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Experimental curricula: forces that engender differential learning in early childhood education

Currículos-experimentação: forças que engendram aprendizagens diferenciais na educação infantil

Currículos experimentales: fuerzas que generan aprendizaje diferencial en la educación infantil temprana

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Abstract

This article discusses the concept of experience/experimentation from the perspective of the education of the sensitive, aiming to problematize the forces by which subjective forms are constituted, differentiated, and produce learning experiences, both singular and plural, considering the vitalist need to accompany minority movements, smaller gestures that give rise to the curriculum as an event. It argues that, in the Early Childhood Education stage, the curriculum occurs through

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the force of experience. Seeking to define a concept of experience/experimentation from the perspective of difference, it draws on Manning, Lapoujade, Carvalho, and Deleuze to defend a concept of experience linked to minimal existences that, in the folds of time, imply the establishment of inventive learning. It operates by following the desiring and moving lines of a cartography, drawn with the intensities experienced in the educational encounters unfolding in Early Childhood Education, which has driven the research of the authors of this article, affirming the commitment to inventive learning, in a teaching of difference in an experimental curriculum.

Keywords: Curriculum. Experimentation. Sensitive Education. Early Childhood Education. Philosophy of Difference.

Resumo

Este artigo discute o conceito de experiência/experimentação, em uma perspectiva da educação do sensível, a fim de problematizar por quais forças as formas subjetivas se vão constituindo, se diferenciando, produzindo experiências aprendentes, singulares e plurais, tendo em vista a necessidade vitalista de acompanhar os movimentos minoritários, gestos menores que fazem emergir o currículo como acontecimento. Argumenta que, na etapa da Educação Infantil, o currículo acontece por força da experiência. Buscando a definição de um conceito de experiência/experimentação na perspectiva da diferença, recorre-se a Manning, Lapoujade, Carvalho e Deleuze, para defender um conceito de experiência vinculado às existências mínimas que, nas dobras do tempo, implica instaurar uma aprendizagem inventiva. Opera com o acompanhamento das linhas desejantes e moventes de uma cartografia, desenhadas com as intensidades experimentadas nos encontros educativos desdobrados na Educação Infantil, o qual tem movimentado as pesquisas das autoras deste artigo, afirmando a aposta na aprendizagem inventiva, em uma docência da diferença em um currículo-experimentação.

Palavras-chave: Currículo. Experimentação. Educação do Sensível. Educação Infantil. Filosofia da Diferença.

Resumen

Este artículo analiza el concepto de experiencia/experimentación desde la perspectiva de la educación de la sensibilidad, con el objetivo de problematizar las fuerzas que constituyen, diferencian y producen experiencias de aprendizaje, tanto singulares como plurales, las formas subjetivas. Considera la necesidad vitalista de acompañar los movimientos minoritarios, gestos menores que dan origen al currículo como evento. Argumenta que, en la etapa de Educación Infantil, el currículo se desarrolla a través de la fuerza de la experiencia. Buscando definir un concepto de experiencia/experimentación desde la perspectiva de la diferencia, se basa en Manning, Lapoujade, Carvalho y Deleuze para defender un concepto de experiencia vinculado a existencias mínimas que, en el transcurso del tiempo, implican el establecimiento de un aprendizaje inventivo. Opera siguiendo las líneas de deseo y movimiento de una cartografía, dibujada con las intensidades experimentadas en los encuentros educativos que se desarrollan en la Educación Infantil, lo que ha impulsado la investigación de los autores de este artículo, afirmando el compromiso con el aprendizaje inventivo, en una enseñanza de la diferencia en un currículo experimental.

Palabras clave: Currículo. Experimentación. Educación Sensible. Educación Infantil. Filosofía de la Diferencia.

To begin with: enchanting learning through experimentation

What is an experience from the perspective of difference? By what forces do subjective forms come to constitute themselves, differentiate, and produce learning experiences, both singular and plural, thus producing curricula? Following Manning (2019), we affirm that experience is the occasion in which processes of differentiation set in motion the configuration of a singularity (individuation), involve a set of specific conditions in an intensive time, folded in upon itself, and emerge from a dizzying explosion (Becoming) that takes place in the instant of the configuration of a “We.”

Experience requires that we consider that we are always in the midst, in the midst of the world. Not first the subject and then the world; nor a thought, an action, and then a result. Not a mediation that analyzes and connects two distinct terms: the subject and the world. We are always immersed in the world. The body has always been world. What moves us in the experiences of producing subjective forms is a politics of immediation (Manning, 2019).

Indeed, the configuration of subjective forms belongs to the order of the event—that instant in which subjective forms are traversed by differentiation and compose themselves as we in an event of difference that provokes a becoming: a suffering of current subjective forms that, under very specific conditions, become assembled, launching themselves into experimentation... or would it be sorcery?

We worked in this study with the force of a process set in motion through a cartographic approach, in collaboration with a Municipal Early Childhood Education Center in the city of Vitória (ES). The work involved teachers and four-year-old children who were deeply and affectively engaged with artistic signs. The experiences presented in this article relate to the observation of differential learning processes embedded in the immanent curricular productions mapped within study project development. These are presented here through three scenes: the intensities of pathways created through encounters with elements of Indigenous cultures; the playful meeting with Hotxuá and the joyful compositions inspired by humor; and the production of differentiated materials that formed part of the study-scenario Museum of Life.

In dialogue with Manning, Lapoujade, Deleuze, Guattari, and many others who inhabit our thinking, we ask: through what forces do subjective forms differentiate in potential, giving rise to experimental curricula in inventive, learning, singular, and plural processes?

As this writing unfolds, we follow the movements that open up possibilities for differentiation and for the emergence of the concept of an experimental curriculum—movements of becoming and of making oneself part of the world; minor movements, small gestures that bring forth immanent curricula. We argue that curriculum arises via the force of experience within the field of an education of the sensible, “[...] attempts to expose the body to new sensing configurations” (Manning, 2023, p. 13), within the assemblages that emerge in early childhood education contexts.

Thus, the conceptual perspective of experience we engage with is not realized through an act of “good will” or through a self-centred consciousness that desires change (Deleuze, 2006), nor through a personal or professional intention to make educational practices more interesting or creative. To enchant learning, we operate through the force of a politics of touch (Manning, 2023), emerging from the affections generated within the assemblages that burst forth as experimental curricula.

Traces and remnants: potentials of differentiation that give rise to experimental curricula

Branches and interwoven threads set in motion the forces of a living vitality present within us. Remnants and traces are reactivated at the moment when we initiate an experimentation—an occasion that, in its singularity, unfolds as fragments for new configurations of meaning. A hand-stick joins in, bathed in the seeds of life from the native forest, painting faces with the sounds of darting blowgun arrows. The paint, as it crosses our bodies, disfigures faciality, bending the dimensions of a subjectivated body and accessing the intensive dimension that remains alive. The child dissolves. What remains is the skin of the fingers, gently touching the thresholds of matter, sensing, in a nonverbal dimension, its qualities of potential. With them, the teacher too dissolves, entwined and immersed in experimentation; both are assembled by the force of becoming. A pencil vibrates, announcing that it, not the hand of a subject-body, was in charge of writing. Here, it no longer writes within the limits of a discursive formation informed by pedagogical traditions or by a structuring language, but instead erases lines to announce the emergence of inventive learning, engendered through an opening torn at the border of the actual reality, throwing itself into a differential adventure. Politics of touch.

No longer the routines, the directed activities, the organization of plans, the control of bodies, the binary distinctions between them and between them and things; no longer the *a priori* planning that determines the didactic sequence, the project to be followed, the learning objectives, or the fields of experience abstractly designed by specialists; no longer a teacher mediating between children and their productions—although all this still lingers in the background. A desiring line moves here and there along the surface of a molar line, causing molar determinations to fade into the background, for such determinations act upon what is already known and formed: recognition (Deleuze, 2006).

What interests us now is the moving plane. Via cartographic movements, we seek to follow the dissolving lines of form—the improvisations, gestures, touches, and body-in-movement—when something begins to fade. But what is fading?

The prescribed curriculum, the self-centered subject, the mediation between students and teachers, the bureaucratization of teaching, the reduction of learning potential under the “rice and beans” policy proposed by the attempt to make education “sober,” and...and...and... Yet, this is not the focus of this writing. Entering such lines of rigid segmentation could lead body-thinking into reactive criticism and processes of recognition, which here we intend to fold. We choose instead the life that glimmers through the cracks of doors and windows—an intense brightness capable of displacing a brick or two from the wall, though it may also blind many sedentary bodies.

Thus, there is no attachment here to molar territories that structure bodies within identity-based moldings—with their norms, controls, and prescriptions that fill our schools with clichéd images. We launch ourselves into the world, carrying only the traces or remnants of experiences through which our forms of subjectivation once took shape, in other occasions and other assemblages. These traces impel us, demanding that we throw ourselves into the world as body-thinking, for, as already stated, the body has always been world. Thought has always been body.

This is precisely the most revolutionary dimension of experience: to wager on the creation of other meanings—beyond and beneath the propositional frameworks of a system that seeks to (in)form us as subjects of experience. To struggle here is to create other ways of existing, other territories that arise from the constraints imposed on the body by the forces of capitalist molding—forces operating through the signs of fear, terror, death, misery, guilt, and illness; it is to hurl oneself into the adventure of the involuntary (Deleuze, 2006).

Yet amid fear, we make art. This stylistic experience of producing other meanings, other ways of inhabiting, other moving territorialities—through differential, always provisional compositions—awaits another fading that will allow us to leap into new assemblages demanded by the occasion of experience, themselves multiple and simultaneous.

From this perspective, experience is not related to a personal or individual activity, nor to a more creative use of materials aimed at making the given world more flexible; nor even to an interaction mediated by a teacher with a group of children. But if it is not by force of a teacher’s thought or goodwill (Deleuze, 2006), *by what forces do subjective*

forms come to constitute themselves, differentiate, and produce experimental curricula through learning processes that are singular and plural?

An experience unfolds through a collective assemblage (Deleuze & Guattari, 1995), which throws subjective forms into the forces of the world to produce new meanings, new forms of subjectivation, and new ethical-political-aesthetic configurations of living, feeling, and acting. Moreover, through the force of differential experiences emerging in early childhood education contexts, we aim here to unfold the emergence of an experimental curriculum—pulling thread by thread, letting loose strands, sketching with free lines, deforming familiar figures—so they may form a collective, nonlinear writing assemblage, without chronological order, arranged by the forces of each instant, when a potent assemblage allows us to sense the emergent powers of immanent curricula.

The fissure opened by the emergence of the concept of experience within the early childhood curriculum allows us to focus on the ongoing processes of differentiation and to engage more productively with the variations that such an investment provokes. Among these, the most relevant to highlight here is the emergence of a cartography of learning processualities that arises in educational encounters within public early childhood settings—one that allows us to shift from the notion of “subjects of experience” to problematizing the potentials of differentiation processes that occur in the encounters between bodies and bring forth the force of experimental curricula.

Experimentation: pulsating processuality through the force of becoming and world-making

Not first a body and then a world, but a becoming-world through which a making-oneself-a-body emerges.
(Manning, 2019, p.9; our translation)

Straw-feet-trunk. Hands-trunk-termite mound. Ember-bodies-viscera. Pulsating sounds exhale from the composition of straw-feet-dry leaves. In this curriculum-body-experimentation, an assemblage emerges, traversed by an entire village. A multiplicity of forces takes part in this assemblage: the laughter of Hatxué¹, the voracity of the jaguar, the liquidity of the water vine, the speed of vigilant drones, the rattling of seeds in sonorous gourds, dreams captured by weavings of vine, the horror of an expression of death, the fear of a snake scared away by a song, paints that color the page in the shape of letters-texts-will-to-speak... Words in Tupi-Guarani echoed in our ears, along with the sadness of a childhood interrupted by the need to perform domestic labor. Touch. Intensity. Composition among bodies. Assemblages. Sensitive encounters surprised by the frozen spittle of a spider. Bodies in movement. Exploration of the ways in which bodies move. Creation of space-times through worlding, the process by which bodies make worlds as they move. Body-worlding.

In approaching an experimental curriculum, we do not begin from the centrality of the child in the curriculum development process, nor from the figure of the teacher who designs or unfolds a plan through lessons organized in a logical sequence, in linear and progressive time. We begin from the understanding that current forms of subjectivation constitute themselves as individuations. In *Always More than One: Individuation's Dance*, Manning (2024) argues that every subjective form is composed as individuation, in the sense that it contains, beyond its existential form, the potency of becoming—which does not preexist the occasion of experience.

Experience, then, is the instantiation of a processuality, always in motion, of a becoming (individuation) folding into making a world. It is not a matter of saying that an experience occurs when a teacher and children engage in an activity, invent a game, or explore a material; rather, during experimentation, they become-body with pre-subjective forces, entering into assemblage. This constitutes the very process of differentiation of forms and worlds created through that processuality.

¹ Directed by Leticia Sabatella and Gringo Kardia, the documentary HOTXUÁ (Brazil, 2009) portrays the daily life of the Krahô Indigenous tribe, a smiling people who appoint a priest of laughter to strengthen and unite the group through joy, hugs, and conversation.

But what moves us to experiment?

Expanding our analysis of the occasion of experience, we turn to David Lapoujade (2017), particularly his concepts of “minimal experience” and “time,” to guide us through this pulsating processuality. Lapoujade invites us to perceive experience as taking place on the plane of the smallest variations of intensity—in the almost imperceptible inflections that traverse bodies and cause them to differ from themselves. “Minimal experience” concerns these micro-movements that precede any recognizable form before representation or categorization become possible.

It is a time that folds upon itself, creating zones of indiscernibility and potentiality, in which experience is not something possessed by a subject but something that happens between forces—a field of virtualities actualized via encounters. Thus, the occasion of experience, beyond being a measurable event, is an intensive interval, where time ceases to be a linear sequence and becomes a qualitative duration, full of variation—as Lapoujade (2017) describes in discussing the genesis of the event and the emergence of new forms of life.

This perspective expands our understanding of curricular experience as a continuous process of differentiation, in which an experimental curriculum emerges as the expression of minimal forces that modulate the sensible field of education.

Lapoujade’s (2017) notion of “minimal experience” helps us perceive that processes of subjectivation and world-making occur through nearly imperceptible variations, prior to any conscious recognition. Minimal experience is, therefore, an incipient vibration—a threshold of events that brings bodies into relation with the virtual. This virtual is not an absence of reality but a potential reality that insists within each fold of time, awaiting conditions to be actualized.

This conception of time is fundamental for thinking experimental curriculum. Time is no longer viewed as a succession of linear moments but as a field of folds and intensities, in which the present is always traversed by a persisting past and a future already announcing itself through the smallest variations. The occasion of experience thus becomes a field of active virtualities, in which subjective forms, worlds, and knowledges emerge from a play of forces that cannot be anticipated. It is an intensive time, a duration, that can only be apprehended through an attentive engagement with the modulations traversing bodies in situation.

Including Lapoujade (2017) in this assemblage allows us to reinforce the idea that curricular experimentation does not occur through prior planning, but through an active sensing of these minimal intensities—an openness to the dimension of sensation. Minimal experience thus becomes a conceptual operator for a teaching practice that wagers on emergence, on attentiveness to the almost imperceptible, on variations that, at the slightest sign, announce other becoming for both curriculum and the life that takes shape within it.

If subjective forms do not preexist experience, they can only take shape through composition, in collectivity. There is, therefore, no subject of experience; rather, there are occasions of experience that enable the emergence of individuations and worlds. To speak of differential curricula is to recognize that bodies enter into composition through forces of becoming, establishing occasions of experience that differ from the standardized structures of the curriculum that continue to cohabit the plane of constitution.

To affirm an experimental curriculum is to follow the undulations of desiring lines, sensations, and vibrations that touch our bodies before they can be thought—launching into an unformed plane shaped by the emergence of minor gestures, where variations arise that rupture, even if fleetingly, with rigid lines. Thus, openings appear, allowing the creation of occasions of experience through the composition of a complex, pre-individual body (*n-1*), a body-world. An intensive encounter among singularities, the emergence of becomings.

Yet through what forces do these becomings emerge?

By emphasizing processualities and the force of becoming, we highlight that the subject (child or teacher) is always born within an assemblage of events. They are subjects of the event—they are as the event that gathers its complexity within itself. An individuation, in its complexity, carries the experienced subject (created in the occasion of experience) and the quality of its differential potential—the crystallization of its becoming, the intensities that remain within its current subjective form. It is the power to differ. Individuated form. Intensive forces. This means that the living

form-force of the subject has a brief life, a short duration, for it must perish to make way for new experiences. What endures is the qualitative degree of a becoming—pulsating intensities—the trace of the world that remains active within updated forms.

Yet the conditions of experience never remain the same; they depend on the assemblages. Intensive compositions of bodies in becoming occur when difference is allowed to pass through. And assemblages are transient—they last only as long as a differential expression of forms of existence and worlds. Thus, no assemblage is ever the same, nor does any experience repeat itself, for it is difference making itself difference—happening through the activation of the intensive, incorporeal forces that remain alive within subjective forms.

Minor movements, minor gestures: the differing of immanent curricula

A body in movement—a sensitive body—cannot be identified. It always individuates beyond its previous identifications, remaining open to qualitative reiterations (Manning, 2023, p. 22; our translation).

An assemblage called for passage into the creation of a Museum of Life for babies, where children came to feel the body in its full extent. They explored the elements and workings of the organic body and its organs (brain, neurons, heart, lymphatic system, immune system, stomach, and lungs), as well as the elements that “nourish” intensive bodies (poetry, meditation, original music...). Bodies affected by artistic signs reached another dimension of the living. Engaging families, undergraduate students, university researchers, neighbors, and friends in this inquiry, the children, in assemblage with their teacher, began developing ways to carry out sophisticated research within early childhood education. Their aim was to invent a museum made of sensory, easily explored materials for the babies at the school—an interactive museum where practices with babies were led by the children themselves, who drew inspiration from a visit to the Museum of Life at UFES.² The very body-museum and its constituent elements were affected by the children’s playful transgressions, who seized upon what had been censored for supposed inappropriateness: “Is there a baby being born there?” one asked.

The surprise before the free, unrestrained movement of bodies wandering through the Museum of Life and their creations disrupted the discursivities of curricula carefully structured along rigid lines, producing tremors. The minor gesture that emerges from this body, when encountering the discursive body of an occasion of experience, is traversed by lines of differentiation that visibly impact its current subjective forms. Disbelieving bodies begin to inquire from within their own field of meaning, trying to respond to the sensations traversing them. Holzmeister and Lopes (2025) affirm that minor gestures, as micropolitical expressions, are fundamental for opening the curricular field to the emergence of new collective assemblages of enunciation.

This is an assemblage produced by a minor gesture that ruptures, within experience, the interval between what has already been said and known about what a teaching body can do in curriculum production. An unpredictable, uncontrollable opening—an assemblage that arises from the destabilization of a preexisting subject figure—allows us to question the force of the occasion of experience. What matters are the collective enunciations triggered by the compositional relations that arose in the event of difference. This opening—this launching into a process of differentiation of self and world-curriculum-school—requires the perishing of a current subjective form. Experimentation speaks of throwing oneself into the world, of making oneself world. This is the differing factor of immanent curricula.

² When we visited the Museum of Life (UFES), an unexpected and unpredictable articulation took place between the university and Early Childhood Education. Research carried out by UFES students and professors vibrated intensely in the bodies of the children who proposed to the teacher the creation of a Museum of Life for babies. Thus, the university extended itself to the school and to babies as a source of inspiration and production of other modes of research with childhoods, as well as a partnership in the availability of some materials to compose the babies’ museum.

An experimental curriculum presupposes an assemblage in which subjects dissolve. This intensive composition operates on an unconstituted plane, involving the processuality of individuation's emergence. It unfolds as a differentiation process within an extended, prolonged, pre-verbal intensive time, where bodies intermingle.

The immanent processuality of a life is collective—and this is precisely the expressive, political, and ethical force of immanent production movements. Thus, this writing unfolds to move toward the potency of immanent learning, traversing the politics of touch (Manning, 2023), which unfold amid collective assemblages of enunciation, engendering differential educational practices. This is the wager of this text: to affirm that inventive learning always occurs through an assemblage that gives rise to experimental curricula, exposing body-thinking to new configurations of meaning.

We bring touch here as a way of thinking a body in movement—for experimentation. There was a collective assemblage that took shape through phone conversations with a distant aunt, musical compositions between children and family members to express intensities experienced in the body, the use of instruments to mark differential rhythms, conversations with medical students, poetry workshops, material production, and the creation of an interactive museum space that remained active for an extended period in one classroom-territory. There, all the babies and children from this educational unit explored the body and its potentialities. Children from other territories also came to visit this space-time invented within the formal education environment.

We return to the Museum of Life, a research space originally designed for primary and secondary school students. With insistence and a strong desire for collaboration, we managed to arrange a visit for the preschool children—Group 5 (the oldest). By entering into assemblage with the body-museum, the children began posing questions that the health science student-monitors could not answer—questions that challenged assumptions about what a child's body can do. The children sought to compose with the bodies of skeletons, exposed skin, and fetuses... At every step, a new surprise. Their enthusiastic bodies insisted on bringing their younger siblings to the museum. Eventually, this molecular line of desire carried artifacts from the university museum into the Early Childhood Education Center, shared by a university professor to help compose the Center's body-museum. This composition connected multiple bodies and spaces—the body-museum, the university body, the early education center body, the children's bodies, the babies' bodies, the teachers' bodies from both institutions, and the bodies of families and...and...and...

A molar line—which, through norms and definitions, determined which bodies could compose—was traversed by a molecular line of desire that carried it into other territories, creating a research-assemblage on life among children and university students, previously unthinkable. In this Museum of Babies, traced by lines of flight, the dominance of academic research was displaced, and new artifacts were incorporated: a skeleton, a ball pit that became a treasure-hunting space-time, basins and dolls for bathing and body care, drums to echo the heartbeat, fabric organs for the babies' manipulation, poetry expressing wonder, cartoon characters illustrating the body's defense system, and...and...and...

We notice that a molecular assemblage carries singularities—bundles of deterritorialization related to the production of instability within a territory—and this instability is tied to encounter. When we enter into relation with another territory or another mode of action, we pierce the frameworks of dominant representation, opening space for *chaos* (the circularity of still-unformed flows, points of singularity).

A child embodies a researcher exploring the body and its functions; a father embodies a musician to express the intensities felt in the body's euphoric heartbeat of discovery; a teacher becomes a curator; children embody teaching roles. Encounters, other compositions. Beyond the encounter, there are dimensions of assemblage related to multiplicity, to the relation with the outside, to the openness to flows. This relation with the outside extends into a cartographic activity—the tracing and following of lines of differentiation.

Bodies in movement... Always more than a conclusion

We bring into this written body images of an experimental curriculum that emerges through the force of assemblages brought about by becomings. Images that seek not to represent anything, but to function as signs of art—the art of inventing curricula in the occasion of encounters. Images of assemblages and learning processualities unfolded by desiring lines within an Early Childhood Education Center.

To the most critical readers, those attached to a single and determining concept, we emphasize that our intention is not to impose one specific approach to experience. We recognize that there are many ways to give meaning to the concept of experience, and others still in formation. However, we have chosen to work with the force, liveliness, and vitality of the concept of experience as developed in the studies of Manning (2019, 2023, 2024) and Lapoujade (2017), situating ourselves on an intensive plateau that involves time, experience, assemblage, teaching, and immanent curriculum production.

Nor do we move through these differential processualities without grounding. We have been sensitively touched by contemporary studies on Early Childhood Education—especially those informed by the Philosophy of Difference—in which experience emerges as a powerful concept that triggers multiple problematizations of curriculum from a micropolitical perspective. This allows for an openness to different ways of existing, practicing, engaging, world-making, and expressing oneself in teaching within this educational stage. Being traversed by these processes of differentiation has drawn us toward the forces of a world—multiple, diverse, and plural—composed of both formed and pre-individuated bodies. This, in turn, calls for problematizing educational processes from the standpoint of invention, abandoning recognitive images of what an early childhood school has been, and throwing ourselves into ongoing differential assemblages.

This emphasis on experience, also present in the Brazilian National Guidelines for Early Childhood Education (2006), has generated a multiplicity of meanings for the concepts of experimentation and experience, mobilizing not only academic thought but, more importantly, the research of teachers in their investigative acts in the daily lives of Early Childhood Education teaching units.

The production of meaning in experimentation occurs through the crossing of lines of life (Deleuze & Guattari, 1995): rigid lines of segmentation that shape and sustain macropolitics, and the more flexible—or even lines of flight—that cut across them, creating openings and potentials for differentiation. In this sense, it becomes crucial to problematize the concept of experience and the modes of production it can trigger in the emergence of an experimental curriculum.

Thus, our research adopts a cartographic approach, one that follows desiring movements shifting among rigid lines, creating openings, creating possibilities for continual becoming in collectivity, for world-making. This creation unfolds through the exploration of forces arising from an unformed plane that remains active within individuated bodies—the potency of becoming.

We argue that curriculum, as experience, occurs through the forces of differentiation introduced by the chance of encounters. Thus, amid the chirping of birds, a ghost ship appears. Its emergence was not planned, nor did it bear any apparent relation to the avian landscape. Yet some intensity passed through that scene, leading everyone into reveries—bodies in assemblage with the ideas that insinuated themselves there. Where did the ghost ship come from? What does its emergence mean? Along which lines will it drift?

Bodies began composing with that idea, unfolding it into others—and others still: a treasure map; a chest without treasure containing an alien-body flash drive; a friendship between the alien and the ghost, though they inhabited distinct dimensions; a desire to fly, the emergence of a rocket. An entire assemblage of bodies was expressed through the intensities of launching an aluminum rocket, which enabled an encounter with a star of fire that carried them into the childlike atmosphere of the nebulae. A movement of meaning-making—without direction or hierarchy—arose in the back-and-forth of processuality, dissolving the formal curricular territory of Early Childhood Education and launching the players into the universe. For Holzmeister (2024), this intensive movement of seeking meaning as

experienced through the body involves an education of the sensible, inseparable from attentiveness to the intensities that traverse educational encounters, demanding an ethical and aesthetic accompaniment of such movements.

For Erin Manning, experience is not a closed, predetermined, or representable event, but a continuous field of emergence, transformation, and co-creation. Inspired by process philosophy (Whitehead) and the philosophy of difference (Deleuze and Guattari), she conceives experience as something always in becoming—unfinished and in formation. The occasion of experience is movement before form: a field of forces, intensities, and affects that precede any naming or discursive or categorical organization. Thus, there is no experimental curriculum to be articulated in advance, but rather a co-creative movement in which curricular experience is not something one “has” but a field of co-emergence among bodies, forces, spaces, and times. Always a pre-individual experience—not belonging to any single individual, but to vectors of force affirming becoming as a constant potency of differentiation.

Every curricular experience carries normative forms as well as possibilities of deviation, creation, and resistance through the force of throwing oneself into the world—to create other worlds. It is composed of minor gestures: small ruptures that open the field to the new. New relational configurations of meaning manifest in an experience that is always relational—in which body, world, time, and space co-individuate.

In educational encounters, something passes between bodies, touching them sensitively—a sign-force that, beyond the linguistic systems of signification, touches bodies, instantiates assemblages, traverses us, and launches us beyond the limits of an individuated subject, a pedagogy, or a national curriculum.

An experimental curriculum transverses institutions, cutting across their boundary thresholds to create a field or plane for inquiry or learning. The realization of a curriculum-experimentation requires operating with a knowledge that involves rhizomatic movements, constituting connections that present themselves at the moment in which the assemblages are configured, instead of an arboreal knowledge that linearly outlines a plan to be followed, a plan that defines in advance which knowledges and wisdoms will be activated, determines the hierarchy between them and tries to isolate minority and Southern knowledge. A rhizomatic knowledge does not hierarchize knowledges, does not presuppose what a body can do, nor categorizes them by developmental stages. It frees bodies for intensive experimentations that enable knowing each time anew—understanding relational compositions that foster the expansion of life in its power to be and to persevere in being, differing from itself as its current configuration expands its thresholds and resists the forces that attempt to constrain its expansive potential.

This is an affective and inventive learning that compels us to know always through assemblages—not individualized or individualizing learning, but learning through assemblages and compositions; learning through the creation of strong communalities capable of producing fissures and cracks, deforming faces; learning through affects that involuntarily touch our bodies, producing affections and inviting us to compose with other bodies that mutually act to expand our power to think, act, exist, love... a whole politics of touch (Manning, 2023).

A learning that calls for a teaching practice open to difference—a teaching that accepts the risks of tracing singular, plural, and shared learning pathways; that faces the fear of exposure to the unpredictable; that has the courage to venture into the indiscernible without knowing what might happen to the bodies involved in the assemblages; that has the courage to acknowledge not knowing in advance the potential of each body; that accepts that, in encounters and in the realization of their potentialities, each body will express what it can each time, and that its power can be amplified as long as it withstands the pressures of rigid lines seeking to constrain the differentiation processes emerging from experimentation. A teaching practice that neither controls the learning processes nor the expressivities of bodies, but that assembles with them—with all the risk such assemblage entails.

We conclude this writing by reaffirming the need for an Early Childhood Education willing to operate within a logic that escapes normativity and pre-established standards, allowing the curriculum to unfold as a living, multiple, and emergent experience. We understand the education of the sensible as an invitation to openness—to the affects, intensities, and modulations that traverse bodies in educational situations. In this sense, education of the sensible is not limited to developing perceptual or sensory abilities; it commits to a politics of attention and care toward what

pulses at the edges of consciousness and language. In dialogue with the concepts of minimal experience (Lapoujade), politics of touch (Manning), and becoming (Deleuze; Guattari), this education seeks to accompany minor gestures—the movements that escape, the nearly imperceptible inflections that nevertheless give rise to other forms of life and learning.

In this context, curriculum ceases to be a script to be followed and becomes an ethical-aesthetic-political field of experimentation, where sensitivity is the force that generates differential learnings in Early Childhood Education—affirming a life in process, always in movement.

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