

# The Educational Networks of Cybercorporeal Practices and Theories

## *As Redes Educativas de 'Praticasteorias' Cibercorporeais*

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### Abstract

Considering that our education takes place in networks – and based on the assumption that some of these networks have already been systematized by research into everyday life – the text discusses the emergence, in times of cyberculture, of a network of cybercorporeal ‘practice-theories’. This would be enhanced by the covid-19 pandemic and its consequences in terms of the intensification of online life, with an emphasis on the continuity of school/academic training in times of physical isolation. The arts of making with cyberculture, expanded by the languages of hypermedia, by ubiquity and by the ability to produce a body-writing, are perceived in this essay as hunting operations carried out by ‘thinking practitioners’ who narrate life – inventing it – in order to postpone the end of the world. Such writings – which can be hypercompositions of the self – present challenges and possibilities for education, especially for education that takes place in other face-to-face environments, requiring us to rethink, among other things, resources, didactics, stimuli for producing authorship and ways of doing and circulating research in the field of education, especially at the interface with technologies. For this reason – and in order to provoke inventive thinking – the text poses some questions for teacher training that is attentive to the specificities of distance education and is capable of producing curricula that are cyber-situated in educational networks of ‘practices’.

**Keywords:** Teacher training for Distance Learning. Educational networks. Cyberculture. Cyberbodies.



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## As Redes Educativas de 'Praticasteorias' Cibercorporais

### Resumo

*Considerando que a nossa formação acontece em rede – e partindo do pressuposto de que algumas dessas redes já foram sistematizadas pelas pesquisas com os cotidianos – o texto discute, tendo a imaginação de um futuro da Educação a Distância como fio condutor, a emergência, em tempos de cibercultura, de uma rede de 'praticasteorias' cibercorporais. Ela seria potencializada pela pandemia de covid-19 e por seus desdobramentos em torno da intensificação da vida online, com destaque para a continuidade da formação escolar/acadêmica em tempos de isolamento físico. As artes de fazer com a cibercultura, expandidas pelas linguagens da hipermídia, pela ubiquidade pela capacidade de produção de um corpo-escritura, são percebidas neste ensaio como operações de caça realizadas por 'praticantes pensantes' que narram a vida – inventando-a – para adiar o fim do mundo. Tais escritas – que podem ser hipercomposições de si – apresentam desafios e possibilidades para a educação, sobretudo para aquela que acontece em outras presencialidades, demandando que repensemos, entre alguns tópicos, os recursos, as didáticas, os estímulos à produção de autorias e os modos de fazer e de circular as pesquisas no campo da Educação, especialmente na interface com as tecnologias. Por isso – e para provocar o pensamento inventivo –, o texto coloca algumas questões para uma formação de professores atenta às especificidades da EaD, que seja capaz de produzir currículos cibersituados em redes educativas de 'praticasteorias' cibercorporais.*

**Palavras-chave:** Formação de professores para EaD. Redes educativas. Cibercultura. Cibercorpos.

## 1. Edition Island

I start this text on a typewriter in order to break the silence of the blank page. The computer keyboard, as ergonomic as it is, doesn't soundtrack the thought that wants to jump onto paper. Writing like this, a first draft of a text, has been a ritual when writing articles, books and other writings - academic or otherwise - and I have the feeling that sound and touch contribute to the movement of ideas. The computer is next door. It's a state-of-the-art Dell machine. I bought it during the Covid-19<sup>1</sup> pandemic to edit videos. Every now and then I use it to research something, answer a question, look up a quote or a reference. I avoid picking up my cell phone, which is in airplane mode. I'm not mature enough to write texts with WhatsApp on. That is why, on these occasions, I go offline on instant messengers and start using (Certeau, 2014) other technologies which, in their times of great circulation and adherence, provided other ways of producing knowledge and meanings. Or, as we say in our research into everyday life, to make it clear that all knowledge is accompanied by meanings that are given to it - 'knowledge-meanings'<sup>2</sup>. I have some tapes of research narratives and, from time to time, I play them on my boombox radio. I transcribe what I think will be interesting for the text. I take note of testimonies that may be of interest to my students. It seems

1 On March 11, 2020, the pandemic of the new coronavirus, SARS-CoV-2, was declared by the World Health Organization (WHO). As of the writing of this text - February 2024 - 709,963 Brazilians (Brazil, 2024), as well as more than 7 million people worldwide (Number [...], 2024) had died from the disease.

2 Researchers of everyday life mark certain words that are generally used as opposites, writing them together in italics and with single quotation marks. The intention is to denounce the dichotomization of notions that complement each other and, as a result, should have no hierarchy. Thus, we speak of 'practice-theory', 'learning-teaching', 'space-time', 'time-space', 'knowledge-doing', etc.

strange to have k7 tape recordings in the age of digital networking. Saying that on a typewriter does not normalize the scene<sup>3</sup>.

I contextualize the production of this writing by situating the origin of the text in the body of its author and I think of this body as a user and producer of countless technologies, being itself - the body - produced by so many other social technologies. When this body stands in front of the typewriter, the computer, the radio, the cell phone, the K7 tape and so many other technocultural artifacts that make up our repertoires of mediated communication, it has the opportunity to act on an editing island, selecting images, words, sounds, meanings that will be handled in order to make thought move. Ultimately, this means - as Deleuze (1988) says - creating concepts.

We create concepts not to format thinking, but to take it one or two steps further. The idea of the "editing island", for example, which I have been developing with Reis (2021), has allowed me to expand the notions of remix and bricolage, already common in cyberculture studies, to make it possible to handle narratives within my research. The methodology of the allegorical 'thinking practitioner'<sup>4</sup> (Nolasco-Silva, 2019) derives from this idea of a researcher who makes ethical, aesthetic, political and poetic choices in the course of their work, understanding that the rigor of science has nothing to do with the neutrality or detachment of the researcher from their subjects of investigation, but rather with the responsibility of assuming a working method that can be described, narrated, shown and defended very clearly in terms of the choices and theoretical-methodological alignments made.

The very language used to write an academic text - or a text that we know will circulate mostly in academia - already indicates these choices that the researcher (on his editing island) makes. In researching everyday life, we experiment with languages in an attempt to broaden the possibilities for circulating what we produce with our work. We narrate life, self-fictionalize and hypermedialize science - updating the movement proposed by Alves (2015). The voice of the researcher, in the first person, assumes research as autofiction, in the sense of understanding that we do research with our networks and that, therefore, there is contagion, interference, affiliations, limits that will be given by our biography, at the same time as there are opportunities located in these same limiting inscriptions. If the researcher produces himself while researching, in incessant processes of subjectivation, it can be said that research is also a continuity of this life that goes beyond the boundaries of the subject under investigation. In times of expanding forms of communication, it is to be hoped that research will not be limited to the hegemony of the written text, but that it will be prudent to think about other modes of dissemination that reach a greater number of people and, above all, that resonate among these people, with a view to use and enjoyment. This is why we are talking here about hypermedializing science, exploring other communicational expressions besides writing.

So I try, as far as literary rebellion goes, writing in the first person, assuming that the voice you, the reader, hear is mine, behind the cadenced noise of the keys of the old red typewriter, to comb the words so that the challenges they communicate are at least informed with some beauty. Some topics have enough insipidity to dispense with lukewarm words.

But what topics am I talking about? For now, I am talking about a body surrounded on all sides by technology. A body that controls an editing island. A researcher's body. A body-technology. And I am

3 It is worth emphasizing that, for Deleuze (1988), creating concepts is not about describing reality or representing it, but about the exercise of creating it, opening up new horizons of understanding and experience.

4 Allegorical 'Practitioner-thinker' is a methodological choice characterized by the gathering of multiple voices which, under the sign of a single identity, play an informative role in the text. It is a combination of pieces of narratives, produced by various research interlocutors, which help us to think about a given topic. It is therefore not biographical in nature, but purely communicative - an illustration of certain convergent ways of thinking between subjects from the same community. The allegorical 'thinking practitioners' function, in this sense, as conceptual characters. For Alves (2010, p. 1.203), "conceptual characters are thus those figures, arguments or artifacts that enter as the other - the one with whom we 'talk' and who remains present for a long time so that we can accumulate the ideas necessary for the development of knowledge in the research we carry out. These conceptual characters have to be there for thought to develop and for new knowledge to be created."

talking about technologies that complement each other at a time in history when, apparently, one of them has to die for the other to come into existence. It was like that with the typewriter and the computer, for example. Or with the radio and the television; the cassette player and the CD player and so many other apparently dichotomous pairs that live in our memories. But the fact is that the history of technology is not written from the idea of substitution, but of accumulation and bricolage. It was no coincidence that during the pandemic, when classes had to be held remotely in many places throughout Brazil, the technology that ensured the continuity of the school year was not the computer or the cell phone, but the radio and television. To a large extent, this was obviously due to the social inequalities in our country and the still incipient cybercultural inclusion we have. However, we must not lose sight of the solid participation of these technologies in our formation as a society. In fact, when we think about distance education in Brazil, radio and television are two fundamental technologies and, even though today they are not among the most common devices used to offer distance education in the country, we have to think - in terms of language - about the communicational potential of these precursors of distance education, which today have been re-signified in podcasts and video classes (to name two teaching resources that are very common in virtual learning environments).

Discourses attesting to the hegemony of certain technologies almost never take into account the plurality of experiences of everyday subjects. Market interests, especially those sectors that see education as an excellent opportunity to sell handouts, equipment and software, hardly pay attention to what students and teachers have to say. In times of cyberculture, when supposedly everyone can speak to everyone and for everyone, this multitude of voices runs the risk of not being heard. With the end of the pandemic - every time I write this, I pause - we need to invest in not wasting the memories of what we have experienced on what is productive, on the accumulations disguised as everyday trivialities, but which are, as a whole, the story of a recent time that will take us a long time to be able to tell. In this exercise I am doing here to think, in the form of an essay, about the future of distance education, dialoguing with theoretical issues of research into everyday life, my proposal is to go back a few years in time and recover certain narrative movements of the pandemic, in the midst of emergency remote education, highlighting the relationship between humans and technologies. From this, I will be able to edit, on my island, the movements necessary for a cybersituated teaching profession, aligned with what we can call the distance education of tomorrow.

## 1.1. Educating with cyberculture

Faced with the finitude of bodies, made clear by the covid-19 pandemic, I am going to talk, from the classroom<sup>5</sup>, about the incessant movement of producing life and postponing death, telling - as Krenak (2019) teaches - a few more stories that help us escape the risk of a single story (Adichie, 2018).

To do this, I start from the premise that to be a teacher is to be a storyteller, and that these stories, before being told, need to be heard. There are many ways of accessing stories in everyday school/academic life, but I would like to highlight three movements that seem to be the most common: the conversations we have in the many 'spaces-times' of schools and universities with other teachers (Alves, 2015), the conversations that take place in classrooms, during meetings, between 'teacher-disciples' in action, in the exercise of their activities, and research conversations, marked by intentionalities, chance and affection. Conversations are therefore gestures of rapprochement that occur in a variety of ways. Conversation has to do with bridging chasms, creating common paths or, on the contrary, causing fissures, destabilizing territories, messing up landscapes. A conversation doesn't begin or end, it is the continuity of life, a discursive flow made up of seams. In a class, when there is listening, 'teacher-discernants' experience intensities in the coming and going of conversations that become entangled.

<sup>5</sup> When I think of the classroom, I don't mean school architecture. I think of any ritualized 'space-time' with pedagogical intent, inhabited by 'teacher-disciples', whether in person or remotely.

'Docentesdiscentes' (teachers and students), in the spelling proposed by research into everyday life, underlines the idea that teachers and students only exist, fulfilling these roles, when they are in relationship with each other, but it also implies accepting that there is - in both subject positions - a blurring of boundaries, because there are times when the student teaches what they know to the teacher (who has so much ignorance) and others when they learn. These are gestures of exchange that can be horizontal, although historically we have dealt with hierarchical relationships based on the idea of one side enlightening and the other needing light.

When we write 'docentesdiscentes' or 'discentesdocentes', therefore, we are assuming a political position that conceives of the classroom as a 'space-time' of horizontal interlocutions, collaborative production of knowledge and stories that are woven rhizomatically, in arts of doing that are, as pointed out by Alves (2004), in reference to Certeau (2014), arts of thinking. In a classroom - face-to-face or remote - conversations are woven and countless interactions and authorships are produced in different formats, ranging from texts to objects, performances to artifacts, composing a poetics (Certeau, 2014) of ordinary subjects, almost always relegated to protocol and/or the trivial. This set of "things", gestures, subversive practices, hunting operations, is part of the story told by these subjects beyond their presence, their bodies, their enrollment and other social markers of belonging to the student/academic environment. It is these authorships that gradually forge our existential territories linked to schooling. That is why we need to record what we experience, think about it and compare it with what is said in official documents. During and after the pandemic, many official documents attempted to narrate the history of emergency remote teaching, educational technologies and cyberculture as a field of study in education. Distance education was obviously not left out of this (Nolasco-Silva; Lo Bianco, 2022).

In each of the processes of production and circulation of stories listed above - which do not happen separately, but are part of the multiple networks that form us and in which we form so many others - we collect and edit narratives, stitching them together with our theoretical-methodological choices, producing meanings that are not intended to be a treatise on truth, but a possibility of making thought move.

In researching everyday life, we have learned that what matters in our studies is what the other person says, the meanings they attribute to their practices and the 'knowledge-meanings' they produce while carrying out their activities<sup>6</sup> - because every art of doing, as I have said, is also an art of thinking (Alves, 2004). Furthermore, it should be emphasized that, in everyday life, we research with and not at, because the researcher, when 'looking at/listening to/feeling' the field, is also 'looking at/seeing' himself, with all his networks. Research into/with everyday life starts from this basic principle: in everyday life, everyone expresses something, including the researcher. Research fabrications cannot disregard the multiplicity of voices converted into 'written-spoken' words by the researcher in his communications (Alves, 2015; Ferraço, 2003).

The habit of telling stories - and, in telling them, "composing a space according to a will" (Certeau, 2014, p. 271) - has intensified in recent times with the emergence and democratization (still far from ideal) of devices for recording and sharing texts, videos, images and sounds, a fact that puts us in front of many possibilities and also numerous dangers. If, on the one hand, we have expanded our ability to narrate and produce life for an ever larger audience, on the other, we are more exposed to discourses that distort the facts, creating effects of truth - and belief, as Certeau (2014) points out - around so-called fake news. Narratives exert a kind of marking in our memories (Alves, 2019) that can help us both in the arts of deviation and in the (partial and circumstantial) acceptance of the established real (Certeau, 2014). We have never had so much capacity to store memories, data that can be retrieved at any time, but we have also never been so at the mercy of confusion, excess, the illusion of accessing everything, while the system is being fed at a speed that is humanly impossible to keep up with. It is always good to emphasize that memory, for Deleuze, is not the reconstitution of something, but a movement of construction. "So,

6 We call this research movement proposed by Alves (2015) *Ecce Femina*.

past and present exist hand in hand, adjusting to each other, producing themselves simultaneously: ‘one, which is the present and which never stops passing; the other, which is the past and which never stops being, but through which all presents pass’ (Deleuze, 1999, p. 45)”. How many presents were built while we were distracted by a trend on TikTok?

The health crisis that we have experienced so dramatically in recent years stems, to a large extent, from this malicious fictionalization of life, based on the rejection of the vaccine and safety protocols – physical isolation, wearing a mask, social distancing, etc. – under the fanciful allegation of a supposed communist conspiracy, of Chinese origin, which - in one of the many current versions - would have invented the virus in order to implant chips in people through vaccines. The speed with which this type of discourse circulates and the capillarity it reaches is proof of how much life has been produced in the ‘timespaces’ of the digital network, whether in the dimension of bodies or subjectivities. For now, in order to make the necessary cut for this text, I will highlight the production of subjectivities from formative cyber experiences, with pedagogical intentions.

I am going to address the making of remote teaching in the midst of the chaos of the pandemic, recognizing that the idea of chaos is always linked to an ideology that defends order and discipline. In everyday research, however, we understand chaos as inherent to the movements of life and, therefore, as a constituent of the processes that produce ‘knowledge-significations’ (Alves, 2019). In other words, in the chaos of the pandemic, many practices were invented and, with them, many thoughts could be elaborated (Nolasco-Silva; Lo Bianco, 2022).

It will therefore be on the trail of these narrative traces that this essay will attempt to move thinking in the direction of singularities, impermanence, the expansion of bodies and senses via machinic prostheses (Preciado, 2014). More specifically, curricular creations with technologies which, as has been argued for decades in research into everyday life (Alves, 2000; Nolasco-Silva, 2019), are part of our trajectories and enter schools through the knowing hands of teachers and students. Even technocultural artifacts that are imposed by market managers and/or the agreements they make with the state are used (Certeau, 2014) in classroom contexts through permanent acts of updating, because their use produces difference and subjectivation, even if they appear to be the effects of repetition (Deleuze, 1988). For Deleuze (1988), repetition is a process that affirms difference. It is through repetition that singularity is established, rather than the reiteration of the same. For Certeau (2014), ordinary men and women, in their practices of using what was not manufactured by them and was offered or imposed on them by the market or the state, create other uses, worlds, possible practices with their operations, always producing difference in a unique combination of arts of doing, from the dominant repertoire. These arts of doing (and of knowing) imply a secondary production informed by the desires and interests of the practitioners of culture.

Producing, recording and circulating memories – hypermedially (Maddalena, 2018) – in gestures of seeing and making visible (Bruno, 2013), are processes that broaden our understanding of what is experienced and what is forbidden. At the same time, they bring us closer to so many other stories that speak of the complexity of everyday life, the multiplicity of ways of producing and inhabiting classrooms and the challenges that the present time imposes on us when we think about the relationship between technologies and education.

During the pandemic, for example, when remote teaching – which, until then, had no name, method or definition – became a necessity, it was necessary to appeal to the multiplicity of ways of using (Certeau, 2014) the technologies that were already part of our daily lives. Teachers, students, families and educational institutions were faced with the challenge of using what they had, in terms of meeting technologies<sup>7</sup> (Nolasco-Silva; Lo Bianco, 2022), to ensure the continuity of the school year. With no time for extensive

<sup>7</sup> These are the digital interfaces used to promote synchronous interactions, whether by voice or video. During the pandemic, the most used were Zoom, Google Meet, Microsoft Teams, RNP, Jitsi Meets, Streamyard, among others.

training in technology, schools have been using the 'know-how' of ordinary people who, in the course of their days, before the pandemic, were already using WhatsApp, Facebook and YouTube, albeit without any didactic intent. There is an artisan dimension to teaching that brings domestic or extracurricular 'know-how' closer to the craft of the profession. The teacher, here thought of as the craftsman that Sennet (2009) talks about, made remote teaching possible, bricolaging different techniques and technologies, and embroidering meanings at a time when much of what we thought and/or knew no longer made sense.

The craftsman, as Sennett (2009) argues, is an inventor of worlds. They weave crafts at the intersection of hands and ideas, fostering work as part of life - their own and that of the community. The craftsman is not a mere executor, he is an author - an author interwoven into his networks, a vehicle for practices that tell a story. This is the reconciliation of animal laborens and homo faber, two entities created by modernity in an effort to separate those who execute from those who create. The act of doing brings with it the power to create meaning about what is being done. The 'thinking practitioners' (Oliveira, 2012) then think about their doings, create knowledge from them (and with them). The craftsman's production is one of strangeness. We need to get used to the practices we already know, to look at our work with a foreignness. If we are not unfamiliar with our craft, it will grow old and tell us nothing more. This is how teachers become storytellers: by turning the familiar into the exotic and the exotic into the familiar. Remote teaching, therefore, was only viable because of this ecology of knowledge (Santos, 2004) of ordinary life and this needs to be highlighted so that we can understand the importance of this new educational network of 'practices-theories' that I am calling, from now on, cybercorporal.

It is salutary to recognize that, while politicians and businessmen met to develop solutions based on the purchase and sale of goods created by the technology industry, the 'thinking practitioners' (Oliveira, 2012) of schools - principals, teachers, lunch ladies, etc. - together with their families and students, were in charge of practical life, inventing ways of practicing school in their own homes, scheduling meetings with the available technologies - not always restricted to the digital network, because in a country of continental dimensions like Brazil, it is well known that the internet is not available everywhere, for everyone. That is why, in many regions, the meeting technologies that made remote learning possible were radio and television, as well as postal services and the willingness of some teachers to go around the house, by bicycle or on foot, to bring and collect activities (Teixeira, 2020). Often, the school building was used as a support point for the distribution of materials, meals, information, in short, as a network of solidarity and curricular creations. Official leaders<sup>8</sup> - who are unable to act quickly in the face of the new, because they are used to the illusion of the permanence of the old -, when they did manage to come up with a solution - usually based on the use of online platforms bought from the private sector - were faced with daily school life already in motion, in a variety of remote versions, consistent with the diversity of cybercultural multilearning and unequal access to the internet.

In the impossibility of physical displacement - triggered to try to contain the circulation of the new coronavirus - we need to negotiate the repositioning of bodies in the exercise of teaching and discourse, assuming screens as the main interface that enables the meeting and circulation of ideas, something that was only possible because we live - albeit unevenly - in cyberculture (Santos, 2020). Cyberculture is the 'space-time' of everyday life practiced online through cyberbodies, which are connected and entangled with other 'thinking practitioners' (Oliveira, 2012) and with various objects and technical procedures. A cyberbody is a body based on ubiquity; a body that spreads around the city without necessarily leaving home; a body fabricated with filters, hypertexted (Nolasco-Silva; Maddalena, 2021), practicing an algorithmic language, exposed to tailor-made advertising, 24 hours a day, in the palm of your hand or a hand's breadth from your face. It is the body that populates cyberspace and, through it, produces 'knowledge-significations' that influence the other 'spaces-times' of life.

<sup>8</sup> Mayors, governors, education secretaries, education councils, etc.

As a result of hypermobility, we have become ubiquitous beings. We are at the same time somewhere and outside of it. We intermittently become present-absent people. Mobile devices offer us the possibility of perpetual presence, near or far, always present. We are approached for any purpose at any time and we can be in contact with other people whatever their location and activities at the time, which gives us a feeling of omnipresence. Ubiquitous body, mind and life (Santaella, 2013, p. 16).

Thinking about remote teaching from the perspective of cyberbodies implies inquiring about an educational network of cybercorporeal 'practice-theories', interconnected with those of academic-school training, everyday pedagogical 'practice-theories', the creation and use of the arts, government policies, social movements, educational research, the production and use of media, and experiences in the city, in the countryside and by the side of the road (Alves, 2019). Each of these networks has been affected, to a greater or lesser degree, by the actions of cyberbodies, in daily movements of attraction, repulsion and/or indifference. In the case of academic-school training and everyday pedagogical 'practice-theory', what challenges are presented by the 'thinking practitioners' (Oliveira, 2012) of cyberculture?

Educating with cyberculture is not a demand inaugurated by the pandemic, but it is since then that the topic has gained momentum and spread to various fields of knowledge. Remote teaching has led teachers to rethink their craft, generating important discussions about teaching resources and materials, research methodologies, the production of presence, cybercultural inclusion, teaching strategies, assessment methods, time management, etc. Of course, there are those who have tried to remain oblivious to all this, but it cannot be denied that teaching - as a professional identity - has been profoundly affected by the intensification of digital networking, especially during the pandemic. Restrictions on physical travel have forced us to invent new ways of thinking about classes, research, promoting scientific events and communicating our work. We have probably never been as creative and daring in our experimentation with media, languages and methods as we are now. This openness, to go beyond what is already known, is something we won't be able to do without once things settle down.

All of these issues that have been presented to school and university teachers throughout the pandemic, with due regard for the specificities of distance education as a teaching modality, could be listed as challenges that we need to face if we want to think about teacher training prepared to work in distance education, in the current socio-technical context. It's not just a question of training people to use equipment tools, but of providing training - remembering that training is subjectivizing - for cyberculture, with all the encouragement to produce authorship that this implies.

## 2. The classroom, cyberbodies and the excluded of cyberculture

Before I get into the conversation - because that's what teachers do when they meet (Alves, 2015) - I am going to turn to Deleuze<sup>9</sup> (1986) to say that a lesson is, first and foremost, an emotion. In this ritual, there is a sensory and mathematical atmosphere, like a piece of music that we listen to in a generally distracted way, but which, in a specific rhythm that changes from ear to ear, draws our attention and unfolds into 'knowledge-significations' that we weave with our networks.

That is why, Deleuze continues, it's very good when a classroom is made up of very different subjects, in terms of age, social class, cultural background, etc., because in this case there will be multiple parts of the song that will catch the audience's attention, providing countless possibilities for understanding and

<sup>9</sup> Interview given by Deleuze to Claire Parnet in 1986. Available at: <https://www.youtube.com/watch?v=DDvFOEBXji0>. Accessed on: Mar. 13, 2024.



questions that can be exchanged, negotiated, highlighted, etc.

The philosopher argues that, in a classroom, there may be a subject who is asleep, somewhat oblivious to what is going on there, but suddenly, when he hears something that interests him, that subject wakes up and starts to interact with what is being discussed. Why does this happen? Because not everything that is discussed in a lesson is of interest to everyone. A lesson is made up of scenes that touch some people more and others less, allowing everyone to take what seems to suit them. In turn, a bad lesson - Deleuze concludes - is one that is of no use to anyone.

The author's definition can directly affect our vanities, since it points to the unimportance that some of our curricular and didactic choices will represent for certain students. Deleuze places our craft in the field of negotiation and persuasion, releasing the classroom from a commitment to unanimity and universality. Not every student will be interested in what we have to present and not everything we present will be able to encompass the ways in which each person perceives the world (and what, within the world, constitutes the themes of our classes).

Having said that, I can go ahead and define that a lesson is a 'time-space' of narrative stitching, the raw material for which is provided by the teacher, the students, the didactic triggers, the news of the day, fashionable technologies and, in the case of the remote teaching practiced during the pandemic, the digital interfaces that served as a pretext for ritualizing lessons. Yes, the classroom is more a ritual than the effect of school architecture. It takes place in any 'space-time' practiced by subjects who recognize themselves in a 'teacher-teacher' relationship. It is, therefore, a ritual of enchantment - along the lines of what Huizinga (2007) calls the magic circle, when he defines the 'space-time' of the game - or a terreirization (Simas; Rufino, 2018) that converts a profane ground into a sacred one through bodies in a trance.

Terreirizar, according to Simas and Rufino (2018), is to ritualize a space so that what we routinely practice in so-called appropriate 'space-time' is practiced in it. The ritual of an African religion, for example, which usually takes place in terreiros, can take place in a backyard, on a street or on a beach, if the people involved are willing to enchant these settings. By analogy, I understand that having a digital 'teaching-learning' environment allowed us, during the pandemic, to ritualize the classroom when it was impossible for bodies to move around the city due to quarantines. In the remote classroom, bodies were in transit (trance?) without leaving home and ritualized (terreirizando) the interface through which the class took place in order to desecrate and desacralize the ways of producing 'knowledge-meanings' from science and everyday 'know-how'. And who's to say that everyone's living room or bedroom or bathroom or kitchen was not a classroom?

What results from this Deleuzian idea of a classroom open to negotiation are relationships based on horizontality and desire, dialog and aesthetic fruition, freedom and recognition. The perspective of terreirization, which I borrowed from Simas and Rufino (2018), broadens the conception of the classroom, removing architectural or geographical limits, since it comes to be understood as a ritual of enchantment. By aligning these two perspectives, we can say that we are facing some of the elements that shape our lives in cyberspace. After all, we inhabit and practice online social networks on the assumption that: 1) we are not subordinate to the other; 2) we are there because we want to be; 3) we can talk about anything, with whomever we want; 4) being on the networks is fun, enjoyable, exciting, in short, it's an experience that enables relationships that, in some way, affect and nourish us; 5) we can leave and return whenever we want, but 6) entering and leaving requires convincing the other to welcome us into their networks, just as we are convinced by the other to welcome them into ours. Finally, 7) we have the sensation of being in a world parallel to our own, where it is possible to have another life, another image, other friends, in a kind of daily ritual of creating a double.

The principles that govern the performance of a cyber-body, in the historical time marked by the exacerbation of online life, will also have consequences in the 'timespaces' of supposed disconnection -

supposed because the internet, as well as being in people, is also in things (Santaella, 2013). The classroom and the relationships that are woven within it will need to dialogue with these new 'thinking practitioners' (Oliveira, 2012) formed in networks of 'theory-practices' operated by apps, moved by geolocation mechanisms, experienced via affectivities that don't depend on a corporeality available to touch, turned on and off with a single click, informed by countless data that wander shamelessly between the factual and the outright lie. In short, networks produced in the weaving of cyber-lives that not only fabricate experiences in digital 'spaces-times', but also sculpt digitally modified bodies in the eyes of others and themselves, equipped with extension devices ranging from cell phones to injectable substances that produce new faces, new shapes, new sensory experiences and new performances. This novelty is produced in the sense of the potentiation of the body through pharmacopornographic technologies, which institute new subjectivities based on "biomolecular and multimedia technical protocols" (Preciado, 2018, p. 36) and new performativities - in the case of gender, the idea of performativity speaks of what is produced on a daily basis in acts, gestures and representations. It's about making and constituting oneself over time, a repetition, a ritual that aims to naturalize what is arbitrarily created (Butler, 2003).

However, even with all these observations about the existence of a new educational network produced by cyberculture, we cannot ignore the fact that not all bodies enter cyberspace in a position to weave hyperwrites with it, which they are:

[...] cultural practices of writing in hypermedia, always giving priority to a type of digital writing that is based on storytelling, be it life stories, fictions or inventions. For us, hyperwriting is based on hypertext, makes use of it and incorporates it by combining it with other digital elements. [...] [Hyper-writings of the self] are writings that contain experiences, memories, stories and fictions about the self and the training process, in the language of hypermedia. In other words, they use and expand the plasticity of digital and its imagery, hyperlinks and space/time possibilities of networks to tell life stories, invent them and fictionalize their own lives (Maddalena, 2018, p. 178-179).

The inequality of access and of cybercultural multi-literacies separates cyber-bodies from cyber-excluded people, producing asymmetries in all areas of life. In the field of remote education, this discrepancy has marked the experience of students and teachers, because the fact that we use technologies in our daily lives does not guarantee us technological fluency when we start to have a relationship with them based on curricular intentions.

Curricula, as we defend in our research into everyday life, are 'spaces-times' of encounters between differences, of recognition and estrangement, of overlapping scriptures, of negotiated, bricolaged practices that are open to invention, contingencies and opportunities. The encounter, for Deleuze (2002), is the composition between two or more bodies which, together, contaminate each other, increase their potency, their capacity to exist. Contagions are opposed to heredity (Deleuze; Guattari, 1995). They are the consequences of encounters and produce difference, expanding ways of being, existing and inhabiting. They allow molecular revolutions to emerge in everyday life. Therefore, if, on the one hand, the curriculum is part of the "art of governing", facilitating processes of inculcation and validation of hegemonic interests, on the other hand, it is also woven from the ways in which practitioners (Certeau, 2014) play with this gear, moving it. Despite the apparent hierarchical force of curricular planning and targets, it is in the life of schools that everyday pedagogical processes are woven, in movements of circumvention, retreat, invention, negotiation and solidarity.

Creating online curricula requires training, investment and cybercultural experience which, among other things, takes time. Experiencing such curricula, in turn, implies changing the relationship we have

with school education, taking on more autonomous, authorial, hypermodal itineraries and unconcerned with the linearity of the 'learning-teaching' and assessment processes. It's about betting on inventive learning and escaping the traps of a banking education (Freire, 2005). Inventive learning (Kastrup, 2005) is not just about solving given problems, but about inventing them. They give up the instrumental character assumed by some ways of managing 'know-how' and practice not being satisfied with conventional learning and/or learning established by schools or currents of thought. When they reach a certain point, they try to perceive possibilities for moving forward, they look for weaknesses, contradictions; they ask different questions to those that have been asked so far. They do not settle for formulas and are not satisfied with simple answers. They experience the complexity of research, inventing different ways of thinking.

Cyberdoctrines and cyberdiscourses are practiced at *cruzo*<sup>10</sup> (Simas; Rufino, 2018) of the interactions that leave traces of authorship and presence in digital interface systems; they are evaluated in the processes of entering and reopening conversations that will always be in the process of becoming, as they are imbued with the unpredictability of the asynchronous. They are performativities that dialog with time and its anachronies. Were we cyber-teachers in remote teaching? Did we learn to be when we left it? Does the distance education practiced in Brazil dialogue with the principles of cyberculture? Are the didactic designs of the VLEs of the distance learning courses you are familiar with - as a teacher, tutor or student - cybersituated?

### 3. Hipercompositions of self and life as a work of art

Ferreira Gullar argues that "art exists because life is not enough". And if it isn't enough, we can only compose other possibilities of existence, agreeing with Foucault (1994), for whom the writing of the self – as the creation of a style and the practice of ethically problematizing what we have become and those around us - is the possibility of producing life as a work of art. The author points out:

O que me surpreende, em nossa sociedade, é que a arte se relacione apenas com objetos e não com indivíduos ou a vida; e que também seja um domínio especializado, um domínio de peritos, que são os artistas. Mas a vida de todo indivíduo não poderia ser uma obra de arte? Por que uma mesa ou uma casa são objetos de arte, mas nossas vidas não? (Foucault, 1994, p. 617).

In order to practice life as a work of art, we need to free ourselves both from the state and from the experiences of subjection to which we have been exposed. Instead of adapting, we will have to refuse labels, undertaking a daily writing of ourselves, desubjectivizing ourselves. To do this, we will need to conceive new forms of subjectivation (Foucault, 1983). To write oneself is to desubjectify oneself.

Foucault's bet – who believes in freedom as the original inscription of subjects (Foucault, 1983) – is on an authorial life, capable of freeing itself from the devices of control, discipline and surveillance. Of course, he doesn't disregard the intense work of docilization to which we have been exposed since birth, but, on the path where Certeau also walks, we can glimpse the occurrences of deviation, a kind of "return of ethics, pleasure and invention [...] to record artistic 'successes' [...]. To treat everyday tactics in this way would be to practice an 'ordinary' art, to find oneself in the common situation and make writing a way of making 'junk'" (Certeau, 2014, p. 85).

Telling these stories of the pandemic, crossing my memories as a teacher with research narratives, is,

<sup>10</sup> *Cruzo*, *encruzamento* or *encruzar* emerges as a theoretical-methodological perspective based on the knowledge complexes of Brazilian *macumbas*. Faithful to *exusiac* principles, *encruzar* sets the tone for the diverse, ambivalent and unfinished characters of existing/practiced knowledge in the world" (Simas; Rufino, 2018, p. 25-26).

to some extent, tidying up my biography in order to negotiate with it, making it palatable in the present. It's not about telling lies, but about organizing the shelves of affections, leaving on display only what is presentable for visitors. After all, when I tell a story, I tell it with my networks, behind the keyboard of my typewriter, on my editing island.

On-line social networks, with their countless possibilities for self-enunciation, provide a favorable field for the creation of other imagetic and discursive versions of ourselves, inscribed in order and/or in inconveniences, operating with hypermedia. Taking on life as a hypertextual work of art implies breaking with the processes of rostification (Deleuze; Guattari, 2004), expanding our ways of being and being in the world by negotiating repertoires that were not foreseen or, until then, interdicted, launching ourselves into hunting operations, playing with luck and opportunity.

Of course, we have learned to have a face that conforms and is accepted in our environment. The face, in this case, is not the face, but the embodiment of normality, of order. It's the anti-deviation, a political production. And, "[...] at every moment, the machine rejects faces that don't conform or look suspicious" (Deleuze; Guattari, 2004, p.44). However,

[... ] if man has a destiny, it will be to escape the face and the rostifications, to become imperceptible, to become a land-dweller, not by a return to animality, nor even by returns to the head, but by very special animal-vires, by strange vires that will certainly go beyond the wall and come out of the black holes, who will make the very traces of rosiness subtract themselves from the organization of the face, and not allow themselves to be subsumed by the face, freckles that disappear over the horizon, hair blown by the wind, eyes that we cross instead of seeing them, [...]. Yes, the face has a great future, on condition that it is destroyed, undone. On the way to the assignifying, the asubjective (Deleuze; Guattari, 2004, p.36).

Schools and universities create expectations in relation to the conforming face of the teacher and the student, the standard meter expected by one and the other. In distance learning, for example, the student's rosiness is always accompanied by adjectives such as autonomous, proactive, disciplined and organized. We internalize these characteristics as if they were intrinsic, natural, and not a discursive construction that can be contested. The more ingrained a process of rostidade is, the more difficult it is to desubjectivize it. This is why it is necessary to increasingly expand the 'spaces-times' of subjectivation based on networks of anti-discipline.

De-rostification is a power of the educational networks of cybercorporeal 'practice-theories', since they multiply the possibilities of hypercompositions of the self – autobiographical and, as I understand it, fictional narratives, practiced in cyberspace, hypermedially. These narratives promote a memory of everyday life, which is always circumstantial and incomplete, signaling possible existences. This becoming-existence, which may or may not correspond to the real/factual, is already relevant because it announces other writings, moving thought towards the virtual. The teachers, students and classrooms invented in the pandemic, in the exercise of schools practiced in other presentialities, are realities that we will have to deal with and from which we will learn a lot over the coming years. They present ways of life based on aesthetics and poetics that are still little accessed by those who make decisions in educational institutions, by those who work in teacher training courses and by ourselves, practicing teachers and researchers, who are not always integrated into the breakneck pace of cybercultural events. The languages of hypermedia make available an unprecedented variety of ways of narrating and publicizing life, while broadening the techniques of data production in fieldwork. Digital ethnographies, for example, have become common practice in times of pandemic, as has access to research interlocutors via instant messengers, social networks, emails, video and audio conference calls, etc.

If, so far, I have highlighted the production of (and access to) new subjectivities woven into cyberculture, it is also important to consider a new ethical, political, aesthetic and poetic dimension for the bodies that were, in the end, the recipients of the virus, of illness, of safety protocols, death, mourning, pain, the vaccine, the mask, alcohol gel, at the same time as they were/are the triggers for healing, strength, new beginnings, new ways of communicating, producing presence, creating bonds, reconfiguring the relationship between society and nature, etc. Bodies – which have gradually found their way back into the world, moving<sup>11</sup> from the home to the public – will be fundamental (with their prostheses, their sensations of ubiquity, their existence in metaverses and in the outskirts or centers of big cities, etc.) - in thinking about the type of society we want to rebuild and the ways in which we will practice school and academic training, research, social movements, work relationships, leisure time, the arts, communication, in short, in the present time, in its current and virtual portions.

#### 4. Cybercorporeal educational networks and networks of indiscipline

It is worth saying, even if it seems contradictory, that in proposing the systematization of a new network of 'practice-theories', I do not classify it as inevitable for research into everyday life, nor do I believe I am its discoverer or responsible for the circulation of what derives from it. What I am doing, by operating with a kind of concept, articulating it (in my own way) with so many others, is forcing a movement of thought in a direction that has not yet been explored - with this current investment - in my research and in that of those I work with - guiding, co-creating, debating, disagreeing. It may be that the educational networks previously mentioned and discussed in the work by Alves (2019) already reflect what I am saying here and, therefore, it will be up to the reader whether or not to use the nomenclature proposed here, as well as the threads of this proposed weaving.

On a socio-technical level, the educational networks of cybercorporeal 'practice-theories' are based on devices that fabricate hypermobility, creating "fluid, multiple spaces, not only within the networks, but also in the spatio-temporal displacements made by individuals" (Santaella, 2013). In terms of subjectivity, cyberbodies are based on the belief in ubiquity, implying that they are everywhere at the same time and virtually outside of them, practicing a presence-absence that ignores the limits of time and space.

It is always good to remember that belief, for Certeau (2014), should be understood less as "the object of believing" (p. 252) and more as "people's investment in a proposition [i.e.], the act of stating it as true" (p. 252). Therefore, when I think of cybercorporeal educational networks, I consider the social, economic and technocultural context that makes it possible for the idea of a prosthetic body or an embodied machine to emerge, announced by messengers of a "real".

The real told endlessly dictates what is to be believed and what is to be done. [...] The manufacture of simulacra thus provides the means of producing believers and, therefore, practitioners. This institution of the real is the most visible form of our contemporary dogmatics (Certeau, 2014, p. 260).

There are many interests grouped around the production of cyberbodies - from the strictly commercial ones, championed by technology companies, to those based on the desires of a bio-governance anchored in the body that can be located, penetrated, convinced, able to click on links that maximize consumption

<sup>11</sup> I am talking, of course, about the bodies that were able to be quarantined. Because we know that the pandemic, although democratic in terms of contagion, was very unequal in terms of assistance, care, working conditions, ways of getting around the cities, etc. Still, we can't forget, unfortunately, the denialist bodies that chose to ignore the pandemic, not complying with isolation, not getting vaccinated, not allowing their families to get vaccinated, in short, staying on the streets and spreading the virus themselves.

and willing to perform the acts and discourses that meet the political and commercial interests of those who program the “control rooms”. These agents of simulation – businessmen, politicians, parties, religious leaders, media organizations, etc. – strive to shed light on what needs to be seen to be believed, using fiction (scientific, technological, theological and others) to

to present the real, to speak on behalf of the facts and, therefore, to make the similarity it produces take on a referential role. And the recipients (and buyers) of these legends are no longer obliged to believe what they don't see (traditional position), but to believe what they do see (contemporary position) (Certeau, 2014, p. 261).

This does not mean that cyberbodies are inevitable products of capitalist modeling (Guattari; Rolnik, 2005), as there are always opportunities for deviations in the midst of strategies. In the aesthetics of blows - through which artists operate - and in the ethics of tenacity - which refuses the fatality of the law (Certeau, 2014) - the ‘thinking practitioners’ (Oliveira, 2012) of cyberculture, among other things, invent ways of producing presence in historically forbidden environments<sup>12</sup>; compose appearances and subjectivations that break with what is established by gender discourses<sup>13</sup>; engender affectivities that realize sexual dissidence<sup>14</sup>; produce pleasure by combining skin and machinic fictionalities<sup>15</sup>; hypercompose themselves (Nolasco-Silva; Maddalena, 2021), assuming themselves as works of art (Foucault, 1994).

The examples cited narrate the production of black, trans and LGBTQIAP+ cyber-existences, through networked bodies, available for the exercise of plural sexualities, committed to the authorial production of marginal visibilities, dedicated to desubjectivizing and expanding existential territories. These are bodies that are part of surveillance policies and which, within them, weave networks of indiscipline. They are bodies-narratives, writable, composing spaces according to a will (Certeau, 2014).

How do we ‘read or hear or feel’ what these bodies-narratives inform? To what extent were the remote classes designed to welcome and enhance them? What dialogues did our remote didactic designs propose to the cyberbodies? What techniques have we created in the course of our research, in the contingency of the pandemic, to access the daily life of an online becoming-formation? What arts of making do we use in the circulation of our research, knowing that it is integrated into a new scenario of consumption and access? How do we perceive the interlocutions we practice, via technologies of encounter, with domestic ‘spaces-times’ - ours and the other’s, with all their singularities - as the setting?

These questions, rather than generating answers, should mobilize the desire to disaccustom our senses in research and teaching. Listening, seeing, touching, tasting, smelling, perceiving through other operations, creating methodologies and didactics that reverberate new curricular practices and create writings of the self (Foucault, 1994) and subject positions (Foucault, 1977) more suited to the hypertextual turn and more open to a becoming-people, whose bodies are written through the intensity of encounters,

12 The author supervised Caroline Cabral da Costa's master's dissertation in the Postgraduate Program in Education at UERJ, which focused on the production of black cyber-existences based on the occupation movements of online social networks triggered by the murder of George Floyd and other events that have occurred in the context of racial issues, during the covid-19 pandemic. Cf. COSTA, C. C. da. *Ciberaquilombamentos: the production of black resistance in pandemic times*. 2023. Dissertation (Master's in Education) - Faculty of Education, Rio de Janeiro State University, Rio de Janeiro, 2023.

13 Cf. the cyber-authorships of Sara Wagner York (@sarawagneryork) on Instagram. Sara is a teacher, researcher, PhD student and digital content producer. Declaring herself a “transvestite in and of Education”, Sara York produces visibilities in the digital network with trans people, transvestites, gender-dissidents and people with disabilities.

14 Cf. NOGUEIRA, Gilmaro. *Hunting and hooking up online: subversions and reiterations of gender and sexuality*. 2014. Dissertation (Master's in Post-Culture) - Institute of Humanities, Arts and Sciences, Federal University of Bahia, Salvador, 2014.

15 As I write this (February 2024), Vinícius Reis is working on his thesis at the Graduate Program in Education at UERJ, on the production and consumption of pornocurricular educational networks in the context of cyberculture. Her research, based on her own audiovisual production in the field of pornography, proposes thinking about the dimension of the erotic in the production of bodies, understanding this production from pornocurricular educational networks, which are active in the ‘inside-outside’ of schools and in cybercultural experiences.

opening up to other possibilities of existence. A body that fabricates lines of escape, rowing against the current, in clashes with the waves (Deleuze; Guattari, 2010).

## 5. Cyberbodies and the future of distance education

The pandemic has liquidated – in the Baumanian sense – part of our certainties, demanding new investments in other ways of doing what we had previously done without much question. We were forced to unaccustom ourselves to routines, to look at the usual with strangeness, to make other movements in order to deal with the seemingly same thing that had changed, because the classroom, for example, was no longer on the other side of the city, but in a room of its own house, improvised, framed in a screen that tried to hide the chaos of a pandemic. When we emerge (?) from this mess, with all the marks resulting from an experience like this, we carry not only the pain of mourning and fear, but also the lessons learned from what was created, the authorship produced in the midst of the urgencies in which we were required to provide answers. These answers that we were forced to invent in the course of emergency remote teaching – because we had no other option – can help us think about the future of distance education, exercising our imagination to envision a society based on reconciling humans and technologies.

To this end, the first step is to recognize that it is impossible to think of distance education without noting that it will be practiced – in relation – by ‘teacher-disciple’ bodies located in the ‘time-space’ of cyberculture. In other words, the distance learning public is made up of cyberbodies formed in networks of cybercorporeal ‘practices-theories’. This means that resources and teaching materials need to take into account a certain way of consuming information, expressing ideas, generating content, relating to the city, producing meanings, enjoying the arts, using applications, relating to one’s own image, developing narratives, interacting with others, weaving ‘knowledge-significations’. A cyberbody is not given to programmed instructions, does not find handouts funny, does not memorize isolated facts and data, does not watch long, linear video lessons, although they can listen to a two-hour podcast if they like the topic, the guest, the host and the subject. That is why, when in doubt, it is always a good idea to diversify the resources, to make open didactic designs, with entries that allow for updates throughout the course.

This brings us to a second important point, which was also learned from emergency remote teaching: keeping the didactic design open allows the course to “talk” more closely to the reality of the classes, so that the students have the feeling that those classes – even the asynchronous ones – were tailor-made for them. In addition, an open design makes it possible to bring class topics closer to the factual headlines of the week, sparking more engagement and more heated discussions. This, however, requires time and investment in training, because not every teacher has the cybercultural multilearning to master the language of hypermedia, being able to mobilize the skills needed to find, download, mix, edit and then share the desired material on their VLE. It should be borne in mind that, when we talk about distance education, we are talking about precarious employment relationships and, almost always, about teachers who work in this modality without having undergone training for this purpose.

We come to a third and final point, which seems to me to be a fundamental warning announced by the pandemic: we urgently need to train teachers to work in and with distance education, as well as, of course, teachers to produce and work with cybersituated curricula, even in face-to-face teaching. In this training, it will be important to expand the notion of technologies, taking the teacher’s own body as the first technology from which all the others will operate – the cell phone, the computer, the K7 tape recorder, the typewriter, etc. A body that tells stories, mediates relationships, a body that puts into operation a series of technocultural artifacts, like this typewriter whose keys intone words that, before they hit the paper, are just sounds... Sounds that you, the reader, will not hear, because after the typewriter this text will go to the computer and from the computer to the magazine, and only then to this screen in front of your eyes (or to the paper, if you have printed it)... In the end, there will be the silence of the page, no longer blank.



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