

**“NOSSA HISTÓRIA DE VIDA É CONSTRUÍDA A PARTIR DO NOSSO CORPO”: A PRODUÇÃO DO CORPO VIADO NA DOCÊNCIA<sup>1</sup>**

**“NUESTRA HISTORIA DE VIDA SE CONSTRUYE DE NUESTRO CUERPO”: LA PRODUCCIÓN DEL CUERPO MARICA EM LA ENSEÑANZA**

**“OUR LIFE STORY IS BUILT FROM OUR BODY”: THE PRODUCTION OF THE BODY FAG IN TEACHER**

Pedro Paulo Souza RIOS<sup>2</sup>  
Alfrancio Ferreira DIAS<sup>3</sup>

**RESUMO:** O artigo tem como objetivo analisar como são construídos os discursos de corpos viados em docentes gays que vivem no interior da Bahia. O estudo está ancorado na abordagem (auto)biográfica, que concebe a narrativa enquanto instrumento de produção de dados, uma vez que evidencia elementos da subjetividade do sujeito, sua trajetória de formação e experiências de vida. Com as narrativas selecionadas, analisa-se como o corpo viado é construído tendo como parâmetros os mecanismos instituídos pelas normas vigentes, pautadas na heteronormatividade. Assim, é possível inferir que corpos estranhos se constituem enquanto discurso e transgridem a norma. Demarcam fronteiras e se autodeclaram alforriados dos grilhões heteronormativos a que eram subjugados e, então, se impõem ao problematizarem questões considerados como não passíveis de discussão, propondo novas possibilidades de viver o gênero e as sexualidades a partir das diferenças.

**PALAVRAS-CHAVE:** (Auto)biografia. Corpo viado. Gênero. Docência.

**RESUMEN:** El artículo tiene como objetivo analizar cómo se construyen los discursos de cuerpos viables en maestros homosexuales que viven en el interior de Bahía. El estudio está anclado en el enfoque (auto) biográfico, que concibe la narrativa como un instrumento de producción de datos, ya que destaca elementos de la subjetividad del sujeto, su trayectoria de formación y experiencias de vida. Con las narraciones seleccionadas, se analiza cómo se construye el cuerpo de maricón, tomando como parámetros los mecanismos establecidos por las reglas actuales, basadas en la heteronormatividad. Por lo tanto, es posible inferir que los cuerpos extraños se constituyen como discurso y violan la norma. Demarcan los límites y se declaran liberados de los grilletes heteronormativos a los que fueron sometidos y, luego, se imponen problematizando cuestiones consideradas como no sujetas a discusión, proponiendo nuevas posibilidades de experimentar género y sexualidades basadas en diferencias.

**PALABRAS CLAVE:** (Auto) biografía. Cuerpo marica. Género. Enseñanza

<sup>1</sup> Research funded by CNPq through the Universal Call 01/2016.

<sup>2</sup> State University of Bahia (UNEB), Senhor do Bonfim – BA – Brazil. Professor linked to the Collegiate of Pedagogy. ORCID: <https://orcid.org/0000-0001-7981-9091>. E-mail: [peudesouza@yahoo.com.br](mailto:peudesouza@yahoo.com.br)

<sup>3</sup> Federal University of Sergipe (UFS), São Cristóvão – SE – Brazil. Professor at the Postgraduate Program in Education – PPGED. ORCID: <http://orcid.org/0000-0002-5562-0085>. E-mail: [diasalfrancio@gmail.com](mailto:diasalfrancio@gmail.com)

**ABSTRACT:** *The article aims to analyze how fag's body speeches are constructed in gay teachers living in the interior of Bahia. The study is anchored in the (auto) biographical approach, that conceives the narrative as an instrument of data production, since its subjectivity evidence elements of the subject, their formative trajectory and life experiences. With the selected narratives, how the fag body is built is analyzed, having as parameters the established mechanisms for the body in the current rules, based on heteronormativity. So, it is possible to infer the foreign bodies are constituted as discourse and violate the norm. They demarcate borders and declare themselves freed from the heteronormative shackles which they were subjected and, then, impose on themselves when problematizing issues considered as not subject to discussion, propose news possibilities to live gender and sexualities based on differences.*

**KEYWORDS:** *(Auto)biography. Fag body. Gender. Teaching.*

### **Body construction considerations**

In the contemporary world, the body has been characterized as a symbolic and concrete space for the elaboration and experience of subjectivity consistent with this period. It is pertinent to emphasize that, throughout the historical process of humanity, the body assumes different perspectives, different ways of being and acting (LE BRETON, 2003). When considering this fact, thinking about the body necessarily presupposes thinking about it from specific historical, social, cultural and political contexts, since the issues inherent to the body are susceptible to such contingencies.

We understand that the history of the human body is the history of civilization itself, since each social group, each culture conceives and acts on the body, prescribing individualities, highlighting certain particularities to the detriment of others, concatenating their own archetypes. The way in which bodies, sexualities and gender are being thought of necessarily refers to the way each person is and is in the world.

The body built from heterosexuality has been spread as the only reference to experience gender and sexuality, the norm to be followed. For Butler (2013), bodies do not conform completely to regulatory norms, and this regulation takes place so that the sexual order based on heteronormativity is disseminated. We understand, therefore, that the contemporary device of sexuality is conceived from the idea of producing beings that adapt their lives within a naturalized model of heterosexuality.

Based on the assumption that bodies are built by a heterosexual society, we understand that a viable body is a construct of that same society, and that it is only after we have undergone an aggressive movement of subjective construction that we begin to understand the rules that regulate all and any bargain involving homosexuals, including their identity construction.

According to Foucault (1999, p. 59), the subject is produced through power relations as an effect of discourse. The subject does not have autonomy over his speech, since it is materialized by the subject positions that define the speeches "by the situation that it is possible to occupy in relation to the various domains or groups of objects". Thus, it is possible to say that it is through discursive practices engendered through social practices that the subjects are constituted, assuming discursive positions permeated by historical and social marks, without envisioning other ways of understanding a certain reality different from the one to which they were subjected.

Imbued with this understanding, the present study aims to analyze how the bodies of five gay teachers were/are constructed. The investigation is configured as a qualitative research and has as method the researches that consider the (auto)biographical method as theoretical-methodological and uses as research source the narratives of the research subjects, emphasizing the trajectories of formation of gay teachers.

### **The (auto)biographical narrative as a research method**

The present study is (auto)biographical and was developed with five gay teachers who work in public schools in different cities of the Identidade Piemonte Norte Territory of Itapicuru, state of Bahia. Regarding the choice of teachers, it is important to note that we have chosen different experiences, with regard to the field of professional performance, ranging from Basic Education to Higher Education.

According to Souza (2006, p. 29), research based on the (auto)biographical method can be considered as an investigative procedure, as well as a theoretical process. He emphasizes: “classified as a method, as a technique and now as a method and technique, the biographical approach, also called life history, presents different variations in relation to the context and field of use [...]”. This is because, according to the author, such an approach is a method, because it achieved a vast theoretical foundation in its historical process, and it is technical, because it raised conflicts, consensus and theoretical-methodological implications about its use.

We use a narrative interview to produce the research data, as we understand that it favors the person who narrates the greatest possibilities of expression, unveiling through gestures, voice, the time spaces allocated between words, making moments, places, people, events, asleep in memory to emerge. Breaking the question-and-answer scheme, the narrative interview is considered more profound, as it constitutes a specific way of data production, through the

reconstruction of social events from the perspective of the subjects of an investigation (SCHÜTZE, 2011).

We understand, therefore, that the narratives speak about experiences that present the narrator's dimension as a substrate as the protagonist of a localized social historical fact, as they raise reflection, astonishment and never dissipate. According to Benjamim (1994, p. 221), the narratives are configured by the account of an existence that, when being narrated to the other, shows in itself a unique essence, since “your gift is to be able to tell your life; your dignity is to tell it all”<sup>4</sup> (BENJAMIN, 1994, p. 221).

In this type of instrument, the veracity of what is being narrated does not constitute the primary concern, since the possible mistakes and lapses are less serious elements in their consequences than the omissions in official history (BOSI, 1994). Thus, our interest is in what was triggered by the teachers' memory about the construction of their bodies as gays, when they gave us the interviews.

In this same perspective, Souza (2008, p. 91) emphasizes that the narrative interview delimits a space where the narrator, when selecting singularities and facts that marked his existence, “[...] organizes his ideas and enhances the reconstruction of his personal and professional experience in a self-reflexive way as a support for understanding his lived itinerancy, characterized as an excellent perspective of formation”<sup>5</sup>.

We understand, therefore, that this step consists of allowing interviewees to tell their stories. It is up to the researcher to adopt a welcoming attitude, showing himself attentive and interested in each event narrated, without the need for verbal emissions. Rios e Dias (2019, p. 543) point out that: “Narrating is the very life that is being unveiled and re-woven into the daily loom, it is the experience lived through undergoing metamorphoses”<sup>6</sup>. As it is the unveiling of one's own life, the narrative requires the researcher to embrace the history that is being recalled.

The selection of teachers took place from the meetings of the Study and Research Group on Education, Gender and Sexualities of the Hinterland - GENESES-Sertão, from Campus VII, of the State University of Bahia (UNEB). We opted for the anonymity of collaborators, as they are public people in their respective cities; therefore, we prefer to use code names related to African mythology, as we understand that, historically, their bodies are also built from specific

---

<sup>4</sup> “seu dom é poder contar sua vida; sua dignidade é contá-la inteira”

<sup>5</sup> “[...] organiza suas ideias e potencializa a reconstrução de sua vivência pessoal e profissional de forma autorreflexiva como suporte para compreensão de sua itinerância vivida, caracterizando-se como excelente perspectiva de formação”

<sup>6</sup> “Narrar é a própria vida que vai sendo desvelada e re-tecida no tear cotidiano, é a experiência vivenciada sofrendo metamorfoses”

social and cultural contexts. The code names were chosen during the recording of the interviews. Thus, the present narrative was constructed through the fabrications of Logun Edé, Obá, Oxumaré, Iansã and Ossayn.

The interviews take place individually, between August 2019 and January 2020, after contacts with each of the interviewees with a definition of place and time, always respecting their time availability. At first, before recording, there was a chat where we clarified what the purpose of the study was, in order to make them as comfortable as possible, in addition to solving possible doubts, leaving them aware of the subjects to be discussed during the interview. Then, the Term of Free Clarification (TLE, Portuguese initials) was read and the signature was collected. Subsequently, the dynamics of the narrative interview was elucidated and only then did we start recording the interview.

Next, we will make a brief presentation of the teachers. However, it is worth mentioning that our intention is not to problematize what was said when describing themselves, our scope is to make the reader know them, before the intersections that we will make of their life and formation trajectories, in the analytical path of this study. Presenting them through the prism of ways in which they recognize themselves, as gay teachers, since the (auto)biography expresses the “writing of their own lives”<sup>7</sup> (JOSSO, 2010, p. 343), helps us to understand who they are, at the time where it allows us to better understand their life trajectories.

Logun Edé has a degree in Pedagogy and a Master's degree in Rural Extension from the Federal University of Vale do São Francisco (UNIVASF). Teacher for over ten years, working mainly in Elementary School II. In his narrative, he pointed out that from a very young age people hinted that he was gay, even though he did not know what it was to be gay. He stresses: “[...] I don't remember being anything other than gay. With regard to sexuality, I have always recognized myself as gay”<sup>8</sup>.

Ossayn has a master's degree in botany, a degree in biological sciences and is a professor of biology at a state public school in Bahia. When we asked him to introduce himself, he emphasized: “[...] I can't help but introduce myself saying that I am gay, accomplished and happy. [...]. So I would say this is it: a happy guy, good professional and gay”<sup>9</sup>.

Oxumaré has a degree in Science with a specialization in Mathematics and works as a teacher in the Mathematics degree course, at Campus VII of the State University of Bahia. In

---

<sup>7</sup> “escrito da própria vida”

<sup>8</sup> “[...] não lembro ter sido outra coisa senão gay. No que se refere à sexualidade, sempre me reconheci gay”

<sup>9</sup> “[...] não tenho como não me apresentar dizendo que sou gay, realizado e feliz. [...]. Então eu diria que é isso: um cara feliz, bom profissional e gay”

his narrative he said that: "[...] I always knew that I was gay, but my fear was being called a fag, so I walked all stiff"<sup>10</sup>.

Iansã has a degree in Pedagogy and works as a teacher, even before graduation. Before taking over the classroom, he acted as a cultural promoter. Iansã told us: "I remember that when I was still a child I wanted to dress like girls, that is, I was always effeminate"<sup>11</sup>.

Obá has a degree in Pedagogy, specializes in Psychoanalysis and has been teaching for more than ten years. Currently, he works with Early Childhood Education. Obá is an actor and attends an African religion. He told us that before assuming he was gay he was married to women: "[...] but there came a time when I couldn't stand it anymore, so I assumed I was gay and went to be happy"<sup>12</sup>.

Knowing, albeit superficially, who our narrators are is of fundamental importance to understand facts and narrator moments from their experiences.

### **“How our body should be and behave”: on the construction of the fag body**

Recognizing oneself in one's own body is undoubtedly the first major challenge for boys who perceive themselves gay even in childhood. The normalization of the body, the mannerisms, a sensitive way of being, the bodily posture to be followed, the tone of voice, the clothes, among many other artifacts, constitute themselves as objects that can be managed.

The contemporaneity is marked by normalization procedures that are similar to the forms of dominance or control, such a position ends up denying those who are constituted from the principle of difference, to express their forms of insertion in the norms and collective expectations that mark the time and the society in which they live. Thus, a heteronormative society would be one in which routine behaviors, such as traits and ways of expressing oneself, are, in a way, standardized and focused on heterosexual behaviors (RIOS; DIAS; BRAZÃO, 2019b).

In this context, it is possible to show that heteronormativity ends up dictating how bodies should behave, what desires are allowed and, therefore, can be manifested in public, giving rise to a hierarchical and power structure among the subjects. In his narrative, Professor Ossayn (2018) told us that:

---

<sup>10</sup> “[...] sempre soube que era gay, mas o meu medo era ser chamado de viado, então andava todo durinho”

<sup>11</sup> “lembro que quando ainda era pequeno já queria me vestir como as meninas, ou seja, sempre fui afeminado”

<sup>12</sup> “[...] mas chegou um momento em que não suportava mais, então assumi que era gay e fui ser feliz”



In general, they say how our body should be and behave. They say how we should dress, behave, walk. And the interesting thing is that the model for all these rules is always the model that was “created” of what it means to be a man.<sup>13</sup>

The imposition of compulsory heterosexuality produces the conception that any behavior deviating from the heterosexual pattern gives rise to problematization about the heterosexual model itself, and should therefore be curtailed, since it puts the symmetry of socially and culturally established roles in danger in terms of gender, which presupposes that, from this perspective, the whole society would be in danger. According to Butler (2002), the historical and ritualized repetition of the speeches and norms ends up constituting subjects that will be the results of these recurrences.

But there are always those who break the rule, who break the norms, who do not fit into socially naturalized models, even if regulatory policies are triggered against their manifestations of sexuality, gender and their bodies, as reported by us Professor Ossayn (2018):

My body is my story that is permeated by my sexuality. So if I was a fag child, if I had and I have an effeminate body, with quarrels and, therefore, strange, this is my story and by that I mean that by being close to the female body and, consequently, distanced from the male body my history will be marked by permanent constructions, in the sense of finding myself in the world as a fag child, gay man and effeminate teacher. My professional, social, affective and “political” being too, why not?, it is constituted through my body, since my life story is written on it. My dreams, desires, aspirations to be someone better are realized in him. It is through it that I exist, even if it bothers, causes embarrassment, deviates from the established norm for what is expected of it.<sup>14</sup>

From Professor Ossayn's narrative (2018), it is possible to infer that talking about the body is talking about each person and their experiences established with culture throughout history, since as he says: “my life story is written in it [on body]”<sup>15</sup>. In this way, “even if it [the body] bothers, causes embarrassment, deviates from the norm established for what is expected

---

<sup>13</sup> De maneira geral vão dizendo como nosso corpo deve ser e se comportar. Dizem como devemos nos vestir, nos comportar, andar. E o interessante é que o modelo para todas essas regras é sempre o modelo que se “criou” do que é ser homem.

<sup>14</sup> Meu corpo é minha história perpassada pela minha sexualidade. Então se eu fui uma criança viada, se tive e tenho um corpo afeminado, com trejeitos e, portanto, estranho, essa é minha história e com isso quero dizer que por ser aproximado do corpo feminino e, conseqüentemente, distanciado do corpo masculino minha história vai ser marcada por construções permanentes, no sentido de me encontrar no mundo enquanto criança viada, homem gay e professor afeminado. Meu ser profissional, social, afetivo e “político” também, por que não? se constitui através do meu corpo, já que a minha história de vida é escrita nele. Meus sonhos, desejos, aspirações de ser alguém melhor se concretizam nele. É por meio dele que eu existo, ainda que ele incomode, cause constrangimentos, que fuja da norma estabelecida para o que se espera dele.

<sup>15</sup> “minha história de vida é escrita nele [no corpo]”

of it”<sup>16</sup>, the body, in its multiple possibilities of being and existing, allows us to think about current social values and norms and identify their peculiarities. Thus, when traveling through different times and places, it starts to reveal not only what is perceived from the biological point of view, but above all what is symbolic.

According to Rios, Dias and Brazão (2019a), bodies that do not fit the established gender and sexuality patterns suffer retaliation at all times and in all spaces, from an early age, which presupposes that for boys and girls still in childhood realize that their bodies are taken as strangers end up having to confront gender norms daily.

It is necessary to read the gay body as an open book, under construction and, because of it, it constitutes its incompleteness, never concluded, always in consideration. In this way, Professor Ossayn's "fag" body (2018) allows him to go through “permanent constructions”, leading him to think about his symbolic universe situated beyond material aspects and to resignify it, since “dreams, desires, aspirations to be someone better are realized”<sup>17</sup> through the body and in the body, as this is the locus of production and expression of culture. It is there that sexuality takes on meaning, it is on it that the practices of the curricula affect, as devices by which the school performs the formation of its subjects.

### **“We are not allowed to enter everywhere”: for more bodies seen at school**

It is noticeable that, historically, there are pedagogical practices that seek to mobilize the curriculum in order to prevent transgressive manifestations, while it is also possible to glimpse subversive modes of curriculum that denounce heteronormative practices, through their bodies, when performing a performative movement that builds them as deviants and therefore transgressors. The effeminate gay is the personification of these transgressions within the school, since he is a man who has an effeminate gender performance, breaking the standard conception of heteronormativity, which presupposes gender binarism.

Professor Ossayn (2018) presents himself from this inconsistency, not adapting to gender binarism, envisioning a possibility of realizing himself as a person through his “fag”, “effeminate” body, even though this body “[...] cause embarrassment, which deviates from the established norm”<sup>18</sup>. Professor Ossayn (2018) concludes by saying: “my dreams, desires,

---

<sup>16</sup> “ainda que ele [o corpo] incomode, cause constrangimentos, que fuja da norma estabelecida para o que se espera dele”

<sup>17</sup> “sonhos, desejos, aspirações de ser alguém melhor se concretizam”

<sup>18</sup> “[...] cause constrangimentos, que fuja da norma estabelecida”



aspirations to be someone better are realized [in the body]. It is through it that I exist”<sup>19</sup>. In other words, it opens up in potential the limitation given by culture and society, in the imposed social standards.

In this sense, we corroborate with Butler (2002), when the author affirms that not all bodies conform completely to regulatory norms, since this regulation occurs so that the sexual order based on the perspective of heteronormativity, taken as natural, is perpetuated. Since this perspective obeys and defends the logic of regulation and control, it extends even to those who are not heterosexual. In this perspective, Professor Logun Edé (2018) reports that,

They are always trying to impose rules to be followed, but the problem is that these rules only contemplate one side of the story, that is, heterosexuals. Those considered different, such as fags, dykes, transvestites and trans, are never taken into account. So I use art as a space for claiming. People looked and saw only art, the actor, the performance, never or almost never the gay boy who has desires, including sexual ones, was noticed. It was as if art made me asexual and people saw the artist, not the gay, you know? It was not a very eroticized body. It was a more playful body, but I understand that playing went through the eroticization channels, since it is a natural process of the bodies, since it has the hormonal aspect, but I was not so worried about it. My concern ran through the fact that I understood myself as a stranger in the world, who wants to guarantee his space.<sup>20</sup>

When saying “that these rules only contemplate one side of the story”<sup>21</sup>, the narrative of Professor Logun Edé (2018) elucidates the viability of subversion and breaking with the gender perspective based on normative regulation that imposes compulsory heteronormativity as the only model, and those considered “different, such as the fagots, dykes, transvestites and trans”<sup>22</sup> rebel, inventing ways and possibilities of being and existing outside the heteronormative model. Butler (2015) proposes a form of agency, that is, a change in social structures with regard to heteronormativity.

Queer studies are presented as the greatest example of subversion to the compulsory heteronormative model. Queer studies since their origin have been configured in an

---

<sup>19</sup> “meus sonhos, desejos, aspirações de ser alguém melhor se concretizam [no corpo]. É por meio dele que eu existo”

<sup>20</sup> Estão sempre querendo impor regras a serem seguidas, mas o problema é que essas regras só contemplam um lado da história, ou seja, os heterossexuais. Aqueles considerados diferentes, como os viados, sapatonas, travestis e trans, nunca são levados em consideração. Então utilizo a arte como espaço de reivindicação. As pessoas olhavam e viam apenas a arte, o ator, a performance, nunca ou quase nunca o menino gay que tem desejos, inclusive sexuais, era notado. Era como se a arte me deixasse assexuado e as pessoas viam o artista, não o gay, sabe como é? Era um corpo não muito erotizado. Era um corpo mais brincante, mas entendo que o brincar perpassava pelo viés da erotização, já que é um processo natural dos corpos, uma vez que tem o aspecto hormonal, porém não estava tão preocupado com isso. Minha preocupação perpassava o fato de me entender enquanto ser estranho no mundo, que quer garantir seu espaço.

<sup>21</sup> “que essas regras só contemplam um lado da história”

<sup>22</sup> “diferentes, como os viados, sapatonas, travestis e trans”

epistemological space of resistance, of the possibility of social and political resignification (BUTLER, 2015). Fag children, effeminate gays, *Zé Gatinhas*, transgenders and transvestites also reverberate in subversive potential, when they break with the norm of the binary sex-gender system. They enjoy the imperative of feminine or masculine aesthetics for subversion.

From the narratives of professors Logun Edé (2018), Iansã (2019) and Obá (2018), it is possible to infer that performativity, through art, presents itself as a “space for reinvention” and for the constitution of gender subjectivity and sexuality, in addition to establishing themselves as itineraries that enable them to circumvent the heteronormative system. The excerpt below elucidates what we are saying:

Currently in the city [Senhor do Bonfim] there is a very strong June *quadrilha* competition. And then I decided to participate in this contest. It was at that moment of the June *quadrilha* that I set up for the first time. Just like in the carnival, men assemble themselves as women and free themselves, so I found in the June *quadrilha* the opportunity for me to also free myself and also live my desire to make up as a girl. But there was the question of the partner, but it was not very difficult. So it was all right for me to go out as woman, except that neither the school management nor the teachers knew and during that period I didn't go to school for three days, for health reasons, and when I arrived it was already controversial because the colleagues of the boy who would be my partner were bullying him, because he was not gay [...] and they were bullying him because he was going to dance with me dressed as a woman, so there was that buzz at school and this story reached the direction. When I returned, the first thing was to go to the principal's room. Then she said that she would not allow me to dance as a girl because the school followed rules and that I needed to understand, it is worth mentioning that we are talking about a state public school. It was then that I said to her: ‘as I am the choreographer of the *quadrilha*, if I didn't dance as girl, then the *quadrilha* wouldn't happen, because I wouldn't set up the choreographies anymore or she would get someone else’. There was a great mobilization, on the part of the girls to support me, saying that they did not see any problem, even wanted to dance, a few said they would not be cool, but most accepted and I ended up dancing as a woman. So, the principal said that it was okay, but that I didn't raise so much attention, as if that were possible. If it wasn't to attract attention, I wouldn't even made up myself [...] (PROFESSOR IANSÃ, 2019).<sup>23</sup>

<sup>23</sup> Atualmente na cidade [Senhor do Bonfim] tem um concurso de quadrilhas junina muito forte. E aí eu decidi participar desse concurso. Foi nesse momento da quadrilha junina que eu me montei pela primeira vez. Assim como tem no carnaval que os homens se montam de mulher e se libertam, então encontrei na quadrilha junina a oportunidade para eu também me libertar e também viver o meu desejo de me montar de menina. Só que aí tinha a questão do parceiro, mas não foi muito difícil. Então estava tudo certo que eu sair de mulher, só que nem a direção da escola, nem os professores sabiam e nesse período fiquei uns três dias sem ir para escola, por motivos de saúde e, quando eu cheguei já estava a polêmica porque os colegas do menino que seria meu parceiro estavam fazendo *bullying* com ele, porque ele não era gay [...] e estavam fazendo *bullying* com ele porque ele ia dançar comigo travestido de mulher, então ficou aquele burburinho na escola e essa história chegou até a direção. Quando retornei, a primeira coisa foi ir para a sala da direção. Então ela falou que não ia permitir que eu dançasse de menina porque a escola seguia regras e que eu precisava entender, vale ressaltar que estamos falando de uma escola pública estadual. Foi então que eu disse para ela: ‘como sou o corégrafo da quadrilha se eu não dançasse de menina a quadrilha então não iria se apresentar porque eu não iria mais montar as coreografias ou então ela arrumasse outra pessoa’. Houve uma mobilização grande, por parte das meninas em me apoiar, dizendo que não viam

The difference thought and maintained only by the binary heteronormative bias has been supported by pedagogical practices that insist in making the bodies of gays, lesbians, transsexuals and transvestites uselessly invisible in school spaces, governed by “rules” that need to be complied with, as signaled the teacher in the above narrative. According to Butler (2002), the process of assignments or interpellations that sustain the field of discourse and power at school is safeguarded through what is classified as normal and deviant, as is the case with Professor Iansã, who “set up” girl to dance gang.

However, we cannot neglect the fact that these abject bodies are inserted in the institutions that produce normative discourses, namely, the school, where they place themselves as potentialities for disobedience of bodies that do not fit into the heteronormative regimes of gender and sexuality. According to Foucault (2000), the truth about the body is guided by a succession of statements produced by a select group of knowledge holders, taken in our daily practices as truths about what is normal and natural.

Thinking about body performance as a possible way of resistance and thinking about other ways of constituting oneself as a subject presents itself as a daily struggle for those socially appointed as strangers. Thus, performing the body, but not being able to live it, corresponds to the multiple mutilations imposed on those considered strangers from an early age. In this sense, performativity emphasizes the constitution of gender as “acts, gestures, representations ordinarily constituted”<sup>24</sup> (BUTLER, 2002, p. 185), which presupposes thinking about gender and sexuality through performativity, considering that bodies are invested of meanings, based on the culture in which they are submerged and from where the discourses emerge that, concomitantly, highlight the bodies, also inhabit and accommodate themselves in them (BUTLER, 2002).

According to the narrative excerpt mentioned above, the epilogue determined by the principal was that Professor Iansã (2019) could present himself dressed up, but that “he didn't attract so much attention”. Such a recommendation from the director can be understood as a prejudiced attitude. As we mentioned earlier, this performance is presented as a subversive act in relation to gender norms, so much so that Professor Iansã concludes: “if it were not to attract attention, I would not even get made up”. Calling attention presupposes that this is one of the possibilities of deconstructing prejudice, that is, actions that effectively contribute to breaking

---

problema nenhum, até mesmo tudo queria dançar, alguns poucos disseram que não iria ficar legal, mas a maioria aceitou e eu acabei dançado montada de mulher. Então a diretora disse que tudo bem, mas que eu não chamasse tanto a atenção, como se isso fosse possível. Se fosse para não chamar a atenção eu nem me montava [...] (PROFESSOR IANSÃ, 2019).

<sup>24</sup> “atos, gestos, representações ordinariamente constituídas”

paradigms and breaking walls constructed daily, through normative and sexist pedagogical practices, which end up not recognizing the body, too, as a place for the emotion of subjectivity and empowerment (CRUZ, 2014).

Based on the understanding that the performative act suggests that narrating something presupposes doing it, it makes us wonder that language is an elaboration of the performance, and not something prior to it, in such a way that even acting in specific social, cultural and symbolic contexts, these contexts can be reframed. In this sense, Professor Obá (2018) emphasized: “[...] my manners, in a way, can be considered as a way of being, even if it is contrary to what is 'determined' as correct”<sup>25</sup>. This fragment makes us think that the performativity present in the sketches does not go unnoticed, which leads us to conjecture that, somehow, they end up reframing, from the spaces where they are, the ways of seeing and thinking about the body and sexuality and gender.

The theater fascinated me. Thinking about each character, creating the stories, living different stories, all of this enchanted me a lot and, besides all that, I think that being gay and being part of a theater group somehow camouflaged my sexual orientation. People were kind of in doubt. Like: “does he shake because he is an artist or is he an artist because he does?”, And with that I could kind of put together a character, as if it were a permanent performance, but in the end the performance was about being myself and not being pointed out all the time. You know that thing that no matter how much you try to hide your body it denounces you. I needed to be watching myself all the time so as not to behave like girls. And parallel to all these artistic activities, so to speak, there was still the school. The teachers even allowed us to do theater, but everything was “carefully watched”. Nothing could get out of hand. I remember a time when a boy was going to play a female character, it wasn't even female, it was a bit of a caricature, like a more affected gay, but when the principal was notified she banned it at the time (PROFESSOR OBÁ, 2018).<sup>26</sup>

Even though the performance was presented with a strong theatrical stamp, we cannot neglect the fact that during the theatrical performance the subject is involved merely with the

---

<sup>25</sup> “[...] meus trejeitos, de certa forma, podem ser considerados enquanto um jeito de ser, ainda que seja contrário, ao que ‘determinam’ como certo”

<sup>26</sup> O teatro me fascinava. Pensar cada personagem, criar as histórias, viver histórias diferentes, tudo isso me encantava muito e, além de tudo isso, eu penso que o fato de ser gay e fazer parte de um grupo de teatro de alguma forma camuflava minha orientação sexual. Meio que as pessoas ficavam na dúvida. Tipo: “ele rebola porque é artista ou é artista porque rebola?”, e com isso eu podia meio que montar um personagem, como se fosse uma performance permanente, só que no fundo a performance era sobre como ser eu mesmo e não ser apontado o tempo todo. Sabe aquela coisa que por mais que você tente esconder teu corpo te denuncia. Eu precisava estar me vigiando o tempo todo para não ter comportamentos considerados como sendo de meninas. E paralelo a todas essas atividades artísticas, digamos assim, ainda tinha a escola. As professoras até permitiam que a gente fizesse teatro, mas tudo era “cuidadosamente vigiado”. Nada podia fugir do controle. Lembro de uma vez que um menino ia fazer um personagem feminino, não era nem feminino, era algo meio caricato, tipo um gay mais afetado, mas quando a diretora soube proibiu na hora (PROFESSOR OBÁ, 2018).

repetition of actions, previously rehearsed, or not, as if executing a pre-established script and from which one cannot escape from. However, in the case above, the junction between theatrical performances and concrete life is noticeable. Faced with the question: “does he shake because he is an artist or is he an artist because he does?”, Professor Obá (2018) concludes: “with this [theatrical performance] I could kind of put together a character, as if it were a permanent performance, only that deep down performance was about being myself and not being pointed out all the time”.

Thus, the body is, therefore, a privileged object of analysis of the inter-determinations between the personal and the social, once understood in this interface between the individual and society, it is subject to normative regimes (DIAS *et al.*, 2017; ALMEIDA; JAEHN; VASCONCELLOS, 2018). In other words, the body is constrained by the rules that guarantee a certain normality in the ongoing social life.

The changes that mark contemporaneity bring the tendency of the separation between knowledge and power, previously interconnected (FOUCAULT, 1998). The goal now is autonomy in the most varied fields and different instances. In this way, people cease to be guided by standards to be followed, starting to constitute their subjective processes. In this perspective, Professor Oxumaré (2019) points out that: “when we speak from the point of view of each person, it is no longer possible to impose a unique way of being. Gays are not the same, just as women are not the same, each person has to be how he/she feels best”<sup>27</sup>.

However, we must not forget that there are speeches that seek to disseminate logics through which traditional values of the Judeo-Christian family are raised in order to produce a truth that engenders the necessary and urgent salvation of these naturally and divinely established values. In this sense, as Professor Logun Edé (2018) pointed out: “they want to convince us at all costs that we are wrong. I remember saying things like: 'I'm praying for you to find a woman to marry', or: 'this is just a phase, but you need to behave like a little guy’”<sup>28</sup>.

From the discourses related to sexualities, especially those bodies considered abject, it is possible to infer who is socially recognized as normal and who is not. In this perspective, the body gains social meaning, as well as what will be ensured as natural and, therefore, allowed. For professor Iansã, “the effeminate gay body” can be taken as an example of the unnatural and consequently not allowed.

<sup>27</sup> “quando falamos do ponto de vista de cada pessoa não é mais possível impor um modo único de ser. Gays não são iguais, assim como as mulheres não são iguais, cada pessoa tem que ser como se sente melhor”

<sup>28</sup> “querem nos convencer a todo custo que somos errados. Lembro que diziam coisas do tipo: ‘estou orando para você encontrar uma mulher para casar’, ou ainda: ‘isso é só uma fase, mas você precisa se comportar como hominho’”

Our society is closely linked to the culture and doctrine of the body. So, at the moment when I saw myself androgynous, with more tendency towards the masculine, since I wanted to have a sculpted, defined body, even for the sake of defense, because when we are effeminate gay, what are the characteristics of the effeminate: the one who paints herself the most, who is most striking and who has a thin body and who gets very close to the woman's body, you are more vulnerable to acts of violence, our body is more evident and vulnerable. The effeminate gay body is a mark of this strangeness. The effeminate gay body is veiled in silence. We are not allowed to enter all places. Looks, whispers, aggressions try to expel everyone. It's as if it [body] doesn't fit anywhere. When I was with the boys, my body was rejected for being considered effeminate and, when I was with the girls, the same way. It is then when we realize that our body is foreign. So, my body is a different body, effeminate even though it is a biologically male body and it is a male body and has behaviors considered to be of women. And in that moment, you become aware that you need to create resistance strategies and, assuming an effeminate body is, in my opinion, a resistance and survival strategy. It is to reinvent yourself exactly from what condemns you all the time (PROFESSOR IANSÃ, 2019).<sup>29</sup>

Considering the above narrative, it is pertinent to emphasize that the body ends up justifying a space of resignification throughout human history, in addition to being the object of the power devices that monitor and carry it towards the path of normalization, encountering resistance in the spheres and areas of knowledge during this journey. In this context, "assuming an effeminate body is [...] a strategy of resistance and survival"<sup>30</sup> (PROFESSOR IANSÃ, 2019), since in general, the body is the result of repression and silencing, but it is not only this, it is also resistance that gives marks crossed by the multiple ways of manifesting gay bodies.

The society that, in the aspects of sexuality and gender, accepts as normal only the heteronormative model, in general, impels those considered strangers to be hindered and violated in their way of being. It is important to note that among the strangers, some groups are in a situation of greater vulnerability, namely: transsexual people, transvestites and effeminate gays. As Professor Iansã (2019) told us, the effeminate gays "[...] who gets very close to the

---

<sup>29</sup> Nossa sociedade é muito ligada à cultura e à doutrina do corpo. Então, no momento em que me via andrógena, com mais tendência para o masculino, já que desejava ter um corpo malhado, definido, até mesmo por uma questão de defesa, porque quando a gente é gay afeminado, quais são as características da afeminada: aquela que se pinta mais, que é mais chamativa e que tem o corpo franzino e que se aproxima muito do corpo da mulher, você está mais vulnerável a atos de violência, nosso corpo fica mais evidente e vulnerável. O corpo gay afeminado é uma marca desse estranhamento. Ao corpo gay afeminado é imposto um silenciamento velado. Não nos permitem entrar em todos os lugares. Olhares, cochichos, agressões tentam a todo mundo nos expulsar. É como se ele [corpo] não se encaixasse em lugar nenhum. Quando estava com os meninos meu corpo era rejeitado por ser considerado afeminado e, quando estava com as meninas, da mesma forma. É então quando percebemos que nosso corpo é estranho. Então meu corpo é um corpo diferente, afeminado mesmo sendo um corpo biologicamente masculino e ser um corpo masculino e ter comportamentos considerados como sendo de mulheres. E nesse momento você toma consciência que precisa criar estratégias de resistência e, assumir um corpo afeminado é, em minha opinião, uma estratégia de resistência e de sobrevivência. É reinventar-se exatamente a partir daquilo que te condenam o tempo inteiro (PROFESSOR IANSÃ, 2019)

<sup>30</sup> "assumir um corpo afeminado é [...] uma estratégia de resistência e de sobrevivência"



woman's body, are more vulnerable to acts of violence, our body is more evident and vulnerable”<sup>31</sup>.

Living the body as a mark in which the various types of violence suffered in different social spaces are inscribed, since he had and still has his life marked by homophobia, he narrated: “we are not allowed to enter all places. Looks, whispers, aggressions try to expel everyone. It's as if it [body] doesn't fit anywhere”<sup>32</sup>. This is because effeminate homosexuals are classified as abject subjects, which is evidenced through “looks” and “whispers”, while, at the same time, the task of disciplining bodies through constraint, in the search for a heteronormative standardization (LOURO, 2008).

In this light, thinking about the queer body, classified by Professor Iansã (2019) as an “effeminate gay body”, taken as strange, leads us to perceive the emergence of another conception that to some extent shakes the structures of heterosexuality as a unique way of being. In this regard, Professor Obá's narrative (2018) draws attention to the fact that effeminate gays have raised new perspectives regarding the multiplicity of gay bodies.

We think not, but our body denounces us, I'm being unfair, it doesn't denounce, there is nothing to be denounced, it announces, it says who I really am. There is no way to look at me, if not immediately, after some time and not realize that I am gay. My entire body is gay. I have no way to deny it, better, nor do I want to. All my actions, whether personal or social, reveal to me. When I walk, it is a gay man who walks, when I speak it is a gay man who speaks, gestures. When I advocate political issues, it is a gay body that is taking a political and social stand and this is very clear to people. So, when I am pointed out on the street, when I am cursed, praised, criticized or silenced, it is to a gay body that they do this. The feeling I have is that every day when we wake up, we already have to prepare for the many fingers that will be pointed at us. It sounds like paranoia, but it isn't. It is as if we already knew that in some way, we will be the target of some aggression. When aggression is not physical, injuring our body, it is verbal aggression injuring our soul. As I said before, the school was the place where I had to learn to live with these issues the most because I had the most effeminate ways. I don't want to make myself a victim, far from me, but in the face of everything that we go through our life: rejection, discrimination, aggression, we are creating mechanisms to survive (PROFESSOR OBÁ, 2018).<sup>33</sup>

<sup>31</sup> “[...] que se aproxima muito do corpo da mulher, você está mais vulnerável a atos de violência, nosso corpo fica mais evidente e vulnerável”

<sup>32</sup> “não nos permitem entrar em todos os lugares. Olhares, cochichos, agressões tentam a todo mundo nos expulsar. É como se ele [corpo] não se encaixasse em lugar nenhum”

<sup>33</sup> A gente pensa que não, mas nosso corpo denuncia a gente, estou sendo injusto, ele não denuncia, não há nada há ser denunciado, ele anuncia, diz quem sou de verdade. Não tem como olharem para mim, quando não imediatamente, depois de algum tempo e perceberem que sou gay. Meu corpo inteiro é gay. Não tenho como negar isso, melhor nem quero. Todas as minhas ações sejam elas pessoais ou sociais me revelam. Quando ando, é um gay que anda, quando falo é um gay que fala, gesticula. Quando defendo questões políticas é um corpo gay que está se posicionando política e socialmente e isso fica bem claro para as pessoas. Então quando sou apontado na rua, quando sou xingado, elogiado, criticado ou silenciado, é a um corpo gay que fazem isso. A sensação que tenho é que todos os dias ao acordar a gente já tivesse que se preparar para os muitos dedos que serão apontados para

The narrative signals that the regulatory systems, among them the school, are unable to encompass the intended cohesion, since there are bodies that escape the method of fabricating permanent genders and sexualities, having heterosexuality as a matrix. For Dias and Menezes (2017), this is exactly because the school is also permeated by queer pedagogy. When stating: “when I walk, it is a gay man who walks, when I speak it is a gay man who speaks, gestures. When I defend political issues, it is a gay body that is taking a political and social stand, and that is very clear to people”, Professor Obá (2018) highlights a whole system of regulation and that, by challenging gender norms, it constitutes a possibility of transforming those same norms.

Le Breton (2003) also highlights the power devices that control the body, thus raising the strategies of a dominant policy that defines strangers and normal ones and that can be absorbed by the dominated subjects themselves, from the point of view of regulatory institutions, since the body is something produced in and by culture.

It is not possible to think of the body outside the history and values of representations proper to a social and cultural condition at a given moment, even if the individual makes them his own subject and appropriates them in his own way. No reassuring exteriority authorizes a real judgment to be made in this regard. To speak of masculine or feminine implies, in some way, a value judgment, in reference to a social and cultural context.

Thus, the daily lives of so many non-heterosexual people are constantly debated by the device of sexuality in action, which institutes and destitute identities, dictates behaviors, practices, representations and, above all, self-representations established in the media discourse, in pseudosciences, in psychoanalysis, in incessant repetition of stereotyped images, in adjustment models, standards of conduct and values that should allow social inclusion and belonging to a group.

The school institution, through the curriculum and pedagogical practices, works towards institutionalizing heterosexist normality imposed on bodies (DIAS, 2014; CRUZ, 2014; FINO, 2016; GOMES-DA-SILVA, 2014; RUDD; GOODSON, 2016 ; ULJENS, 2016). Through these instruments, the effort to establish values and beliefs in the school environment, pervaded by the Christian, white, heterosexual and rich hegemony, responsible for raising the figure of

---

nós. Parece paranoia, mas não é. É como se já soubéssemos que de alguma maneira seremos alvos de alguma agressão. Quando a agressão não é física, ferindo nosso corpo, é uma agressão verbal ferindo nossa alma. Como já disse antes, a escola foi o lugar onde mais tive que aprender a conviver com essas questões por ter os trejeitos mais afeminados. Não quero me fazer de vítima, longe de mim, mas diante de tudo o que a gente passa ao longo da nossa vida: rejeição, discriminação, agressão, é que a gente vai criando mecanismos para sobreviver (PROFESSOR OBÁ, 2018).

strangers and different to the position of deviants and sinners, through subtle practices that control the way of being, sexuality and the body.

People taken as strangers have, over the years, been subjugated by different types of violence for transgressing the frontier of heteronormativity. The challenge is to think of a curriculum that includes pedagogical practices that have the principle of respect for diversity, an education that questions the heteronormative aspects present in the formation of our sexual and gender subjectivities, effectively collaborating so that students can glimpse all circumscribed possibilities around gender and sexuality issues.

### **“Gay bodies are forced to remain silent”: considerations**

Making memory, writing, thinking, problematizing experiences that demarcate the limits and possibilities imposed on bodies taken as strangers for not adapting to the current sexuality and gender norms, from the narratives, it seems to us to point out that the discursive practices are related to social practices, produced through inequality relations. Translated into regulations, self-negotiations and breakthrough practices. As Professor Ossayn points out, even though the fag body causes embarrassment, it is through this body that we write our history and our existence in the world, since there is no way to separate the fag body from the rest of life, thus, the body becomes an act of resistance and the re-existence of life itself.

We can say that the teachers' life stories are crossed by the look of an external subject, even though the narratives refer to people who lived in different places and times. Looks that conceive abject bodies, when trying to fit them outside the norm, although always in relation to it. However, we cannot avoid the fact that these looks constitute us, as fag bodies, in a violent, invasive and aggressive way.

In the narratives, it is noticeable that this construction takes place through power relations that establish norms on how to live sexualities and gender (FOUCAULT, 2008), where there is the weakest, from an ideological point of view, social and cultural. These norms are historical constructions and are intended to regulate bodies, classifying them as normal or foreign. Therefore, the failure to fit in this way ends up having oppressive repercussions, silencing, marginalization and non-acceptance. About this, Professor Iansã (2019) points out that: “the gay body is a mark of this strangeness. A veiled silence is imposed on the gay body”. In this way, it is possible to say that the construction of the stranger is due to operating modes that adapt bodies and discourses according to the heteronormative model, and those who do not adjust to it will be classified as strangers.

It is also possible to infer that foreign bodies are also constituted as discourse and transgress the norm. They demarcate boundaries and declare themselves freed from the heteronormative shackles to which they were subjected and, then, impose themselves by problematizing issues considered as not subject to discussion, proposing new possibilities of experiencing gender and sexualities based on differences.

We understand, therefore, that the (auto)biographical narratives, as a research instrument, proved to be productive for this study, because as life trajectories were unveiled, revealing everyday events, to which new meanings were inevitably attributed, other stories were constructed, under the meta-reflexive prism of each one. We understand, therefore, that (auto)biographical narratives are effective epistemological possibilities in the process of self-formation.

## REFERENCES

ALMEIDA, S. M.; JAEHN, L.; VASCONCELLOS, M. Precisamos falar de gênero: por uma educação democrática. **Revista Ibero-Americana de Estudos em Educação**, v. 13, n. esp. 2, p. 1503-1517, set. 2018.

BENJAMIN, W. O narrador: considerações sobre a obra de Nikolai Leskov. *In*: BENJAMIN, W. **Magia e técnica, arte e política: ensaios sobre literatura e história da cultura**. 7. ed. Trad. Sérgio Paulo Rouanet. São Paulo: Brasiliense, 1994. p. 213-240.

BOSI, E. **Memória e Sociedade: lembranças de velhos**. São Paulo: Companhia das Letras, 1994.

BUTLER, J. **Problemas de gênero: feminismo e subversão da identidade**. Rio de Janeiro: Civilização Brasileira, 2002.

BUTLER, J. Corpos que pesam: sobre os limites discursivos do “sexo”. *In*: LOURO, G. L. (Org.). **O corpo educado: pedagogias da sexualidade**. Belo Horizonte: Autêntica, 2013.

BUTLER, J. Corpos que ainda importam. **Sapere Aude**, Belo Horizonte, v. 6, n. 11, p.12-16, 2015. ISSN: 2177-6342.

CRUZ, M. H. S. A crítica feminista à ciência e contribuição à pesquisa nas ciências humanas. **Revista Tempos e Espaços em Educação**, v. 11, p. 15-28, 2014.

DIAS, A. F. Como as escolas educam corpos nas práticas pedagógicas? **Revista Tempos e Espaços em Educação**, v. 7, n. 14, p. 103-112, abr. 2014.

DIAS, A. F.; CARDOSO, H. M.; SANTOS, A. L. DOS; MENEZES, C. A. A.; RIOS, P. P. S. Schooling and subversions of gender. **Revista Tempos e Espaços em Educação**, v. 10, n. 22, p. 83-92, maio 2017.

DIAS, A. F.; MENEZES, C. A. A. Que inovação pedagógica a pedagogia queer propõe ao currículo escolar? **Revista Tempos e Espaços em Educação**, v. 10, n. 23, p. 37-48, out. 2017.

FINO, C. N. Inovação pedagógica e ortodoxia curricular. **Revista Tempos e Espaços em Educação**, v. 9, n. 18, p. 13-22, 14 abr. 2016.

FOUCAULT, M. **Vigiar e punir: nascimento da prisão**. Trad. Raquel Ramallete. Petrópolis, RJ: Vozes, 2008.

FOUCAULT, M. **História da sexualidade: a vontade de saber**. Rio de Janeiro: Graal, 1998.

FOUCAULT, M. **Em defesa da sociedade**. Curso no Collège de France (1975-1976). São Paulo: Martins Fontes, 1999.

GOMES-DA-SILVA, P. N. Pedagogia da corporeidade: o decifrar e o subjetivar na educação. **Revista Tempos e Espaços em Educação**, v. 11, p. 15-30, 2014.

JOSSO, M. C. **Experiências de vida e formação**. São Paulo: Cortez, 2010.

LE BRETON, D. **Adeus ao corpo: antropologia e sociedade**. Campinas: Papiрус, 2003.

LOURO, G. L. **Um corpo estranho: ensaios sobre sexualidade e teoria queer**. Belo Horizonte: Autêntica, 2008.

RIOS, P. P. S.; DIAS, A. F.; BRAZÃO, J. P. G. “As brincadeiras denunciavam que eu era uma criança viada”: o gênero “fabricado” na infância. **Revista Educação em Questão**, v. 57, n. 54, 29 nov. 2019a.

RIOS, P. P. S.; DIAS, A. F.; BRAZÃO, J. P. G. “Lembro-me de querer andar durinho, como se diz que homem deve ser”: a construção do corpo gay na escola. **Revista Exitus**, v. 9, p. 775-804, 2019b.

RIOS, P. P. S.; DIAS, A. F. “Então me classificavam como estranho”: entre narrativas na construção do estranho no corpo de professores gays. **Revista Brasileira de Pesquisa (Auto)biográfica**, v. 4, p. 539-557, 2019.

RUDD, T.; GOODSON, I. F. Refraction as a tool for understanding action and educational orthodoxy and transgression. **Revista Tempos e Espaços em Educação**, v. 9, n. 18, p. 99-110, 11 abr. 2016.

SCHÜTZE, F. Pesquisa biográfica e entrevista narrativa. In: WELLER, W.; PFAFF, N. **Metodologias da pesquisa qualitativa em educação**. 2. ed. Petrópolis, RJ: Vozes, 2011. p. 210-222.

SOUZA, E. C. A arte de contar e trocar experiências: reflexões teórico-metodológicas sobre história de vida em formação. **Revista Educação em Questão**, Natal, v. 25, n. 11, p. 22-39, jan./abr. 2006.

SOUZA, E. C. Modos de narração e discursos da memória: biografização, experiências e formação. In: PASSEGGI, M. C; SOUZA, E. C. **(Auto)Biografia**: formação, territórios e saberes. Natal: EDUFERN; São Paulo: Paulus, 2008. p. 85-101. (Coleção Pesquisa (Auto)Biográfica & Educação).

ULJENS, M. Non-affirmative curriculum theory in a cosmopolitan era? **Revista Tempos e Espaços em Educação**, v. 9, n. 18, p. 121-132, abr. 2016.

### How to quote this article

RIOS, Pedro Paulo Souza; DIAS, Alfrancio Ferreira. “Nossa história de vida é construída a partir do nosso corpo”: a produção do corpo viado na docência. **Revista Ibero-Americana de Estudos em Educação**, Araraquara, v. 15, n. 3, p. 1265-1283, jul./set., 2020. e-ISSN: 1982-5587. DOI: <https://doi.org/10.21723/riaee.v15i3.13574>

**Submitted:** 10/11/2019

**Required revisions:** 15/12/2019

**Approved:** 28/12/2019

**Published:** 20/02/2020