

OUTSTANDING LITERARY NARRATIVES: INSPIRATIONS FOR EDUCATIONAL (UN)DOINGS AND QUEER METHODOLOGIES

NARRATIVAS LITERÁRIAS DESBOCADAS: INSPIRAÇÕES PARA (DES)FAZERES EDUCATIVOS E METODOLOGIAS QUEER

NARRATIVAS LITERARIAS DESTACADAS: INSPIRACIONES PARA (DES)HACER EDUCATIVOS Y METODOLOGÍAS QUEER

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ABSTRACT: In the present text we seek to reflect on the potential that literary narratives that address gender and sexual dissidences can bring to education and curricula. Foul-mouthed, misguided, lewd, strange, queer narratives, works of literature that enchant and (dis)enchant as they circulate through the imaginations of children and young people, plural characters. We establish a parallel between a 'real world', the one in which we live, crossed by polarizations in the political field, by regulations and censorship in the field of arts and education and an 'imagined world', a scenario open to the possibilities of being, being and feel life, beyond the impositions of patriarchal and colonial cisheteronorma. In this journey, we dialogue with the theoretical productions arising from feminist and queer studies in interface with education and we bet on alliances with these dissident characters to inspire educational (un)doings.

KEYWORDS: Sexual and gender dissidence. Children's literature. Queer curriculum. Queer methodology. Feminisms.

RESUMO: No presente texto buscamos refletir sobre as potencialidades que narrativas literárias que abordam as dissidências de gênero e sexualidades podem trazer para a educação e para os currículos. Narrativas desbocadas, transviadas, sapatonas, estranhas, queer, obras de literatura que encantam e (des)encantam ao fazerem circular pelos imaginários de crianças e jovens, personagens plurais. Estabelecemos um paralelo entre um 'mundo real', esse no qual vivemos, atravessado por polarizações no campo político, por regulações e censuras no campo das artes e da educação e um 'mundo imaginado', um cenário aberto às possibilidades de ser, estar e sentir a vida, para além das imposições da cisheteronorma patriarcal e colonial. Nessa jornada, dialogamos com as produções teóricas advindas dos estudos feministas e queer em interface com a educação e apostamos nas alianças com essas personagens dissidentes para inspirar (des)fazeres educativos.

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PALAVRAS-CHAVE: *Dissidências sexuais e de gênero. Literatura infantojuvenil. Currículo queer. Metodologia queer. Feminismos.*

RESUMEN: *En el presente texto buscamos reflexionar sobre el potencial que las narrativas literarias que abordan las disidencias sexuales y de género pueden traer a la educación y los currículos. Narrativas malhabladas, desorientadas, lascivas, extrañas, queer, obras literarias que encantan y (des)encantan al circular por el imaginario de niños y jóvenes, personajes plurales. Establecemos un paralelismo entre un 'mundo real', aquel en el que vivimos, atravesado por polarizaciones en el campo político, por regulaciones y censuras en el campo de las artes y la educación y un 'mundo imaginado', escenario abierto a las posibilidades de ser, estar y sentir la vida, más allá de las imposiciones de la cisheteronorma patriarcal y colonial. En este recorrido dialogamos con las producciones teóricas surgidas de los estudios feministas y queer en interfaz con la educación y apostamos por alianzas con estos personajes disidentes para inspirar (des)haceres educativos.*

PALABRAS CLAVE: *Disidencia sexual y de género. Literatura infantil. Currículum queer. Metodología extraña. Feminismos.*

Educational (Un)doing

Bringing to us and to our work literature and, more specifically, literature designed to dialogue with children and adolescents, has been one of the inspirations and motivations to think about educational experiences and curricular practices based on a queer educational methodology. The thinker Val Flores (2018) by implicating herself in what she calls *transtornada pedagogy*, or *queer methodology*, proposes a way of doing pedagogy that interconnects "[...] bodies, knowledge, spaces, affections, desires, memories, eroticisms, sensibilities, writings, and so on" (FLORES, 2018, p. 143, our translation). Flores develops her political and pedagogical thinking independently, in a kind of "queer wandering", as she herself names it. Since she does not have her practices and theoretical productions linked to a specific institution, she does not propose us, as we are used to in academia, a theory of how to do something, a step by step of how to apply a method, more than that, her work proposes an "educational (un)doing" (FLORES, 2018, p. 146, our translation) that, in the activities and workshops she develops, has as a proposal a doing/thinking/writing together, a collective creation process.

This idea of collective making, to some extent, opposes the modes of academic making that are based on a more individualized conception of authorship. It also promotes a displacement beyond the truth that there would be more legitimate places for the production of knowledge; we leave aside this way of thinking to invest in a range of spaces, subjects,

doings, territories that act in the expansion and creation of ways of life. With this, we are defending that the knowledge, the ways of doing, or even a queer educational method cannot be presented as a script or step by step and distributed for all interested to replicate. Thinking about a queer educational methodology would have more to do with something unfinished, something that happens in the daily educational (dis)doing, in our meetings, in our classes, in the teachers' meetings, in the collectives, in the streets, in dealing with relatives on a Sunday afternoon, and also in the conflicts that arise from these meetings. It also has to do with an ethic that foresees the breaking of the silences that act daily to maintain the norm, hiding countless forms of violence. There is not, necessarily, a single path to be offered, because it can happen as a shortcut, a gap, from a foolishness of the hegemonic norm, if it makes a mistake we arrive as a princess, or as a made-up monster, or as a misbegotten butterfly. That's a little of it. Dissident characters lead us to different paths. It is not a matter of believing that from the encounter with these characters a new world will be magically born, but of betting on them as partners in this *making together*, in this daily educational (un)making.

In this text, we invite you to imagine with us possibilities of spaces of escape from the normatizations of gender and sexuality. To do so, we set in motion children's stories, literary productions that present narratives and characters that are out of the norm, sassy texts, activist productions that somehow contribute to the fight for life and preservation of singularities in counterpoint to the forces that fight for the preservation of cisheteropatriarchal and colonial society. There are many different forces at work, we do not believe that we are facing a good and bad binary; more than that, we live in the midst of disputes, and in these in-betweens, we find places in which the splashes or torrents of dissident lives can emerge, erupt, flourish, survive, and recreate themselves.

We understand literature as an important artifact in the processes of meaning production, since it acts politically and culturally and is socially and historically situated. The characters in the stories talk about us, talk about ways of being, being, living, and, therefore, perform genders and sexualities. Exactly because of this, they open paths for the invention of other political and social imaginaries in the field of education and gender and sexuality studies. We also understand these writings as activist productions, artistic productions that, from a political engagement, question the hegemonic forms of organizations and social relations and seek to create other spaces for knowledge sharing and dissemination (COLLING, 2018; LESSA, 2015; RAPOSO, 2015). As Raposo (2015, p. 5, our translation)

points out "[...] its aesthetic and symbolic nature amplifies, sensitizes, reflects and interrogates themes and situations in a given historical and social context, aiming at change or resistance".

Faggot children, damned, innocent

(Scene 1). February 2014. Alex, 8 years old, walked and ran loose around the house, liked to play with makeup, liked to wash the dishes, he was a very delicate boy, they said...Alex had traveled from Rio Grande do Norte to Rio de Janeiro to live with his father, one of his dreams was to meet him, to know if they were alike. Alex played, ran, jumped. Alex washed the dishes. Alex was an 8-year-old child. Alex was a very delicate boy, they said.

(Scene 2). January 2021. Keron walked the streets as one who floated, as one who shared dreams with imaginary neighbors. She imagined worlds. In the fictional world she imagined, there was no room for hate, she was not seen from a single, limited lens. In this multicolored world, she performed plural femininities to the sound of Anitta and PablloVittar. She bounced happily, rocked by the beats of the sound and the light movement of the smile. Shy in the scenes of the world, she dreamed, as many young people do, of being a digital influencer.Keron dreamed.

Scene 2 is partially fictional, a free creation made by us in memory of Keron Ravach, a 13-year-old trans teenager murdered in January 2021 in a countryside town in Ceará. In the month of trans visibility, Keron became the youngest trans girl in Brazil's murder statistics. At 13, she was living the beginning of her transition process, the beginning of her crossing suddenly interrupted. 17 years old. This was the age of the young man identified as responsible for Keron's death. Two lives whose routes followed other directions or stopped following their course. Interrupted crossings. In this case, the precept that there would be an institutional and legal backstop, whether of state dimension or not, that would minimally protect us subjects, and assure them basic rights such as the right to come and go and stay alive, falls to the ground, succumbs before the set of norms imposed by the regime of sexual difference (PRECIADO, 2020b).

Scene 1 was written in memory of Alex, an 8-year-old boy who died after being beaten by his father. The child traveled from Rio Grande do Norte to Rio de Janeiro to live with him in 2013. The mother, who was experiencing her fourth pregnancy, asked the father to take care of her son for a while until she was stabilized again and could take him back. Alexandre Soeiro admitted that he beat his son on a daily basis. According to him, "it was to

teach him how to be a man." The boy was "accused" of being too effeminate, so he was beaten. A brutal crime. A very difficult narrative to write, and a story that revives a lot of pain when told.

The two scenes, as mentioned above, expose how violent is the apparatus of norms imposed by the regime of sexual difference in the face of gender dissent and sexualities. By regime of sexual difference, from the dialogue with the thought of philosopher Paul B. Preciado (2020b), we understand this set of norms and social and epistemological rules of indoctrination of living bodies within the limits of binarity or, as the author metaphorically suggests, within the cage of binarity. We speak of a set of representations that, especially throughout the 19th century, have been acting and defining what is taken as legitimate/true or false. The regime of sexual difference also appears as an epistemology, based on the binary social precepts and codes that divide the world of the living into male and female (in the singular itself). For Preciado (2020b) this regime enters in crisis from the moment in which dissident bodies and existences start to exist and claim human status. We would live, therefore, in a kind of context of collapse of a patriarchal-colonial political-social-epistemological regime that, as Deborah Britzman suggests, struggles to ensure "[...] the stability and the fundamentalist basis of categories such as masculinity, femininity, sexuality, citizenship, nation, culture, literacy, consent, legality", among other categories that are important for its maintenance (BRITZMAN, 2018, p. 11, our translation).

By challenging the binarisms, by daring to aim bonites beyond the regulations imposed by the norm, some subjectivities are erased, removed from the public scene, eliminated. These regulatory processes of gender are, therefore, all these apparatuses, the laws, norms, social rules, and official public policies that will try to ensure that all people are in the norm. This whole series of codes will ensure that men are men and women are women, within what is expected. Various institutions and fields of knowledge will be involved in this process of regulation: pedagogy, school, medicine/psychiatry, psychology, the military, families, etc. (BUTLER, 2014).

This possible crisis of the system of sexual difference pointed out by Preciado (2020b) can be easily understood when we analyze our current social and political context. In recent years, gender and sexualities have been occupying the public scene, have been part of the discourses in the context of official spaces of political decisions such as City Councils, National Congress, Councils, Ministries. The current government, elected in 2018, has appropriated the concept of gender and distorted and criminalized it in order to strengthen its

conservative agendas and gain more voters. In the field of arts, we followed a sequence of censorship movements that acted to prohibit and prevent dissident productions from appearing, as an example of these onslaughts we can cite the closure of the Queermuseu exhibition in 2017 in the city of Porto Alegre; the exhibition was closed after the dissemination of false news that said that some works of the catalog made apology for zoophilia and pedophilia. In addition, on the education scene, we have followed a series of movements that led to the removal of the term gender from the National Education Plan approved in 2014. We have been witness to the effect that these anti-gender onslaughts and policies have had and have on our daily lives.

One of the main strategies of the most conservative sectors has been the assertion of defense of children and the (traditional) family as an argument to legitimize their onslaughts in favor of the norm and, in more extreme cases, as justifications for the sentences and executions of dissident people. As Souza, Salgado and Mattos point out (2022, p. 4, our translation):

Childhood, as a temporality of human life and a historical category that demarcates and differentiates the social existence of children, appears and functions, at the height of Western modernity, from the seventeenth century on, as one of the most important power devices of this society. With the purging of sexuality from children's bodies and from children's relations with the world, innocence is consecrated as a cornerstone that seals the birth of childhood in modern Western societies.

In this context, therefore, the possible innocence of children is presented as something that would be under threat. And in the binary game of being or not being (male/female, heterosexual/homosexual, etc.), the self-styled "good" people have relied on the "[...] advantage of the child not being considered capable of rebelling politically against the discourse of adults," to ensure the maintenance of government over them, whether through the actions of the state, the family, or the churches (PRECIADO, 2019, p. 70, our translation). Stripped of any rights over themselves and their bodies, children are rarely given the chance to talk about themselves, their bodies, their feelings, their perceptions, their desires. Most of the time, "the child is told [*or cursed*] by the adult," (SOUZA; SALGADO; MATTOS, 2022, p. 6, emphasis added, our translation).

Preciado problematizes the role of the State in ensuring the conditions for the exercise of citizenship and protection of the subjects (DELUCA; PASSOS, 2021); for the author, many times, when the State presents itself as our defender, it may be oppressing and violating

us. Scenes 1 and 2, presented at the beginning, talk about this, about the inability of the institutional apparatuses of the binary sexual difference regime, to fulfill constitutional precepts of defense of life. In Preciado's words "[...] living beyond the patriarchal-colonial law, living outside the law of sexual difference, living outside sexual and gender violence" should be a right assured to anyone, but this is not provided for in the survival laws of the colonial heteropatriarchy (PRECIADO, 2020b).

Disrespecting the codes of cisheteropatriarchal and colonial masculinity can be liable to lethal punishment. This is what Scene 1 shows us. When we are confronted with this tragic news, we ask ourselves: why does a child have his life interrupted? Why does someone die because of the way they walk, or because they wash the dishes, or because they don't want to cut their hair? Why was it necessary for this father to use violence to its utmost limit in an attempt to defend an idea of truth about subjects, bodies and subjectivities considered to be normal? Perhaps because the model of normative pedagogy in force, based on the imposition of identity hierarchies, founded on binary relations, regulator and eraser of plural bodies and corporeities, has managed to remove from this subject, the father, any possibility of imagination that would allow him to envision a world with ethics based on differences.

The pedagogical apparatus that sustains the actions of extermination of dissent in both scenes leads us to think that an antinormative pedagogy (FLORES, 2018), which is attentive to the daily reiterations of production and reiteration of binary norms and thoughts of existence and coexistence, should be a central concern in our educational practices. When we mobilize queer theory as a technology to broaden our gazes and sensitivities to everyday scenes, we are able to be more attentive to these regulatory moves. As Britzman (2018, p. 15, our translation) points out "Queer theory offers education techniques to make sense of and highlight what it dismisses or cannot bear to know.". For children and young people dissident of gender and/or sexualities, the disciplinary context of education can act as an instrument of regulation and erasure of singularities, more than that, the daily disciplinary actions, which seek to put all bodies, desires and aesthetics in the binary formatting already known and accepted, can bring out vulnerabilities; often, the denial and silence in the face of differences, can be accomplices of death. As fatal as this statement may sound, this is one of the possible readings for the scenes mobilized in this dialog.

Imagining an anti-normative pedagogy moves us into many fields of reflection in the scenario of education and life. The problematizations that emerge in the present text, however, produce direct resonances in the production of knowledge about curriculum. When

we talk about curriculum, we search for models that move us away from the idea of teaching to be something, of searching for formatting and essentialist identity constructions. In dialogue with Paradise (2010, p. 602, our translation) we imagine the curricula as territories "[...] that deterritorialize, contaminate, and provoke sensations", that produce and are open to events, that do not let themselves be totally captured by the norm, as spaces of constant recreation and movement. As Ranniery (2017, p. 60, our translation) emphasizes, it is up to us the daily exercise and effort of trying to "lower the curriculum to the world [...], to suspend determination and not rob it of its multiplicity [...]". Still according to the author, "[...] to send the curriculum to the world is to insist that one cannot exist in it without twisting it in order to, by supporting ways of life, skew it, send it-descend. Send the curriculum to the world, twist the curriculum, "[...] make the curriculum more disfigured, less suffocating and suffocated" (RANNIERY, 2017, p. 62, our translation), let it manifest itself as a living and unstable organism, these are some of the commitments that we continue to seek to establish.

Glittered Childhoods

(Scene 3). Titiritesa dreamed of exploring the world on a blue horse, going against the wishes of her mother, Queen Mandolina, who dreamed of seeing her daughter married. Ervilinha didn't want to be married, she didn't want to be a princess, she really wanted to remain a peasant, taking care of her herd. In the middle of the mixed crossing of reality and dream, a princess fell in love with the seamstress and opened small fissures that expanded the possibilities of being and being in the world. Soninha, the Worst Princess in the World, left the castle riding on the back of her new dragon friend. In the spontaneity of those who live what they feel, they created a safe place to exist. Between the kingdoms of Today and Yesterday, Princess Joan introduced herself to the world as a woman. Traveling in the company of the donkey Bufaldino, Prince Cinderello found possibilities to perform a queer, strange, thin masculinity, a masculinity inspired in the power of the sensitive that is in each one of us. Running freely we see little Julián, Julián is a mermaid, he dances past us and smiles³.

Disobedient acts and performances. The scene above is a pot-pourri of children's stories, in which several characters from children's tales cross paths. What they have in

³The books mobilized were: Titiritesa by Xerado Quintiá; Prince Cinderello by Babette Cole; Julián é uma sereia by Jéssica Love; The Worst Princess in the World by Anna Kemp; Ervilina e o Princês by Sylvia Orthof and The Princess and the Seamstress by Janaína Leslão.

common is the exercise of other gender performativities. They all propose and practice a displacement of the place of existence. To some extent, they refuse subjugation to gender norms and regulations, they are disobedient. The act of disobeying hegemonic normative politics gives them something potent, a celebration of lives in a plural sense. Obviously, they enjoy something quite significant: freedom. A kind of freedom that only those who inhabit this other world, that of imagination, a scenario of possibilities and open to the collective construction of thoughts and feelings, a space open to uncertainties, have.

Princesses, princes, witches, dragons, monsters that play the flute, characters that count on resources that we, poor mortals, don't have. Unfortunately, we cannot trigger a fairy that falls straight from the chimney to speed up our wishes, unfortunately we cannot escape and travel around the world on the back of a dragon, we cannot undo oppressions just in the act of unraveling an embroidery. Our challenge is more complex, because different from these enchanted worlds of fiction, they are full of fabricated and hardened truths.

In one of the tales brought in this pot-pourri of stories, the central character is Princess Joana, and the narrative is written by the writer Janaína Leslão. In an enchanted way, we enter the narrative exactly at the birth of the first child of the king and queen of the Kingdom of IlhaAnã, the child comes into the world and is soon identified as a boy due to the red mark he had on the top of his forehead. He had the same mark as his father and all the boys of the kingdom. The mother and the girls had a brown mark on their hands. The baby was then given the name John, and some time later, as she came to understand herself in the world, she asked her parents to call her Jeanne; this was how she would like to be called, after all, her name had grown in size, as had her body. The adventure lived by Joana Princesa is crossed by regulatory interventions of her existence; in the middle of the way she meets characters who try at all costs to stop her from being who she is - schoolmates, her own family. But along the way also appear some allies such as her best friend Pedro and the sorceress Valderez. Together, Joana and Pedro go in search of a magic rainbow that, according to a legend, has the power to turn boys into girls, and after experiencing many inclement weather along the way, the two begin to understand the dimensions of the bonds of affection and friendship between them, and realize that Joana didn't need any magic ritual to be who she is. According to the wisdom of the sorceress Valderez, it was not the existence of a mark printed on the body that told whether someone was a boy or a girl. Joana knew who she was. It was up to the King, the Queen and the entire village to welcome Joana. And so it happened. King and Queen organized a ceremony and presented their daughter, Joan the Princess, to the people.

The end of the story has the princess feeling very secure and happy, sharing her story with the whole school community (LESLÃO, 2016).

Different from the narrative constructed by the author of Joana Princesa, in the text *Uma escola para Alan*, Paul Preciado (2020a) tells us a story whose ending is another. The author problematizes and weaves a criticism to the school institution, an institution that often acts as an ally in the indoctrination process of subjects and subjectivities. In the words of the author, "[...] school is a space of control and domination, of scrutiny, diagnosis and sanction, which presupposes a unitary and monolithic subject that must learn, but cannot and should not change" (PRECIADO, 2020a, p. 197, our translation). In the text, the author brings the story of Alan, the first trans teenager to change his name in Spain, a seventeen-year-old. Alan experienced the three years of his transition in some school spaces that were scenarios of oppression, violence and daily denial of his existence. At the end of those three years, one day after Christmas, he committed suicide. In Preciado's (2020a) analysis, the school failed to protect Alan's life, failed to configure itself as a safe space for him, for his transit, and, by failing, the institution became an accomplice to his death. When we only quietly follow the various manifestations of prejudice, oppression, and violence around us, perhaps, to some extent, we also become accomplices to many atrocities.

We bring this criticism to the school not because we believe that only the school is responsible for protecting people like Karen, Alan, and Alex, or because we believe that only the school is responsible for so much oppression. The school is presented here as a complex space because, at the same time that it presents itself as "a factory of subjectivation," "a factory of production of gender and sexual identity" (PRECIADO, 2020a, p. 196, our translation), it could be subverted, transformed into a space that acts in favor of valuing differences, in a space open to the exercise of open identities, and not of binary and essentialized identities. This pro-life school that Preciado tries to imagine would be a trans-feminist-queer space. It would be a space that offered a pedagogical practice that acted as species of "repair islands" that protected them from death (PRECIADO, 2020a, p. 196, our translation).

As Butler suggests (2014, p. 253, our translation):

[...]gender is the mechanism by which notions of masculine and feminine are produced and naturalized, but gender may well be the apparatus through which these terms can be deconstructed and denaturalized.

The making of an antinormative pedagogy goes through the movement of hope, just like that, as a verb, as an action, but to make it happen, we also need movement, mobilization. Mobilizations that promote unlearning of the programming of genders and sexualities. If the gates of hegemonic institutions like the school and some spaces like traditional art galleries are not easily opened to dissident characters of gender and sexualities, may we create other paths for them to manifest themselves. Preciado (2020b) believes that "[...] the processes that lead to epistemological change involve profound technological, social, visual, sensory changes" (PRECIADO, 2020b), these other narratives throw this possibility. For the author:

In the coming years we will have to collectively develop an epistemology that can account for the radical multiplicity of the living and that does not reduce the body to its heterosexual reproductive force, that does not legitimize heteropatriarchal and colonial violence (PRECIADO, 2020b).

Literature and the arts, in general, lead us to dislocations, they cross us in a different way, with them we can perceive the world beyond the resources of our rationality, we can look and perceive with our skin, with our smile, with our emotion, corazoning, as Patricio Guerrero Arias (year) suggests. Modes of existences anchored in feelings such as fear, repulsion, discrimination, violence, are productions of the sex-gender system and, need to be challenged, displaced, de-universalized. For Preciado (2019), a transformation of this system could only be possible if we take into account the dimension of imagination, the poetic dimension of existence. These debunked narratives could be read as possible routes in the paths of changing imaginaries.

For more wonder and enchantment

Recently following a speech by the researcher Megg Rayara during the "Childhood and Postcolonialism Seminar"⁴, we connected a lot with the reflections she brought. Rayara shared fragments of an interview she conducted with a young trans woman, in which she recounted the numerous violent experiences she suffered in her childhood: at the age of 9, she remembered being beaten so much by her mother that it became unbearable. This narrative invited us to think about dissident childhoods, about childhoods that are not recognized as universal, that is, the trans, poor, black, disabled, LGBTI+ childhoods, etc. Not all childhoods are welcomed and protected on the grounds of families. Some of them, and specifically the

⁴Available at: https://www.youtube.com/watch?v=UQ9_fYFWRnI. Access on: 12 Oct. 2021.

childhoods of trans people, are interdicted by the violence produced in the domestic environment and also outside of it. For Rayara, in the lives of trans people, especially those of her generation, childhood is a temporality full of gaps, of interdictions, of denials. Not everyone has or had the same access and right to childhood.

Rayara reports that many transgender and transvestite people of her generation have made movements in search of childhood memories, have sought to report, write, and publicize those experiences and experiences that are often forbidden, vetoed. Experiences that took place in families, in schools, and in those backstage escapes from the watched daily lives. We brought hard accounts throughout the text, we talked about abuse, interdictions, violence, death, and we did it because silence is no longer enough for us. The relationship between children, adolescents, and adults is permeated by power hierarchies that lead to the denial of basic rights, such as the right to say who they are. Children and adolescents are cursed by adults, as we said before.

Through the literary narratives mobilized throughout the text, we suggest an enlargement of the idea of childhood, a de-universalization, a decolonization of the concept, of the experience. The dissident characters and the magical resources they use in the course of the plots provoke us to imagine children and adolescents as subjects of themselves, as able to have an opinion about who they are, about how they feel and perceive themselves. Our dream is that we can inhabit a world without violence and, more specifically, without sexual and gender violence, a world in which these practices cause astonishment and the paths add more colors and enchantment.

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