

Writing as assemblage: exploring lines of becoming-minor

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Summary

Which sensitive frequencies can be mobilized in writing processes? Two lines unfold from this question formulated in the context of a Professional Masters of Occupational Therapy: the insufficiency of the written language to name dimensions of experience brought to the scope of research, which carry something unspeakable; and insecurity in the face of what is called academic writing. We will reflect on a process lived in a course of this master's program, crossed by the experiences of the pandemic, social distancing, remote teaching and the challenge of, amidst the grids on the screen, to bring about an encounter between bodies. From writing exercises, it was possible to create intimacy between writers and text, to bring about lines of becoming-minor that generated displacements in what imprisoned writing and thought, and to highlight the strength of experience in the formulation of students' research questions.

Key words: Remote Learning. Writing exercise. Professional Master. Occupational Therapy.

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La escritura como agenciamiento: explorando líneas de minoración

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Resumen

¿Qué frecuencias sensibles pueden movilizarse en los procesos de escritura? Dos líneas constituyen esta pregunta formulada en el contexto de una Maestría Profesional en Terapia Ocupacional: la insuficiencia del lenguaje escrito para nombrar dimensiones de la experiencia que se aportan en el campo de la investigación, que conllevan algo indecible; y la inseguridad ante lo que se denomina escritura académica. Reflexionaremos sobre un proceso atravesado por las experiencias de la pandemia, del distanciamiento social, de la enseñanza remota y del reto de, en medio de los cuadros de la pantalla, hacer emerger un encuentro entre cuerpos. A partir de los ejercicios de escritura, fue posible crear intimidad entre escritor y texto, propiciar líneas de minoración que generarán dislocaciones en lo que aprisiona la escritura y el pensamiento, y destacar el poder de la experiencia en la formulación de las preguntas de investigación.

Palabras clave: Ejercicio de escritura. Enseñanza remota. Másteres profesionales. Terapia Ocupacional.

A escrita como agenciamento: explorando linhas de minoração

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Resumo

Quais frequências sensíveis podem ser mobilizadas em processos de escrita? Duas linhas desdobram-se dessa questão, formulada no contexto de um Mestrado Profissional em Terapia Ocupacional: a insuficiência da língua escrita para nomear e dar passagem a dimensões da experiência trazidas para o âmbito da pesquisa, que carregam algo de indizível, e a insegurança perante o que se nomeia como escrita acadêmica. Refletiremos um processo vivido em uma disciplina desse programa de mestrado, atravessado pelas experiências da pandemia, do distanciamento social, do ensino remoto e do desafio de, em meio aos quadriculados da tela, fazer emergir um encontro entre corpos. A partir de exercícios de escrita foi possível criar intimidade entre escritoras e texto, fazer advir linhas de minoração que geraram deslocamentos naquilo que aprisionava a escrita e o pensamento e dar relevo à força da experiência na formulação das questões de pesquisa.

Palavras-chave: Ensino Remoto. Exercício de escrita. Mestrado Profissional. Terapia Ocupacional.

About circumstances

One

Meetings are remote in times of social distancing. And so are the sharing of knowledge and reciprocal learning that take place in university classes. What vital event could emerge in a remote meeting? Is there a paradox in the expression remote meeting itself? Would we still be talking about an encounter between bodies? How, amidst the grid of screens, would we access the bodies' eroticism, the intensity of the contacts, and the displacement towards the other? One student says that she feels the bonds that connect her to the world and to others becoming weaker, as if she were detaching from the web of life...

Two

In Occupational Therapy from the Faculty of Medicine of the University of São Paulo (TO-FMUSP), we started to implement in 2019 the Professional Master's Degree entitled "Terapia Ocupacional e Processos de Inclusão Social". A year later, we experienced the pandemic. A process of brutal deterritorialization for all of us made the research projects fall apart, most of them focused on fields of practice. We often hear that occupational therapists do amazing things wherever they go, but it's hard to put into words what they do. In the 1980s there were few texts by Brazilian occupational therapists. On the other hand, the books coming from the countries of the global north made little sense for professionals who were involved with the redemocratization of the country, the construction of Brazilians Unified Health System (SUS) and Unified Social Assistance System (SUAS), the fight for the rights of people with disabilities, the experimentation of the anti-asylum struggle and psychiatric reform, the approach of culture as a human right. Since then, occupational therapists have started to research the practice and look for words to say what is done, in association with critical approaches to the issues involved in the profession. It was evident that there was a mismatch between the way of acting, the instruments and procedures of occupational therapy, the problems it deals with, and the biomedical conception that limited the potency of what can be said and what can be seen, involved in the profession's practices and in its localized and embodied knowledge. This problem is common to writings that seek to give way to worlds emerging in an encounter, and it continues to provoke us.

Three

In 2020, the students of this professional master's degree said that writing had abandoned them. Between the classes, the remote orientations and the raw experience in the health services, the fear of contagion, the deaths, the dismantling of the services and the disruption of the dreamed research fields put their bodies facing the urgency of responding to the emergency call of lives. A paralysis, or a restless movement that did not allow walking, characterized the process of writing and research: the known languages were not enough. Perhaps we can think that the body taken by excess cannot say, the narrative is lost and with it the experience, as indicated by Walter Benjamin, (1987), about the fighters of the 1st World War who would have returned silent from the battlefield, poorer in communicable experiences.

Four

In the second half of 2021, we were together teaching a project follow-up discipline in this postgraduate course – a discipline related to methodological discussion – proposing writing exercises for the master's students. Exercises to make room for affections to express themselves and to digging, in everyday work and life, events that insist on germinating. Writing is an act in a force field. Aiming at displacing what immobilizes and naturalizes thought, writing is taken as a way of varying thought by acting in the relationship with oneself. This turning to oneself will also be referred to the unique grouping created with the course, in which students gathered to think about the question of researching in Occupational Therapy. Thus, this groupality will be taken as an existence to be reflected.

To start: questions addressed to the course

We worked on a course, offered in a remote environment, which aimed to open a space for the collective monitoring of research projects related to the Professional Master's Degree. In this course, we had five classes to emphasize writing as a research procedure. We were eleven graduate students and three professors – two from the Occupational Therapy's course and one from Psychology's. There would also be two more students who could not come for that first day. The professional master's degree is a graduate program for people working in the field. This year, twelve women, occupational therapists, who were studying in the Professional Master's degree, and a man, a doctor, from another postgraduate course at the same university, enrolled in the course. The topics that interested them: old age, childhood, the incarcerated life of poor young people, the marks that are produced in the clinic, the intertwining of fields/areas – health, education, work –, service and evaluation protocols,

care and the recognition of this action as work.

We launched the course with the following proposal: we invited the participants to, in 20 minutes, write the questions in relation to the writing that each one of them addressed to this course. As we were on a videoconferencing platform, we asked everyone to write their emails in the chat and that each one chooses a guardian to whom they would forward a message with that writing. Then, we would share these writings, and the guardian would read the received text aloud, maintaining the anonymity of the person who wrote it.

During the reading, we composed a common production in which we insert words and phrases on a page of a digital whiteboard app. The short texts written and read were inserted into a drive and, thus, we began to build a Collective Notebook for the course in which, between classes, people would add written materials and comments on their lived experiences. This is how it was in the five encounters.

What came up in that first scriptural exercise?

One expression insisted at each reading: “academic writing”, associated with an idea of text, and in particular of academic text, very limited and formatted. This note led to others who stated a need to “organize writing”; a requirement that it should be “clear”, “objective”, “linear”, “accurate”; an anxiety about “deadlines” and the need to submit a publication to a well-indexed journal. The word “duty” imposed itself in this exercise: the imagined (or imaginary) form of writing demanded from the writers what an academic text should be, defining, before the act of writing, how this action would take place and the results that should emerge. Academic writing appeared to be linked to distrust (of oneself and of writing itself), insecurity and fear, inaccessibility, distance from the experience of writing and a feeling of disadvantage. A feeling of being less.

The concerns in relation to the themes had little place. There was a demand for a quick transition from concerns to a reasoning to be transformed into an objective text and, thus, the complexity of what was experienced tended to be restricted. The distance from the keyboards, the writing that doesn't come, the stuttering and hesitations were treated as problems to be solved. The issue was not so much to feel that what was experienced did not fit, but to treat it in a reductionist way and, thus, not having anything to say, freezing.

The guardians' readings were chained linked together, with intervals of silence and emotion. Without conversations or comments. With waiting and listening to the deliveries, in their different tonalities, in a strategy of letting ourselves receive the dissonance of formulations, styles and enunciations arranged in a planned space-time. In the midst of the readings, at a certain point,

someone read an excerpt about feeling disadvantaged and experiencing insecurities. The guardian-reader became emotional as she read, her voice choked. And, between the spaces of the grids on the screen, a silence connected them all, there was a strange acceptance, even in that first encounter, possibly arising from a complicity with what was said, with what was heard.

The reason for this is that when one submits linguistic elements to a treatment producing continuous variation, when one introduces an internal pragmatics into language, one is necessarily led to treat nonlinguistic elements such as gestures and instruments in the same fashion, as if the two aspects of pragmatics joined on the same line of variation, in the same continuum. Moreover, the idea perhaps comes first from outside, with language following only later, as with the necessarily exterior sources of a style. (DELEUZE & GUATTARI, 2005, pp. 98).

The corporeal dimension ~~was shown~~ appeared in this scene, accentuating the paradoxical experience of a learning situation through a digital platform. What seemed dubious at first, was already embodied at that moment, became body through the emotion perceived and shared by all those present. The experience, in relation to language, was lived in presence.

The anonymity of the texts, which marked the reading in the proposed activity, contributed to the emergence of issues on a common production plane. The dimension of impersonality that was tried to be established with this exercise seemed to be sustained in ambivalence, considering that there was distance and strangeness in the readings, but also identifications, projective mobilizations that made the writer and the reader coincide and thus compensate, at that distance. In hindsight, it is possible to think that this exercise subtly inaugurated a proposition, which was intensified in subsequent exercises. A possibility of a relationship with writing that points to the transversality of thought, its consistency made by the singularities that constitute it and that come from it, disregarding personal identifications, and placing the experience on this plane of common production in which each writer realizes that writing is not the prerogative of his or her own self, but the embodiment of another, what is always in the process of becoming.

Writing for me is mostly driven and required by lived marks: you could say that the marks write. In fact, this is the only way that a text with some interest could come out. Then writing express the marks and has the power to amplify my writing to its reverberations: it is like a diving suit that makes it possible to dive into strangeness with more courage and more rigor.

It is a way of exercising writing, in which it transports us to the invisible, and the words that are found through this exercise, make it as palpable as possible, the difference that only existed in the order of the impalpable. In this adventure, a subject, always another, is embodied: writing is to trace a becoming (ROLNIK, 1993, p. 244).

After a short break, we returned to the screen and talked, resuming the common production that was designed with the ideas formulated by each of the writings and weaving them with the proposals that we brought to the process of this course. Thus, we configured the territory that we would inhabit in the next four meetings. In this territory, the experience of insecurities, fears and subjection was welcomed along with the main movement of the proposal of writing from experience, highlighting potentials present in ideas and stories of professional experience.

We posed the question of writing during a graduate course, highlighting writing as a problem to dedicate ourselves to in this process. At that first moment, it appeared linked to the need for coherence and the feeling of disallowance (or need for authorization) over the writings and sayings, referred to some form that preceded its experience.

Inevitably, we arrived at the formulation: How does one write?

And... we could begin to think of writing as a continuous act: rewriting, rewriting, rewriting... And style as an assemblage of enunciation, that which ineluctably makes language within language (DELEUZE & GUATTARI, 2005). The style, linked to impersonality, to the challenge of making arrangements with the singularities involved, in this case, by the professional practice intended to carry out research, making remarkable the potency of any elements present in this arrangement.

Designing a common problem

The motivation for this experience, developed in a public university, taking writing as a central tool of academic work, was made in order to inhabit a problematic field that is constituted between research, thought, language and life.

Understanding the macro and micropolitical productions of research activity is a condition for us to seek strategies that crack the subjection. The homogenization of modes of thought reproduction produces sick bodies of researchers who often consume medication to handle academic tasks (MACHADO, HAHNE and MARTINEZ, 2020).

It was of interest, in conducting this experience, to bring discussions about the consolidation of problems concerning research and writing. Already in the first exercise, the emergence of the notion of debt approached, as Kastrup (2010) proposes, an imperative of production within a set of increasingly restricted norms. The temporal sensation of constant delay in relation to an unattainable ideal that creates an indebted subject (DELEUZE, 1992) in the midst of a production model that is

organized in a marketing manner.

Preciado's proposition (*In* ROLNIK, 2018) accentuates this perspective by recognizing the toxic effects of this on us: not to relieve the pain, but “to understand the micropolitical nature of the malaise and to remain there together, in order to be able to imagine collective strategies of escape and of transfiguration” (p.17). And, here, this toxicity can be thought of in relation to not have the authorization of thought. Language, as a plane of capitalistic investments, shows itself as a battlefield, and the forms of control that take place in the research process require linguistic efforts.

We could also say that this operation disobeys the prevailing normativity of academic functioning, and that, in this sense, there is no intellectual revolt that is not also, in some way, a linguistic revolt, a revolt in the way we relate to language and to what it names. In other words, there is no way of "thinking differently" that is not also "reading differently" and "writing differently" (LARROSA, 2003, p. 102).

As a whole, the discussions on writing processes, both those that fostered the course's proposal and those that took place during the exercises, allowed us to act in the potency of micropolitical indetermination, in order to strengthen relations with the field. These are studies that address everyday issues, seeking to prevent generalizations and encourage participation in a non-naive way in the field of forces in which the ways of thinking, feeling and acting are constituted. A non-naive position requires perceiving oneself on the scene in the way in which problems are treated, in the way in which they are constructed. It implies facing this engendering in which “there is a space of indetermination that cannot be reduced to a simplistic logic of cause-effect, which plays on the unpredictability and awareness of the incompleteness of historical processes” (NUNES, 2018, p.429). Therefore, it implies facing the very sensitive and singular constitution of the problems.

Throughout the route, the proposal focused on opening up space to problematize writing as a procedure, and the professional nature of the program was an element to be always emphasized, in order not to lose sight of the centrality of practice in the research process, since most of the questions for investigation emerged from direct experience with the professional field. This centrality was worked on with greater emphasis from the addressed writing exercises formulated and discussed in weekly meetings between the three teachers.

Experimenting with addressed writing

Mobilized by the questions that appeared in the first class with the exercise of the writings

addressed to the course, with each student protected in their anonymity by colleagues chosen affectionately as guardians, in the next two classes we expanded the exercise, and proposed an addressed writing in the form of letters.

The proposed addressed writing exercise has been developed in other graduate activities and was inspired by a path of work with undergraduate students who produce letter-reports and collective reflections that aim to break with prescriptive and reductionist discourses (MACHADO & FONTANA, 2020). Writing in research, taken as a theme in the training of graduate students, aims to expand the analysis of problem situations that trigger research themes and problematize the weakening of authorship in academic works that often repeat forms-formulas referring to a postgraduation submitted to protocols and to a accelerated and technical functioning (MACHADO, 2021).

Within the scope of the experience offered by the course of the OT Professional Master's, we started the exercise of producing addressed writing by proposing, in the second class, that each student-researcher write a problem-situation related to the theme of his/her research. After being written down, the problem situations were read to the group. After reading, they all contributed to list the elements present in the text (elements that could be people, things, verbs, adjectives, fantasies, sensations, feelings and body states, among others). The list of situations and the elements arising from them began to thicken the experimental field of the course, allowing the turning from the stereotyped expectation of protocol academic writing to an acute connection with the complexity present in research problems, and with writing as a way of dealing with them and share them.

(...) A teenager lives with a terminal illness. Elements: home, family members, losses, everyday life, chemotherapy, doctors, adolescence, hospital, doubt, loneliness, desire for freedom.

(...) A caregiver asks who will take care of her. Elements: overload, woman, Chile, marginality, volunteer care, Foundation, time, neighbors, visits, eye contact, tiredness, caregiver, scale, cancer.

(...) A man with amyotrophic sclerosis gains autonomy with the need to implement telecare. Elements: Assistive Technology, talking, pandemic, wife, autonomy, writing, caregiver, father, covid-19, social media.

(...) Young people in Mental Health care in Caps (Brazilian Psychosocial Care Center), with difficulty in building territories of life other than those of “incarceration”. Elements: embracement, mental health, network, social determinants, Caps IJ, desires, rights, child, disorganization, dream, voice, gender, girl, endure 18 years old, streets, life outside.

(...) Mother reports about her son based on her restlessness, the medical diagnosis of ADHD,

LIMA; MACHADO; INFORSATO

and the indication for several specific therapies. Elements: normality/abnormality, stereotypes, restless, does nothing right, doctor, therapies, needs x demands, socializing, playing, life story, referral, initial reception, who is this child?, mother, the place in the community, how to identify spaces for health production beyond health services, ADHD, internet, research, school, ASD, Caps IJ.

(...) An elderly woman, user of the Community Center, has her support network interrupted by the pandemic, causing the impediment of face-to-face activities, and frequently uses cell phone apps in an attempt to overcome loneliness. Elements: message, connection, disruption, pandemic, technology, support network.

(...) In a team meeting, professionals indicate the occupational therapist to coordinate the implementation of workshops for income generation and, then, inquire about the specificity of the practice of OT with income generation. Elements: workshop, health team, income, specificity, OT, mental disorder, questioning, Caps meeting.

(...) Father brings his son to a workshop in a Mental Health Service and stands up ridiculing his son and the proposal offered, consisting of playful activities. The therapist writes after the session “this hurts”, and wonders what to do. Elements: father, clinic, violence, son, standing, OT wound, playing.

(...) A boy who arrives at a Mental Health Service in an ambulance is restrained; upset, he shouts that he wants to take a bath in a mug and slaps the professional in the face who takes him to the shower. Elements: mug, slap, distrust, water, ambulance, containment.

Once the survey of elements involved in each situation was contemplated, a willingness to produce meanings predominated, as if the engagement and availability of all student-researchers in relation to the course's proposals indicated a connection with the very possibility of writing what is calling to be written. The entanglement with idealized, protocol and technical writing was still present, but a state of attention magnetized the group, and all showed themselves available and willing for the next steps of the exercise, intuiting potential openings of some other way of writing that could also be considered academic.

Next, we asked them, in addition to listing these elements, to tell us what they would consider problematic in each situation. Doubts arose about how to act in these situations. What to do when a life is being interrupted? How to welcome the demand for specific treatments in Caps? How to validate the technological device in its efficiency being under compulsory restriction of contacts? These questions attracted the body of occupational therapists as present elements in the construction

of problem-situations. It is worth mentioning that, among the elements initially listed referring to the problem-situations, the absence of the researchers-workers among these elements called our attention.

In the next meeting, which took place in the third class, we moved on to a new stage of the proposal and asked each one to choose two of the elements listed in the problem-situations to write a letter: one element would take the place of the sender and the other, the place of the recipient.

A time of 30 minutes was allotted reserved for each one to write this letter. After the letters were written, we got together as a group again and collected information about who the senders and recipients were in each of the letters: the mug wrote to the health professional who insisted that the bath should be taken in the shower; the play wrote to the therapies; the dream, to a young woman who lived on the street; the illness, to the welfare benefit; the everyday life wrote to the sick teenager facing death; the occupational therapist to the health team; the pandemic to autonomy; the father to the therapist's wound; the burden to the Foundation; the rupture, to the support network; the teacher to the student.

In these variations appeared letters of complaint, letters of request, affirmative letters, letters with demands. It was important to point out in this exercise that there is no such thing as a bad letter, in the sense that all of them are part of a writing game that expands the analysis of situation that constitutes the problematic in which the researcher/writer is immersed.

We, then, started another stage of the writing exercise: we asked who could be the addressee of each of the letters. Thus, all the letters were delivered to be read silently in order to bring about the effects that writing would operate on the reader.

After a while, each reader told us about the effects experienced with the letters: the mug asked health professionals to remember what, in pain, takes a place of life and production of meaning; the teenager with a terminal illness was angry, because everyday life expected too much of him; the welfare benefit complained that the illness did not realize that there was not enough money.

The conversation that took place, based on the effects that the readings of the letters produced, broadened the discussion on the problem situations that triggered the questions to be researched, and highlighted the presence of those who wrote the letters in the narrated situations. With each reverberation, the group appreciated the convergences and divergences between the sensations of those who wrote and those who read. Nothing in this life is just what we see and think, says the reader of the letter written by the mug to the health professional, which opened up the possibility of formulating the question: how to increase awareness of the meanings that are created when, for example, a restrained young man asks for a mug bath? And so the conversation continued with each

writer-reader pair.

We noticed three types kinds of displacements operated by this writing exercise: (1) in relation to the discourses and forms of writing, the discussion about the effects of readings on the recipients highlighted a prescriptive tendency in the way of thinking and produced a proximity to the experience that writing is action in the world; (2) in relation to the listed problem-situations, the conversation about the elements expanded the field of analysis on the heterogenetic assemblage in which the present relationships, in their multiplicity, are built, including people, knowledge, objects and other non-human elements (the occupational therapist and playing the Caps and other spaces in the region...); (3) in relation to the effects of the exercise on the researchers, the possibility of intensifying the look at a particular problem-situation invited a derivation from a generic writing, which tends to a vicious cycle, to a singularized narrative.

The writer who reads, the reader who writes

The course unfolded in two other encounters. In the fourth class, we continued exploring the effects of texts on readers by proposing that participants would bring texts that, in some way, had impacted them. The proposal was that each one would chose, to share with the group, a text or an excerpt from a text whose reading had constituted an event and/or that could be a reference for the writing process itself; and return to the reading of the text to identify its effect on them, relating style and affectation.

We started by asking about the searching and choosing of the excerpts: what criteria were used? What summoned them more strongly: an important content or a way of writing?

The students explored texts they had read to do the project and looked at books they liked, crossing academic texts and literary texts. We were looking for the variations produced in the readings. Some students reported being taken over by texts that cause destabilization. “Do you want to know about them?” They asked, thus, for permission to read.

We agreed on a “radio reading”: each one would read the chosen passage, followed by another, without comments between readings, like turning the dial which causes jumps between different wave frequencies.

The first excerpt read was a literary text, with a certain amount of humour. It was an excerpt from *The Vagina Monologues*, read in Spanish. The foreign language accentuated the strangeness of the text, between the comic and the tragic, and its combative character of political struggle. The

condition of women emerged as an issue. “Cuando se rompe el silencio, te das cuenta de cuánta gente esperaba el permiso para hacerlo. Nosotras, las mujeres de toda clase y condición, todas y cada una de nosotras y nuestras vaginas, no volveremos a ser silenciadas.” (ENSLER apud MPTO-FMUSP, 2021).

One reading called another. One student chose an excerpt from a master's thesis that, working with testimony, addresses sexual violence based on her own experience (CAMARGO, 2016). A strong text that made the silencing operated in these situations scream. After that, there followed the reading of a set of texts that dealt with extreme situations, creating language and giving way to experiences that the students named as unbearable. Someone read a text written in the first person that told of a suicide in adolescence. The atmosphere became tense, crying gained its place in the reading of one of the participants.

The intention of the proposal was to talk about how the construction of these texts provoked the reader in a certain direction. We intended that a discussion of the relationship between the style of the text and the ways in which it affected us would emerge. But the impact of the texts brought and read, showed the intensity and complexity of the problems dealt with in them and also in the students' research, their unbearable dimension, as brought by them. As in the writing of one of the students, recorded in the Collective Notebook: “Explosion, silence, the magnitude of a semi-automatic triggering sensitivity for the pains seen and told, narratives... Once again, I leave my place, my emotions and dive into the shared readings”. (MPTO-FMUSP, 2021)

It was also evident the difficulty, for this group, of finding words and ways of saying for acute and urgent problems that required other languages. One text, dealing with photography, brought the power of plastic languages to give contour and meaning to what seems to have no place:

Photographs are fabrics, meshes of silence and noise. (...) they are memories, stories written in them, about them, from inside them, with them. It is also for this reason that photographs accumulate like treasures, inside folders, boxes, cupboards, that they hide inside a wallet. They are our little refuges, the envelopes that hold our secrets. The little skins, the films, of our existence.” (SAMAIN apud MPTO-FMUSP, 2021)

And an excerpt emerged, seeming to be there to take care of the group event, dealing with fears and inviting us to follow:

It is said that even before a river falls into the ocean it trembles with fear. It looks back at the whole journey, the peaks, the mountains, the long winding road through the forests, through the villagges, and see in front of it an ocean so vast that entering is nothing more than disappearing forever. But there is no other way. The river cannot come back. (...) The river needs to take a risk and enter the ocean. And only

LIMA; MACHADO; INFORSATO
when it enters the ocean does fear disappear. Because only then will the river know that it is not about disappearing into the ocean, but becoming an ocean” (OSHO apud MPTO-FMUSP, 2021).

We took a breath and started talking about the effect, on the group, of this reading together. Questions were raised about the risk of naturalization and desensitization in the face of the pain of other's, depending on how the theme is brought up; and the identifications with what is reported in the texts and their relationship with the way they touch us. There were apologies for choosing passages that were difficult to get in touch with and the affirmation of writing as a possibility of mediating the unbearable, evidencing its healing dimension – understood as a processual movement, which produces displacements.

The summoning of writing by what was experienced proved to be more relevant than its idealized form. We think and write because we are compelled by a vital need to engage with something. The problematic erupts from an experience. Language and thought are taken as territories of war and creation of meanings (RIBEIRO, 2017).

At the same time, achieving a writing that is at the level of the event requires time and willingness to allow oneself to be marked by what hurts. (LIMA; ARAGON, 2010). Was the imperative of the academic format protecting the therapist-researchers from diving into the plane of sensations characterized by their daily experiences in public health and social assistance services and thus accessing a becoming-writer?

New questions were formulated and converged to the construction of possibilities of subtle and delicate displacements from idealized expectations and submitted to an imagined model of how to write in the academy, to a desire to write, interested in attending intensive planes. This frequentation made it possible to access the production of meaning in the act of writing and to analyze the minoritarian lines (DELEUZE & GUATTARI, 2005) that are usually outside the research questions; to be less worried about finishing the text and more concerned about its vitality, its pulsation in relation to problems, in experimenting with the sensitive frequencies of a writing-device that can compose the drawings of where one is.

Effects, displacements and reverberations

The plane that was gradually established from the exercises, arranged the research as an aesthetic-inventive element, in the sense of being paradoxically dispensable and committed to the worlds that are created so that many more can exist. An element that might not be there, when

emerges, can make life, lives, differ. This summons a researcher to a commitment and a position in which he/she renounces the ambition for a totalized answer/truth as a research result and refrains from inscribing it into an established region (partisan, institutionalized, corporate). This, paradoxically, would prevent the researcher from remaining active in questioning his/her experience and, consequently, the research itself. Staying active and critical in one's research process frees one to show impasses, cloudy regions, doubts, and assert them as more interesting for the functioning of living things than answers or certainties, in the manner of what Isabelle Stengers (2018) understands as a political ecology, accentuated by a cosmopolitical proposition.

Hence, political ecology is situated in the perspective of what could be called a "utopia". But there are all sorts of utopias: Some make it possible to do without this world, in the name of promises that transcends it; others (and this is the case here, I would hope), prompt us to consider this world with other questions, to disregard the watchwords that present it as "approximately normal". In this case, the utopia does not allow us to denounce this world in the name of an ideal; it proposes an interpretation that indicates how a transformation could take place that leaves no one unaffected; in other words, it calls into question all the "one-would-just-need-to" statements that denote the over-simplistic victory of the good over evil. The cosmopolitical proposal takes this type of utopia even further, weighted by the memory that we live with in a dangerous world, where nothing stands to reason (...) (STENGERS, 2018, p. 998-9).

Although punctual, the offer of the course and the listening of the students participating allowed us to map some of the singularities that mark the experience of occupational therapists with research, perceived in the weave woven by the sacralization of academic writing, by the fight against the disqualification of the work of occupational therapists, and by the difficulties of inscribing professional practice in the ideal of scientific production.

One of the students wrote in the Collective Notebook about the contrast between the potency perceived in professional performance and the insufficiency she felt when writing her dissertation. During the classes, this ambivalence appeared in various images and enunciations and was problematized in the proposed exercises that, somehow, strengthened sensitive configurations of resistance and loosened rigid formats of subjection. We worked, in the classroom, based on research questions that were directly related to professional practice. The course gave relevance to each contribution that could be thought and written in a way committed to experience, taking up a combat with the imaginary and idealized forms of the academic text, letting the lived fit in.

This clash is set in motion and decided on a daily basis every time thinking, perceiving, feeling, but also acting, speaking and writing are mobilized and an

LIMA; MACHADO; INFORSATO

imagetic block is articulated to them, sometimes actualizing forms of free vassalage, sometimes counter-effectuating them; moment in which style and creation play the decisive card, the one in which the sensitive scheme of the cultural frame is faced, fleeing it or surrendering to it (GODOY, 2011, p.2).

In the fifth and last class, we proposed to write and listen to the displacements that occurred in the relationship with writing and in the formulation of research problems. The comments and testimonies pointed to the possibility of greater intimacy between the researcher and the writing processes, and to a perception of themselves as apprentices of the power that can be activated by trusting the thought that takes place in and with writing.

The students reported that they experienced the encounters as a space for building bonds and proximity, which also functioned as a support for going through the pandemic period, with its consequences of social distance, in addition to allowing them to find words to share their experiences of this period. They highlighted the importance of the Collective Notebook - field diary of the course, made by many hands - as a device for building this support network that emerged from the meetings. In the Collective Notebook we, the teachers, wrote the date of the meeting and the writing exercise of the day; between one week and another, the students incorporated the texts referring to the proposed exercises, the comments about the experience and the references that were remembered in our meetings.

The proposals also allowed a greater approximation with the action of writing, which has been more present in their daily lives, demanding the acceptance of other temporalities, accompanied by the exercise of “reading oneself” in the writing process. They contributed to the identification of unique problems that are expressed in each one's research, and to the attention to other elements and perspectives that make up this problem and that were not considered before.

“During the five meetings could be more with my texts, talk to them (...) and it happened that the thought emerged with/in the writing” (MPTO-FMUSP, 2021). It was possible, therefore, to look at the scenes coming from the experience, decant them, signify them in other ways, “get out of oneself a little bit” (MPTO-FMUSP, 2021) and access a common plane of meaning production, so that one's own experience can become a research question and a contribution to the world, without losing connection with the field, the practice, the experience. “Writing is also an exercise in attachment and detachment.” (MPTO-FMUSP, 2021).

The students said that they were taking the course's experiences to the services in which they work and to their teams, bringing writing closer to professional practice. In the process, they rescued

everyday life in research and inserted research into everyday life, considering that writing is an action that can take several forms, but that always has a collective dimension.

In this way, they participated on a trend in the field of Brazilian critical occupational therapy, in which narratives became a procedure to touch and give visibility to the complexity and diversity of issues raised by the fields of practice, the importance of meaning and the value of uncertainty, as well as intelligibility to knowledge from practice and knowledge from experience. (GALHEIGO, 2009).

The approximation of the clinical work of Occupational Therapy to the production of narratives brings together elements to simultaneously build a listening in superpositions (the encounter and the report of the encounter) and to make these modes of existence, little seen and heard, to appear and to speak in the social space, for a common appreciation, recognizing the imponderable dimension of narrating. (INFORSATO; EDERLI, 2022, no prelo).

We can say that the course crossed the students' experience with writing, under the premise that writing occurs in its condition of possibility and is related to a field of ideas, a field of practices and a political field.

The proposed exercises sought to dismantle, dissolve molar formatting, bring molecular lines, look at what is minoritarian (DELEUZE & GUATTARI, 2005). Exercises exploring lines of becoming-minor for the act of write, letting work happen in an unforeseen way, through minimal sliding and looking for words to approach the invisible in which the dimension of invention is activated.

In this visit and revisit, writing and rewriting it has been possible to move to the other, to the others. (...) And in this process of moving towards the other, I also moved inside, towards what makes sense to visit and revisit, write and rewrite. (MPTO-FMUSP, 2021)

The relationship between minoration and writing crossed this process, through exercises with secondary elements in the prescriptive academic form, in which the protagonist is a reiterated and predictable element that prevents us from putting the problem-situations under analysis and imposes itself exclusively to be dealt with. Pruning the cliché-protagonist, cutting it off as an obvious and immediate element of the research problems by making elements that normally do not appear as protagonists, allowed to favor the search, the doubt, the dramatization of the problem, its intensification. In these classes the exercise of becoming-minor took place through the minimum exercise of finding other analyzing elements, intercessors of the problems that need to be addressed

by research, and being able to contemplate the potentialization of one's own writing that results from this.

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