0002-0016-7455>

E-mail: idalinakrause@yahoo.com.br

Ms. Marina dos Reis

Universidade Federal do Rio Grande do Sul (Brasil)

Pesquisadora Colaboradora da Linha Filosofia da Diferença-Educação
(UFRGS – Brasil)

Orcid id: <https://orcid.org/0000-0002-2088-5358>

E-mail: mdr@ufrgs.br



Profa. Dra. Sandra Mara Corazza

Universidade Federal do Rio Grande do Sul (Brasil)

Faculdade de Educação

Programa de Pós-Graduação em Educação

Linha de Pesquisa Filosofias da Diferença e Educação

Pesquisadora de Produtividade 1B do CNPq (2002-)

Líder dos Grupos de Pesquisa: Diretório do CNPq: 1) DIF – Artistagens, Fabulações, Variações (2002-); 2) Rede de Pesquisa Escrita da Diferença em Filosofia-Educação (UFRGS – Brasil)

Orcid id: <https://orcid.org/0000-0002-1237-198X>

E-mail: sandracorazza@terra.com.br

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