PROGRAMA DE PÓS-GRADUAÇÃO EM EDUCAÇÃO
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Currículo Cultural de Educação Física, relatos de experiência e perspectivas foucaultianas

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Resumo

Trata-se de uma experiência cartográfica de análise de quatro relatos de experiência de professores que colocam o Currículo Cultural em ação. Atravessados pelo referencial dessa perspectiva de Educação Física e por interpretações de algumas ferramentas foucaultianas, deparamo-nos ora com distanciamento desses referenciais de base, ora com potencialidades. Em especial, destacamos o que demonstrou cuidado quanto aos efeitos de poder, encontramos momentos que indicam experiências críticas por parte dos alunos, ressignificações e possíveis práticas de liberdade em situações assimétricas de poder. Acreditamos que aguçar a sensibilidade para perceber e atuar sobre esses momentos seja uma pista para um cuidado de si na docência que busca fomentar outras possibilidades de ser e estar no mundo.

Palavras-chave: Educação Física cultural. prática pedagógica. Cartografia

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Cultural Curriculum of Physical Education, practice reports and Foucaultian perspectives

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Abstract

This is a cartographic experience which analyzes four experience reports produced by teachers who work with Cultural Curriculum. Crossed by the perspective of Physical Education and by interpretations of some Foucaultian tools, we were sometimes faced with distancing from these basic references and sometimes with potentialities. In particular, we highlight what showed care about the effects of power, we found moments that indicate critical experiences on the part of the students, resignifications and possible practices of freedom in asymmetric situations of power. We believe that sharpening the sensitivity to perceive and act on these moments is a clue to self-care in teaching that seeks to foster other possibilities of being and being in the world.

Keywords: Cultural Physical Education. Pedagogical Practice. Cartography.

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Currículo cultural de Educación Física, relatos de experiencias y perspectivas foucaultianas

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Resumen

Se trata de una experiencia cartográfica de análisis de los relatos de experiencia de quatro docentes que ponen em marcha el Currículo Cultural. Atravesados por el referencial de esta concepción de Educación Físca y por las interpretaciones de algunas herramientas foucaultianas, nos encontramos a veces con un alejamiento de estas referencias básicas, en otras ocasiones con potencialidades. En particular, destacamos lo que ha mostrado cuidado con respecto a los efectos del poder, encontramos momentos que indican experiencias críticas por parte de los estudiantes, reencuadres y posibles prácticas de libertad en situaciones asimétricas de poder. Creemos que agudizar la sensibilidad para percibir y actuar en estos momentos es una pista para el autocuidado en la enseñanza que busca fomentar otras posibilidades de ser y estar en el mundo

Palabras clave: Educación Física. Prática Pedagógica. Cartografia.

Introduction

The present study was driven by a desire to understand how teachers implement the Cultural Curriculum (CC) in practice. This physical education (PE) curriculum proposal suggests potentialities and provides tools to chart paths that create significant engagement while also raising doubts and concerns, particularly as it acknowledges that other perspectives of PE are competing for dominance. In 2018, when this research was initially conceived, the primary questions were: How is the CC translated into teaching practice? Are teachers able to achieve the intended outcomes?

To this end, we turned to the experience reports published on the website of the School Physical Education Research Group of FE-USP (GPEF[3]), from which we selected four works, among many others, for the purposes of this research.

Influenced by the readings and discussions fostered by Passos et al. (2015), we found it productive to adopt a cartographic methodological approach when analyzing each report, without predefining the path to be followed or the objectives to be achieved. We allowed any elements that stood out to us as worthy of comment or further exploration to emerge naturally. We believe that this openness enabled us to perceive both potentialities and warnings, some of which we present in this article.

We believe the discussions in this research offer teachers clues on how to read and analyze their practices and the events in their classrooms, aiming to enhance their impact on students' lives. Through this approach, influenced by Foucauldian perspectives, we realized that sharpening our sensitivity to detect the effects of power and truth in the proposed activities, in the way we report, and in interpreting student behavior, can help us recognize unwanted outcomes and foster critical reflection at opportune moments. In this way, we may come closer to the intentionality of contributing to the development of individuals who are less rigid in their adherence to norms, less prejudiced, more empowered, and more open to the effects of difference, allowing them to lead themselves and others in an artistic and compassionate manner.

To present and support the path we followed, the article is structured as follows: an initial discussion of the theoretical understandings that influenced us, beginning with cartography, moving through some conceptual tools developed by Michel Foucault, and concluding with the CC; a second section presenting and discussing some of the aspects analyzed from the four reports through these lenses; and a final section that opens space for continuing to think and act differently, advocating for

[3]Available at http://www.gpef.fe.usp.br/

the potential of this approach, encouraging self-care in teaching, and inviting further research in this direction.

2 The theoretical understandings that shaped the perspective

The path outlined in this study was guided by the cartography proposed by Passos, Kastrup, and Escóssia (2015), which does not aim to set objectives and research paths in advance. Cartography is not characterized as a precise and controlled method but rather as a research attitude that encourages the selection of goals and directions according to the unfolding of each event in the process. The authors do not intend to precisely define cartography, nor establish stages, procedures, or application protocols. Instead, they provide clues to allow the research process to be followed with a more open and free perspective toward the realities that may arise from the encounters between the researcher and the objects of study. In cartography, the research field is seen as an existential territory to be temporarily inhabited by the researcher. Like a bird in flight, the researcher searches for rough edges in the object, for discontinuities, and lands on them to analyze more closely and see what might catch the eye. With a posture of attentive yet unfocused observation, the researcher is invited to search for previously unseen virtualities that could emerge when articulated, described, or interpreted. These virtualities are potential differentiations of the object, of the actual—everything it could be, everything that could be seen within it but has not yet been perceived, articulated, or considered. This is the updating and production of the new. It is argued that, with this intentionality, unimaginable and unpredictable encounters and discoveries become possible along the research journey.

An interesting and complementary term that appears in the clues of cartography is the notion of the "rhizome," formulated by Gilles Deleuze and Félix Guattari in A Thousand Plateaus. Here, the research territory is treated as a rhizomatic root: one that does not have a main segment but countless random branches, without a defined beginning or end, with multiple interconnections, entrances, and exits an intricate web. To map is to enter through one of the loose ends of this rhizome, from which infinite directional possibilities arise, and follow the path that stands out to the researcher at each step a unique and singular path that forms a map. Like any map, it does not totalize, leaving margins on all sides where other research, ideas, and paths could follow (PASSOS et. al, 2015What is presented in this research is a map of the singular experience of having inhabited and analyzed the territory of four experience reports through perspectives shaped by the notions of curriculum, the Cultural Curriculum of Physical Education, and some of the tools formulated by Michel Foucault.

In one of his interviews, the French thinker expressed that the fundamental question of his studies was to understand how people become what they are, what they think, and how they act in a given moment and society. To explore this, he delves into the complex relationship between truth, power, and subject in his vast body of work (FOUCAULT, 2004c; 2015).

Foucault conducted historical-philosophical studies to uncover how certain truths could be produced and consolidated at specific moments, dictating modes of social organization and control, as well as the relationships between individuals and between individuals and themselves. Truth, for Foucault, is not fundamentally universal, singular, an unchanging perfect description of reality. On the contrary, truths are discourses that are elected or positioned as true through various mechanisms. These truths are contested meanings that produce effects the effects of being taken as true which shape how people think, act, and understand themselves in the world. Ultimately, they produce subjectivity (FOUCAULT, 1979; 2015).

For Foucault (2015), what occurs as a result of these truths is understood as an action of power. Power, for him, is not simply repressive but rather a force of induction, propulsion, production, or inhibition—a force that results from any relationship, which is why he always refers to power relations. For example, if doctors say that weightlifting is essential for health, many people will begin this practice, driven by the power of this discourse being accepted as truth. This truth also produces the subject as subjugated to it, as they judge, perceive, and think through this discourse. In this example, the figure of the doctor only holds the power to validate their discourse due to other power relations social and historically constructed conditions that authorize certain individuals to speak and determine what can be said. Thus, rules are established that govern the production of true statements, understood by Foucault (1979) as discursive regimes, or regimes of truth.

These ideas help to understand the concept of governmentality, which, according to Foucault, are the arts of governing rationalities, intentional ways of guiding the conduct of populations, others, or oneself. This is the "contact between the technologies of domination over others and the technologies of the self" (FOUCAULT, 2004a, p.324).

Investigating historically the forms of governing populations and individuals, Foucault (2008a) points out that, during the mid-17th and 18th centuries, there was a shift in focus for rulers—from territorial control and wealth to greater attention on the population as a body of governable individuals, especially concerning the governance of their interests. This marked the process of the governmentalization of the state. From this perspective, the abusive use of disciplinary power, characterized by coercion, enforced order, and hierarchy, gradually made room for:

"(...) a new 'economy' of power, that is, procedures that allow the circulation of power effects in a way that is continuous, uninterrupted, adapted, and 'individualized' throughout the entire social body. These new techniques are both far more effective and much less costly (...) (FOUCAULT, 1979, p. 8)

These were governmental techniques that seemed to begin exploring, among other aspects, the potential of subjectivation through regimes of truth and the validation of norms by which people would automatically begin to monitor and punish one another and themselves. This process no longer relied on coercion, as in previous periods, but rather on individuals internalizing shared interests and a moral code that regulates them, keeping them under control with a constant sense of surveillance. The idea of security, moreover, became a central mechanism in these forms of governance. Supposed threats to the common good were created typically, anything or anyone that deviated from the established norm, from the impossibility of identity, difference and with them, the image of a protective state that served the population emerged. A state that, while projecting this image, subtly manipulates interests, bodies, and lives. The dominant norms in Western European societies, for example, were primarily produced through psychological, legal, medical, penitentiary, and educational discourses and practices. To rid themselves of undesirable individuals, it was enough, through these norms, to invent and classify the insane, the sick, criminals, and villains, so that the population itself would exclude them and learn what was considered normal. Enter the figures of authority: specialists, representatives of truth, producers of common sense, scientific knowledge, and laws, which were modified under the guise of civilizational progress and maturity (FOUCAULT, 2004c, 2008).

From that point onward, the arts of governance evolved, developing new tools, creating new tactics, and shifting interests. The potentials of subjectivation were increasingly explored through architecture in controlling and directing bodies, through science as the producer of incontestable truths, through communication technologies as vehicles for conveying shared interests, and through public policies, such as those that benefit the population, among many other mechanisms and discourses.

According to Dardot and Laval (2016), from the 1970s onwards, a specific type of governmentality neoliberalism gained strength globally, in which the state and the market increasingly intertwined to the latter's maximum benefit. It became the state's role to govern its population in a way that best contributed, with minimal resistance, to the advancement of the capitalist

system. In this context, neoliberal governmentality seeks the production of a corporate culture and subjects who are subordinated to this logic. The intended neoliberal subject is one who becomes the entrepreneur of themselves, who thinks, feels, and interacts while being shaped by market logic, competitiveness, adaptability, cost-benefit reasoning, and maximum efficiency in all things, including their emotions. This subject promotes their own image as a commercial for the valuable and advantageous product they aspire to be (FOUCAULT, 2008b). The creation of this type of individual is made possible, among other strategies, through the constant and multilateral circulation and validation of discourses that elevate this identity at the expense of other ways of being.

It is not difficult to consider, however, that these are not the only texts and truths circulating, nor the only interests. Groups with different worldviews and interpretations, especially those marginalized by the dominant system of truth, reject this form of governance and strive to challenge these meanings, with varying degrees of success and power. This is how Foucault's (2015) concept of critique is understood, as an attitude of not wanting to be governed in such a way, by such truths, or by such people. From this notion, it is possible to explore other concepts formulated by the French thinker: the care of the self and practices of freedom (FOUCAULT, 2004b).

According to Larrosa (1994), in his final phase of studies, Foucault delved deeper into how subjects actively participated in constructing their own subjectivity, not merely as puppets of external forces. He used the term "technologies of the self" to analyze how individuals perceive, express, narrate, judge, and govern themselves. It is precisely this more active production of the self that Foucault (2004b) studied in the context of the lifestyles of ancient Greeks and Romans.

In these societies, there was a notion of ethics understood as a way of life, a manner of conducting oneself, which was linked to the idea of freedom meaning the condition of not being enslaved, either by others or by one's own desires. This involved a careful and active cultivation of the self, an ongoing engagement with one's own life to escape the constraints of forces that sought to define and fix it. It entailed critical attitudes, awareness of external influences, control over one's own desires for power, and an artistic creation of ways of living, in the sense of crafting new and unique ways of conducting oneself (FOUCAULT, 2004b).

Choosing not to be governed in a certain way and opting for another is precisely a practice of freedom. This does not imply a state of total freedom, as such a state does not exist; living always involves functioning within knowledge-power relations, constantly being governed and governing through them in a dynamic and fluid manner. The idea is that in certain practices, by understanding some of the power actions imposed on oneself, it is possible to choose whether to continue being

governed by them, or to follow others, or even to create new ones, thereby continuing and transforming the power dynamic (FOUCAULT, 2004b).

These final contributions by Foucault help to think of ways to resist the effects of power, to challenge states of domination[4], and to transgress[5] in order to enhance ways of life that are less rigid, less constrained, and more artistic. This involves a more active and attentive self-production, shaping oneself with greater awareness and creativity.

These concepts of Foucault permeate the foundations and motivations of the Cultural Curriculum in Physical Education (CC), starting with the very notion of curriculum adopted. If we consider Foucault's idea that the production and circulation of certain truths and regimes of truth are central to governmentality, it becomes easier to understand the curriculum as one of these instruments. It is a validated tool for creating, selecting, and solidifying the knowledge that "matters," along with the norms and, consequently, the abnormalities concerning worldviews and ways of relating and conducting oneself. The curriculum, therefore, is a constant focus of contested interests. We adopt the notion of curriculum as a contested space-time of meaning-making and subjectification, as it produces subjects and meanings in specific ways (SILVA, 1999; LOPES; MACEDO, 2011).

However, this is not the usual, limited view of the curriculum as a mere set of selected subjects, nor simply the prescribed or lived curriculum. It encompasses the entire space and time of the school, as well as everything that happens within it. Therefore, included are: architecture, signals, decoration, workers and their working conditions, uniforms, rules, the knowledge circulating within and outside the classroom, divisions by age or performance, types of assessments, demands, social groups formed during recess, emotions, etc. One must also consider the forces acting upon one another, such as those from the State, the market, and civil society, which permeate all these elements through various mechanisms, creating a field of power relations that prevent us from defining the curriculum as something inherent, natural, essential, or progressive. Additionally, the discourses that give meaning to all these elements and allow them to circulate contribute to this process. All these factors, through power relations, produce meanings, validate and reinforce certain norms, bolster desirable identities,

[4] For Foucault (2004a), there is only a power relationship if there is the possibility of resistance, if there is the possibility of contestation or inversion, and the alteration of power effects between the parties involved. However, there are power relations so fixed in asymmetry that they would constitute states of domination, leaving very little room for freedom.

[5] Foucault (2009) explains that there is nothing inherently subversive about transgression. It is the attitude of thinking, acting, and being in ways that go beyond the usual boundaries, blurring those limits, pushing them, and affirming them as limitless. It involves looking from different angles, inventing new possibilities, and considering the unthinkable (CASTRO, 2009).

deny others, and shape the constitution of the subjects involved (SILVA, 2009; LOPES; MACEDO, 2011).

From the perspective of Cultural Studies (CS), especially post-structuralist notions [6], all things in the world are understood as texts, subject to various readings, interpretations, and writings, produced discursively within power dynamics. What we encounter is a constant struggle to produce and control their meanings, to fix them, and to elect the "truest" truth. In this field, the concept of culture is precisely that of a contested territory for the control of meanings (HALL, 1997). Naturally, what defines the (temporary) winners in this battle are power relations (SILVA, 1999). Starting from this conception, the Cultural Curriculum (CC) suggests that Physical Education (PE) classes should also be understood as spaces of meaning-making, as instruments of governmentality. Thus, it views classes as events resulting from power struggles and considers bodily culture practices as texts, open to interpretations, productions, and consequently, disputes (NEIRA; NUNES, 2009a; 2009b; 2020).

Bodily practices carry the imprints of the various struggles over meaning that produced and continue to shape them, including strong neoliberal influences. These imprints not only dictate the rules of engagement but also who can or cannot participate, how one can engage, who is deemed more or less legitimate, and how individuals conduct themselves and others within the practice. In other words, they embody power relations in different vectors, some of which are highly asymmetrical. Examples include asymmetries related to gender, race, appearance, and ability (NEIRA; NUNES, 2009a; NUNES; NEIRA, 2016). This perspective of Physical Education (PE), aligned with legislation that places it within the field of Language, does not focus on developing motor skills, promoting health, pedagogizing sports, enhancing physical abilities, or exploring bodily cultural heritage practices. According to Nunes and Neira (2016), these other perspectives of PE contribute to the formation of individuals who struggle with differences, learning to mark, diminish, and distance themselves from them, while also learning a hierarchical system of knowledge and subject positions. Therefore, they serve as strategic instruments of neoliberal governmentality, with all its detrimental effects not only on the many groups marginalized by this corporate way of life but

[6] Cultural Studies emerged from the resistance movements of various cultural groups across the world in the aftermath of the Second World War. Since then, they have been challenging hierarchical distinctions between different cultures. The post-structuralist strand of Cultural Studies focuses on global changes, such as the advance of neoliberalism, and refuses to fragment knowledge or disciplines when examining cultures. Instead, it seeks to analyze power relations by taking a stand with disadvantaged groups within those dynamics of power (SILVA, 1999).

also on those who conform to it, as they too remain vulnerable to its associated pathologies (DARDOT; LAVAL, 2016).

The intentionality of the Cultural Curriculum (CC) is, on the contrary, to deepen the experience and study of bodily practices to the extent that some of these imprints, the forces that traverse them, and the effects they produce can be understood—both in terms of the perception of reality's meaning and in the subjectification of each individual. There is a concern with the power effects in all aspects of the curriculum. This is present in what Neira and Nunes (2009b) defined as curricular principles, later revisited by Bonetto (2016) as ethical-political principles. These principles include promoting curricular justice, understood as an intentionality to give space for all voices to express their knowledge within the curriculum experience, including both the students and the bodily practices from their lived universe, as well as practitioners, valuing the co-presence of multiple meanings and ways of being, thinking, and acting. Another principle is to decolonize the curriculum, meaning the removal of the centrality of historically hegemonic practices and perspectives, offering opportunities for other viewpoints and practices to emerge in the contexts of those students. Furthermore, socially anchoring knowledge seeks to access practices as they occur in culture, with their codes, variations, and problems, without attempting to pedagogize them or transform them into something more "acceptable" to the school environment. The affirmation of difference denies the fixation of identities, aiming to perceive the impossibility of an essence of being and things, thus dissolving abusive power relations. The principle of avoiding cultural colorblindness calls for attention to the particularities of individuals and practices, recognizing their uniqueness and acknowledging that they will have different experiences in the classes at different times. Practices should not be treated or performed uniformly by everyone. Finally, the study must be linked to the school's Political Project, as Physical Education is yet another tool for the school to be potent in promoting life.

To achieve these principles, Nunes (2018) argues that the Cultural Curriculum (CC) aims to study bodily practices in a way similar to the development of a cartography, conceived as a "journey into the unknown." Neira and Nunes (2009a) propose constant thematization, in which a starting theme is defined as the object of study, an existential territory to be inhabited, with paths and subthemes emerging throughout the process from the problematizations that arise during lessons. Thematization and problematization serve as the guiding threads of this approach, as they weave together the entire journey along the rhizome of the initial theme (SANTOS, 2016).

To enter this territory, Neira and Nunes (2006; 2009a; 2009b) suggest that the teacher continually map the bodily practices of the community, their communication codes, discourses, representatives, affections, student knowledge, and the power relations involved. From this fluid and constantly (re)traced map, it becomes possible to propose activities that read the codes and interpret both the gestures and the discourses that permeate bodily practices through direct experiences. As Nunes et al. (2021) pointed out, it is important to emphasize that the experiences promoted by the CC do not have technical-instrumental objectives. Anchored in Nietzschean philosophy, the authors emphasize that these experiences are open to affections, sensations, and becoming, to later be shaped by language and operated by reason. In the words of Silva and Nunes (2020), this is the Dionysian moment of the CC. Through these experiences, it becomes possible to identify points of problematization, expand knowledge about the practices, and deepen the study by investigating the forces that produce and intersect with the problem. This approach deconstructs any notion of origin while understanding the effects it produces (NUNES, 2018). Space is created for re-signifying the practice under study or any specific aspect within it. Silva Júnior's (2021) research demonstrated that the act of re-signification stems from the students' resistance to the forms of regulation within the bodily practice being studied and fosters counter-conducts or other ways of regulating, performing, and articulating them, shaped by the negotiations between the students and openness to difference. Thus, it becomes possible to rethink and allow for the creation of new "writings" of this curriculum and, why not, of ways of living in society.

An integral part of the process is continuously documenting classroom events, both in the form of the teacher's personal diary and the students' through photos, texts, images, and so on. This allows for constant reflection on the progress made, enabling the teacher to consider future steps and activities that can enhance the students' experiences with themselves, their peers, and the peculiarities of the bodily practice being thematized. Müller's (2016) studies emphasized the act of documenting as an inseparable didactic practice from evaluation, as it enables the teacher to review the initial plan, revisit activities, reorganize the work, and thus redirect the course. Earlier, Escudero (2011) highlighted that evaluation within the cultural curriculum can be understood as an autopoietic writing, meaning it is a practice that, through the pedagogical action itself, self-regulates and self-produces the curriculum. In this sense, evaluation in the Cultural Curriculum is not intended to qualify or quantify outcomes based on a standard reference point, as this could be considered a form of cultural color-blindness and would create unjust power relations between individuals. Instead, the goal is to assess the potential of the path taken and identify students who have not benefited as much from it,

in order to adjust the course of the lesson (NUNES, 2018), thus expanding the map of the inhabited/invented territory (SILVA; NUNES, 2020).

The CC thus aims to focus on the effects of reality produced within culture, specifically in bodily culture, taking a stand for historically underprivileged groups in power relations. The goal is not to find an ultimate salvational truth or to transmit only the most valued knowledge of a culture, but rather to understand how the dissemination of these meanings produces effects of domination on individuals and groups who have little opportunity to participate in the production of reality. The aim is to artistically explore other possibilities for living and expressing reality. It seeks to empower more equitable and supportive ways of participating in the production of both culture and self (NEIRA; NUNES, 2020; NUNES, 2018).

From this perspective, activities of problematization, reading, and writing (alternative ways of doing and expressing) help to re-signify the discourses and practices experienced, contributing to the dissolution of asymmetric power relations. In this way, they may create space for resistance, critical attitudes, transgression, and the creation of new, potentially more balanced relationships. Thus, the CC seeks to foster practices of freedom, as well as self-care, as individuals experience and understand how certain forces shape and guide them.

3 The Research Path: clues for thinking, seeing, and saying...

What will be presented is a fiction about fictions. It is a narrative constructed from the organization of multiple results and discussions that emerged from the free experience of analyzing physical education classes, which we also consider fictions, as we view any writing as a producer of meanings rather than a mere copy of a fact. We undertook this endeavor by examining four experience reports out of nearly two hundred published on the GPEF (FE-USP) website. According to the adopted framework, the quantity of reports was not of interest to us, as we could have oversaturated the information. What mattered were the regimes of truth announced in the act of reporting. We focused on reports produced between 2017 and 2018, a period of significant production, and selected these for both their heterogeneity and homogeneity: different corporal practices, occurring at the same educational level (lower secondary education), and narrated by various teachers. The number of reports allowed us to delve deeper into the analysis and writing of each, while providing enough variety to reduce the risk of creating fixed representations of the practice of the CC.

The reports and their themes are identified in the analyses by the names of their authors, as published on the GPEF website: Bonetto, Oliveira, Reis, and Soares. We did not focus on presenting excerpts from their writings, aiming to remain coherent with the adopted framework. What we

produce here are comments (Foucault, 2006) on the content of these reports. For those interested, the link to access the full texts is available in the references.

At the outset, it is important to consider that the narrating teachers are influenced by the CC framework, but also by other physical education curricula that they likely experienced as students, learned throughout most of their academic training, and perhaps implemented in their professional journeys. Additionally, countless other forces, discourses, and moralities, accessed through culture and the unique experiences of each teacher, influence their thinking and actions in the pedagogical field. In sum, the aim is not to view the narrating teacher as the primary source of the text; it is not about analyzing a cause (the teacher), but rather commenting on an event (the narrative). These considerations are essential to grasp the complexity of the cultural dynamics and the subjectivation process of both teachers who at various moments deviate from the epistemological foundations of the CC and students, who escape the teachers' attempts to govern them during class. What occurs are unique experiences intricately related to the subjectivities involved in each pedagogical process (teacher, students, and others). Our intention is merely to observe some effects of what is done or left undone. This is not about judgment or comparison of what the participants produced. As Foucault (2000) explains, what is presented here are simply interpretations among many possible ones.

The very act of narrating, for instance, carries its own imprints. Without generalizing, our attention was drawn to certain sections where the idea of the activity proposed by the teacher took precedence in the narrative over its effects, the events that unfolded, and the students' experiences and reflections. It seems there is a tendency to validate the planning based on how events unfold, and this "automatic" attitude might affect the way practices are interpreted and evaluated. We raise the possibility of considering a care of the self in teaching that is more focused on the effects and outcomes of the lessons for the students, rather than on the activity itself. If the primary intention lies in the students' experiences the possibility of them being affected, seeing themselves, and questioning the rigidity of knowledge and power then we could consider more thoughtful ways of observing, evaluating, and narrating practices, paying attention to the effects being produced, or at least to the students' responses. In short, we suggest constantly sharpening our sensitivity to what happens to each individual in the classroom, shifting the focus away from the "success" of the planned activity. This change in perspective will likely be reflected in the way the practice is narrated and, as a result, create more space for interpretations, like the ones we have attempted to make.

4 Fictions about Fictions

Based on these considerations, we now delve into the order of the narrated events. We highlight as potentials those strategies that suspended the teacher's explanations and allowed for the initial manifestations of the students' discourses regarding how bodily practices, practitioners, and knowledge are represented in their discourses, as well as aesthetic experiences free from the teacher's determination.

Bonetto began his activities with a few football practice sessions, without interfering in the practice, even when conflicts arose. From there, he mapped out points of problematization that emerged from the dissent. Soares, after the selection process of Muay Thai as the theme, proposed the experience of gestures according to how each student understood the communication codes present in this martial art. In Reis' account, after presenting some versions of the "hukahuka" wrestling style through video, students already expressed their discourses about these representations and lived the gestures based on their initial interpretations. This last account made us understand that the teacher neither imposed nor monitored a "truth" about the fight or the way it should be experienced, as if teaching the "correct way." Instead, the students were allowed to test and create their gestures based on their first interpretations. In these strategies, therefore, there is greater freedom to experiment and feel, allowing affects, power relations, and issues to emerge from the immanence of the study as it unfolds. The way the teaching practice developed after these activities leads us to understand that they can provide an interesting map of the students' relationships with the practices and with each other. This map serves as a foundation from which pathways for continuing the thematic exploration emerge, and it is continuously produced throughout the entire process.

We also noted the potential of certain activities aimed at expanding and deepening the subject matter, such as presenting other discourses related to the theme, its origin, and the transformations within the practice. We believe these activities can help students understand culture as fluid, mobile, and as a result of power-knowledge games, that is, a negotiation of meanings. For instance, Soares asked students where the discourses they accessed originated from. This simple act can serve as an opening point, offering a regime of visibility where it becomes valid and possible to see the history of truths. Building on this, Soares introduced information about the origins of Muay Thai, linking it to Eastern rituals and religions, drawing attention to how they differ from Western traditions. In this section, we observe that Muay Thai is treated as a practice traversed by various issues, such as religiosity and the habits of cultural groups, which change over time and by region based on how people engage with it. However, we caution against certain aspects: the way the origin was presented does not provide students with elements to understand the conditions of emergence and provenance

that allowed the practice to develop, nor the forces that shaped it into what it is today. This method of presenting history may, on the one hand, facilitate the naturalization of the practice's invention and, on the other, reinforce notions of truth, essence, and progress, which contrast with the epistemology of the CC. Há mais! Additionally, there is no further indication of the effects of these activities, leading us to believe they may have been less effective in achieving their intended goals or perhaps were not deemed relevant by the writer. Ultimately, the most pressing issue for the class appears to be the connection between the martial art and violence, which is where the thematic exploration continues.

In Oliveira's account, we observed a closer resemblance to traditional curricula. On several occasions, he chose the "truths" to be transmitted, without expanding or deepening the knowledge presented. He identified multiple discourses with which the students represented gymnastics but ultimately selected a definition from the internet to share with them, which described gymnastics as aiming to "strengthen" and/or increase the "flexibility" of the body. This rather limited definition was not revisited or problematized and could have been an opportunity for students to question it during and after the study, challenging their representations. Instead, it seems that the pedagogical approach reinforced the boundaries of these representations, keeping them closed to difference.

Oliveira sought to connect with the CC by arguing that the thematization allowed students to reframe an initial representation of gym workouts shared by a group of three girls: "it's cool, but it's a shame that chubby girls can't do it!" Alongside the "concept of gymnastics" he presented, he showed a video of various modalities and a homemade video of a "chubby girl" doing a handstand. Additionally, he questioned the class about whether gymnastics was exclusive to thin people, and most agreed that it was "mainly for chubby people, because it helps them lose weight." The report suggests that the first representation of gymnastics, as expressed by the girls, was reframed, but it seems that the second notion that it is primarily for weight loss was sustained, without challenging the students' discourse or the implicit necessity of weight loss. Even under the guise of promoting health, the identity of fat individuals may have been reinforced as something to be overcome, while thinness was validated as the norm. Here, we see the power effects of the discourses that permeate these practices. Drawing from Foucault, we can understand that through these reinforcements, individuals learn criteria for observing and judging themselves and others concerning body size, learning subject positions with greater or lesser ability to exercise power in relationships.

Similarly, there is another passage where Oliveira designed circuits in the gym, and the girls requested to perform the activity separately from the boys to avoid feeling exposed. The teacher

promptly agreed to this request. The account begins and ends this way, with no further comments, which raises some important questions: What forces or truths led the girls to make this request? And what compelled the teacher to accept it without questioning? Why can't girls "expose" themselves to boys? Why would participating in the circuit be perceived as a form of exposure? What does "exposure" mean in this context? What causes this discomfort, and what forces produce the sensation of discomfort? How does this situation regulate the participants' actions and subject them to these discourses? Perhaps some activities that encouraged participants to discuss these issues, or even to engage in alternative practices of the self, could have sparked different interpretations of the situation and opened the door for redefinitions, resistances, or even practices of freedom. We interpret the girls' comments as another indication of the limitations imposed on how they are able to conduct themselves and engage with the practice and their peers' limitations that are not applied to the boys. This situation presents a clear problem of power asymmetry between the genders.

In Bonetto's account, gender issues also emerged in different forms and were approached differently. During the initial free play sessions, the girls began to withdraw from the game. The boys claimed that the girls were less interested in playing. The girls countered, saying they did enjoy playing but were not being passed the ball. The boys responded by stating that the girls were not good at the game. The teacher then initiated a discussion, problematizing the differences in skill levels. According to the account, they reached the conclusion that these differences in ability were likely the result of differing levels of encouragement throughout life, with societal discourses assigning certain activities to boys or girls, and football being predominantly promoted and encouraged for boys. In the following lessons, they delved deeper into this relationship. The teacher brought in three different articles on gender and football: issues with sponsorship, the first female sports commentators, and women being banned from attending stadiums in Iran. As a result, the students seemed to develop a desire to resist the ways in which women are disadvantaged in the codes surrounding football: "some students expressed indignation, stating that the treatment of women was very unfair and that they needed to think of ways within the school to make football less exclusionary for girls" (BONETTO, p. 6). We see this as an indication of the possibility to reframe the codes of football in order to create a practice that fosters a critical and mindful attitude toward addressing asymmetrical manifestations of power between genders.

This passage brings us to the power of pedagogical strategies that emphasize students' active participation in relation to the use or ways of exercising power, in negotiating meanings, which can lead them to feel closer to the idea of being agents of culture, meaning, and of themselves. A more

active attitude towards power is one of the characteristics of the ethics of self-care in Foucault (2004b). We find several activities in Bonetto's work that align with this intent. After the first football sessions without interference, the students realized the need to better understand the rules. Once they learned them, the game was paused so that the group could discuss them in each situation. On another occasion, the teacher suggested creating a newspaper archive, a board where students could post articles and any knowledge they were interested in sharing and discussing. The studies of Santos Júnior (2020), which praised the CC as a space for validating and legitimizing students' knowledge, and Neves (2018), which indicated that the CC does not impose fixed meanings on students, support Bonetto's approach, which allowed students to recognize that their interests and curiosities about the world of each practice have value and space in the curriculum. Their attitude towards broadening and deepening knowledge is encouraged. They potentially begin to realize that their role in school, in PE classes, in culture, and in society is not merely to absorb a portion of content selected by someone else. The experience promotes the adoption of other identities and invests in subjectivities that allow themselves to explore, critically analyze anything they want, produce new meanings, and open space for other experiences of the self.

Within this theme, a collective sticker album was also created, sparking numerous discussions about the images, teams, countries, and the various codes represented in them. One student took a sticker from the collective album, and others reported it, expecting a punishment. Instead, the teacher initiated a discussion, finding other ways to interpret what had occurred. He highlighted how understandable that impulse was, given the desire and impossibility of completing an album alone, and they even calculated the monetary value needed to achieve that. The sensitivity of this discussion led us to reflect on the effects of neoliberal governmentality on subjectivities. The capital-driven subject, encouraged to be the entrepreneur of themselves, feels the need to participate in society through consumer goods, constantly comparing and competing with others. Simultaneously, as an effect of a society that has created mechanisms to combat various forms of illegality as a means of moral and social regulation (Foucault, 2012), there is an immediate and imperative need to punish those who violate material property, seen as the most important asset to be considered. The teacher's approach to the situation seemed to create, even if just for a brief moment, a space for resistance to this logic, an opening to think in different ways, to foster solidarity, and to look at what motivates us or others in actions that may be viewed negatively. The teacher demonstrated that there are social, political, and historical conditions that shape who we are, that there is more than one version of

history, more than one way to view a situation, and more than one possible response to what happened.

In terms of the active participation of students in shaping the curriculum, in the paths taken through thematization, and in culture itself, Reis responded to the curiosity that emerged from students regarding the ritual involving the indigenous fight they had accessed. He proposed research on rites of passage, expanding their knowledge in the direction indicated by them. He created a group activity for the students to design their own rituals, justifying and exemplifying their gestures. Later on, the students independently organized a wrestling tournament based on what they had studied. This process seems to have allowed the students' voices to echo and enabled them to exercise power, as students have historically been placed in positions of subordination, as well as encouraged aesthetic experiences of exploration and creation. As a result, meanings and representations began to emerge, open to further questioning, as observed in studies by Souza (2012), Oliveira Júnior (2017), and Martins (2019), who noticed this dynamic in CC lessons with children from Early Childhood Education, Elementary Education, and Youth and Adult Education, respectively. The students brought different elements and interpretations to these activities, showing that the representations were multidirectional and did not seem to contribute to a "decolonization of the gaze on the other," as the teacher intended. Instead, they resulted in associations with each student's religious elements, leading to a view of difference as something strange and problematic. Here, we see possible directions for continuing the thematization, aiming for more critical experiences and potential re-significations.

Reis challenges the students' negative interpretations of the thematized rites of passage, and as a result, one student withdrew the connection they had made, claiming they did not fully understand the topic. While it may seem like a minor detail, recognizing the impossibility of fixing a truth due to the acknowledgment that there is more to learn can be a powerful act of self-care. It allows for the rethinking of fleeting, superficial, and negative positions. This emphasizes the importance of placing tension and questioning the representations expressed by the students, as it opens space for re-signifying the effects of truth and power.In the same vein, Reis proposed an activity aimed at shaking the fixation of power relations in how students view the Other. He asked the students to imagine how an Indigenous person might react to witnessing a ritual familiar to them, such as a debutante ball, to encourage them to reflect on how they too might find it unfamiliar. There is no account of the students' reactions, which allows us to infer that silence was the predominant response. This exchange of perspectives may have been an interesting way to challenge convictions that hinder relationships with the Other, highlighting the potential of difference as a means to disrupt the boundaries of

representation (of Indigenous peoples). The teacher deepened this discussion by presenting a text about the catechization of Indigenous people, questioning the influences on how we perceive and think about the Other, other peoples, and cultures. Naturally, there are many ways students might resist or escape the teacher's attempts to guide their thinking.

In this regard, Reis' records indicated that the students "realized that their positions might conflict with some of the values presented by their families or other spaces of influence" (REIS, p. 12). Reis stated that "it was possible to establish an analysis that there is no certainty or fixity in the knowledge presented in our classes." From a Foucauldian perspective, we see the possibility for other regimes of visibility and sayability in the experience of self, which involves the conflict and negotiation between different perspectives and truths. This thematic exploration may have produced effects on students' subjectivities, guiding them in new directions. It may also have sparked a greater sense of care regarding truth, challenging the ways we fix certain meanings and judge from them.

Reflecting on this production of meanings, we find a "risky" way of problematizing the representations voiced by students in Soares' account. The students' reactions to the fight described it as violent, associating it with aggression, hatred, and negative emotions. In response, the teacher tries to differentiate the fight from a brawl: "The point is that institutionalized fighting has a series of factors that prevent violence, unlike a brawl where there are no limits or rules" (SOARES, p. 4). This theme recurs throughout the narrative, leading us to interpret a defense of the fight as non-violent, in contrast to brawls. The tension we highlight here is the risk of promoting a romanticized narrative that attempts to close off the interpretation, as if it faithfully represents the truth about the emotions and experiences of fighters. As is well known, in some fight competitions, rivalries between academies often lead to widespread brawls. Rivalries arise from competitive clashes, pre-existing conflicts between members, and various other reasons. Similarly, in many films about fighting, characters portray a range of emotions related to their practices. In these cases, emotions often classified as negative, such as aggression and hatred, are frequently present, yet Soares seems to either avoid or want to distance these emotions from the scene. In many training environments, the issue of emotional control is indeed addressed, and this could serve as an opportunity to expand students' knowledge. However, there are also other meanings and emotions experienced by different fighters, as well as sensations that escape language. Among students, there are refusals and resistances. Thinking with Cultural Studies, there isn't necessarily one "correct" representation, but rather this "and" that, "and" others. It would be possible, though, to problematize the effects when these emotions are present in fighters, for instance, and we find some of these discussions reflected in this account.

We notice from the students' responses that some resist the teacher's attempt to fix meanings, trusting more in their "own" interpretations of the codes they access, while others reflect on the discussed meanings and produce their own statements: one student considers that fighting makes people more aggressive; another suggests that people make fights violent, as they are the ones who incite hatred; someone else believes there is respect among fighters in professional bouts; and another person thinks that fights should be used for defense and not to spread hate. These statements could prompt the teacher to challenge the discourses on violence that shape meanings around fighting as self-defense and the representation of security that dominates the social scene.

At the end of this thematic exploration, the class organized a tournament where the teacher no longer heard incitements to violence but instead cheers and support. However, the teacher had to intervene during the initial matches "to suppress aggression." These records suggest potential redefinitions of students' aesthetic experiences of themselves in relation to Muay Thai. In this context, during the tournament, students set up rings and created different pairings for participants to compete. Moreover, some students did not want to fight, so they proposed alternative roles to participate: "fighters, organized fans, judges, promoters, technical team." This is an interesting point that affirms difference and avoids cultural colorblindness by allowing and accepting that students experience themselves in diverse ways, without everyone going through the same situation. It challenges the rigidity of identity and the tradition of standardization in schooling.

Still regarding the aesthetic experience, of what can be felt during the practice, Bonetto recounts a particular event-problematization that caught our attention. At the end of the football theme, some students found themselves in conflict, feeling both enchanted by the sport and the World Cup, while also criticizing the exclusion it promotes, the corruption within the institutions that organize the event, and the strategic use of the event by the government for its own benefit. Bonetto reports that, during discussions with the group, a consensus was reached: it is possible to remain critical of certain social and cultural aspects and effects of football while still enjoying playing the sport, cheering for a team, and disapproving of excluding peers.

We understand that every cultural practice (in this case, bodily practices) can be subject to social criticism. If such criticism necessarily leads to a denial or forced suppression of the affective potentialities the aspects that move, touch, and transform us of engaging in these practices, it would result in a violent repression of life and its possibilities. In other words, what is framed as critical discourse also generates knowledge and power effects and can also be critically examined. The type of critique that matters here is one that empowers, not one that represses. In our interpretation,

allowing this personal involvement with the bodily practice, even in the face of certain critical discourses that may garner considerable consensus, would be an exercise of freedom, in the terms described by Foucault (2004a). To enhance the lives of students means to provide them with tools for a critical reading of the regulatory mechanisms present in cultural bodily practices, not to limit their experiences of self, but rather to expand them into multiple, unprecedented, artistic ways of relating to the practice, to themselves, and to the world.

5 Openings for further thinking, speaking, and doing...

We suspend this study with the hope that it highlights the potential of these experiences of problematization and fosters awareness of power relations in the events within the school environment and the production of the involved subjectivities. Following this path and influenced by Foucauldian perspectives, we discover insights for a care of the self in teaching, which is concerned with enhancing the lives of its subjects, opening space for creative becoming, and preventing the limiting effects of abusive power relations present in cultures from restricting the possibilities of experiencing practices and oneself in relation to Others and the world. To this end, we suggest that teaching practice consistently keep certain questions in mind: What subject positions are these classes producing for the students and the teacher to assume? What power relations emerge in the interactions between students, with themselves, the subject matter, and the world? How could we create opportunities for moments of resistance, escape, and practices of freedom in relation to these effects of truth and power? Is there space, time, and encouragement for the artistic invention of singular, and perhaps unprecedented, ways of being and existing in the world?

It seems to us, after this research journey, that it would be powerful for questions like these to significantly permeate the sensitivity of the teacher's perspective. Perhaps we could consider that this would represent an interesting regime of visibility to constantly observe and reassess the effects of what happens to students during classes. For teachers who are just beginning to engage with the CC, as well as for those who are already implementing it, these questions seem to enable an evaluative stance that can open space for reflection, such as on the practical effect of how each teacher interprets and adopts the ethical-political principles and didactic-methodological approaches of the CC. It is possible that, in many instances, one may believe that by following the guidelines, the practice is already "correct" or "adequate." Simply labeling activities with CC terminology does not guarantee its intentionality, and it may close the teacher’s awareness to what happens, the dangers, and the potentials within the classroom. As we have seen in this work, there are many moments where the effects of what was done or left undone stray from the intended goals that we advocate for in Physical

Education in schools.

We in no way intend to overlook the considerable efforts of teachers who are constantly striving to produce more powerful practices. As we have seen, there are numerous issues that permeate each subjectivity and each reality, and, since there is no set recipe, the process is one of trials and experimentation, always yielding uncertain outcomes. These are ways of rehearsing oneself in teaching and in life. We truly commend those committed to their work and to life itself. What we aim to suggest is precisely as part of a care for the self in teaching: sharpening sensitivity in this direction, possibly indicating a greater commitment to what happens with the students rather than solely focusing on the CC proposal itself. Thus, it could open up spaces to continually transform and transgress the practice, what is said about it, and the subjectivities involved along the way.

It is possible, then, that the ethical-political principles of this proposal may be more present without necessarily having to speak about them explicitly. We open and invite further research that, as we believe we have done here, provides guidance for teachers to more carefully pursue what the CC aims for: offering tools and providing experiences of self for students to expand their ways of reading and acting upon the world, of being and existing in it, of guiding themselves, of deepening their knowledge, as well as deconstructing any notions of origin. The intent is to challenge the effects of truth and power that limit individuals while simultaneously creating space for them to envision and invent new paths and realities deliberately less unbalanced, less authoritarian, more compassionate, colorful, creative, and affective.

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