



Vigotski and the aesthetic teacher formation: dialogues with scientific production in Brazil

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ABSTRACT. This investigation analyzes researches that discuss the aesthetic development of teachers from the Vigotskian perspective in Brazil. We carried out a systematic review of the researches that investigate the aesthetic formation of teachers, in an attempt to apprehend which are the main concepts of the Vigotskian theory that underlie the selected researches. We analyzed studies published from 2008 to 2020 in the CAPES Bank of Theses and Dissertations and in IBICT. The corpus of analysis consisted of nine theses and 24 dissertations. The most found key concepts were creative activity/creation; imagination; art; aesthetic education; experience; experience; aesthetic reaction; emotions; catharsis; feelings; senses and fantasy. Most research uses several concepts simultaneously, due to the intense relationship between them. However, few researches deepened the aesthetic itself, as well as the apex of this process - catharsis. Few studies also related the concepts of art and aesthetics to Vigotski's basic ideas, such as consciousness, culture, thought and language. We understand that, through the systematic review carried out, we can offer elements to understand Vigotski's main concepts articulated in research on aesthetic teacher training, strengthening a certain investigative identity in this field and highlighting some of its weaknesses. Another contribution is aimed at valuing the sensitive and creative dimension of the teacher in professional teacher development.

Keywords: teacher formation; aesthetic teacher development; aesthetic education; Vigotski.

Vigotski e a formação estética de professores: diálogos com a produção científica no Brasil

RESUMO. Esta investigação analisa pesquisas que discutem o desenvolvimento estético de professores na perspectiva vigotskiana no Brasil. Realizamos uma revisão sistemática das pesquisas que investigam a formação estética de professores, buscando apreender quais são os principais conceitos da teoria vigotskiana que fundamentam as pesquisas selecionadas. Foram analisadas as produções publicadas no período de 2008 a 2020, no Banco de Teses e Dissertações da CAPES e no IBICT. O corpus de análise constituiu-se de nove teses e 24 dissertações. Os conceitos-chave mais encontrados foram: atividade criadora/criação; imaginação; arte; educação estética; experiência; vivência; reação estética; emoções; catarse; sentimentos; sentidos e fantasia. A maioria das pesquisas se utiliza de vários conceitos simultaneamente, em decorrência da intensa relação entre eles. Entretanto, poucos foram os trabalhos que aprofundaram a estética em si, bem como o ápice desse processo - a catarse. Poucos também foram os trabalhos que relacionaram os conceitos de arte e estética às ideias basilares de Vigotski como consciência, cultura, pensamento e linguagem. Entendemos que, por meio da revisão sistemática realizada, podemos oferecer elementos para compreender os principais conceitos de Vigotski articulados em pesquisas sobre formação estética de professores, fortalecendo certa identidade investigativa nesse campo e destacando algumas de suas fragilidades. Outra contribuição volta-se à valorização da dimensão sensível e criativa do professor no desenvolvimento profissional docente.

Palavras-chave: formação de professores; desenvolvimento estético docente; educação estética; Vigotski.

Vigotski y la formación estética de profesores: diálogos con la producción científica en Brasil

RESUMEN. Esta investigación analiza investigaciones que discuten el desarrollo estético de los docentes desde la perspectiva Vigotski ana en Brasil. Realizamos una revisión sistemática de las investigaciones que investigan la formación estética de los docentes, buscando apreender cuáles son los principales conceptos

de la teoría vigotskiana que sustentan las investigaciones seleccionadas. Las producciones publicadas de 2008 a 2020 fueron analizadas en el Banco de Tesis y Disertaciones CAPES y en IBICT. El corpus de análisis estuvo compuesto por nueve tesis y 24 disertaciones. Los conceptos clave más encontrados fueron: actividad / creación creativa; imaginación; Arte; educación estética; experiencia; experiencia; reacción estética; emociones; catarsis; sentimientos; sentidos y fantasía. La mayoría de las investigaciones utilizan varios conceptos simultáneamente, debido a la intensa relación entre ellos. Sin embargo, pocas fueron las obras que profundizaron la estética en sí, así como la cúspide de este proceso: la catarsis. También hubo pocas obras que relacionaran los conceptos de arte y estética con las ideas básicas de Vigotski como conciencia, cultura, pensamiento y lenguaje. Entendemos que, a través de la revisión sistemática realizada, podemos ofrecer elementos para comprender los principales conceptos de Vigotski articulados en la investigación sobre la formación docente estética, fortaleciendo una cierta identidad investigadora en este campo y destacando algunas de sus debilidades. Otro aporte está dirigido a valorar la dimensión sensible y creativa del docente en el desarrollo profesional docente.

Palabras clave: formación docente; desarrollo docente estético; educación estética; Vigotski.

Introduction

The personal and sensitive dimension of the teacher has been problematized in teacher training programs and processes. The development of the personal dimension, in such training, enables teachers to have a sensitive listening in the educational action. For Nóvoa (1992, p. 7), “[...] it is not possible to separate the personal self from the professional self, especially in a profession strongly permeated with values and ideas and very demanding from the point of view of commitment and human relationships”. For the author, when intertwining the personal dimension with the professional dimension, it is necessary to understand the process of professionalization of teachers and the history of the profession, in order to then build an identity process, with the appropriation of the meaning of their personal and professional history through self-reflection.

Based on studies conducted by Schlindwein (2010), Pino (2006) and Zanella et al. (2006), the issue of the constitution of teaching subjectivity is now understood from a historical-cultural perspective, supported by the theoretical and methodological contributions developed by Lev S. Vigotski. It is from a historical-cultural perspective that we argue that teacher training occurs in an integral way, which goes beyond technical and professional training, adding the sensitive aspects of the human constitution.

When dealing with what is being understood here as 'aesthetic sense', I presuppose that it is a 'sense' that has to be constituted in the human individual because, although it is foreshadowed in human biogenetics, it does not occur even through the action of any innate mechanism, nor due to heredity. It, like everything that is specifically human, has to be an object of training, hence its relationship with education (Pino, 2006, p. 60, author's emphasis).

Along the same lines, Zanella et al. (2006, p. 14) point out that: “[...] working from the perspective of the aesthetic education of teachers is therefore working towards a new sensibility through the re-signification of the senses and life history, which makes it possible to create new ways of projecting oneself into the future and objectifying oneself in the world”.

Schlindwein (2010, p. 45) also considers that

It is not a question of romanticizing the pedagogical action, but of considering sensitive means in such a way that both the teacher's pedagogical action and his ability to analyze his own action can be energized. In this context, looking, listening, feeling and perceiving turn to estrangement, adopting inquisitive, questioning, non-conformist and/or transformative postures, postures in which feeling, combined with circumstances, guide your behavior.

In this way, we understand the human being as a sum, a being that constitutes itself in an integral way. For Vigotski (2001, p. 301), “[...] the teacher's educational work must be linked to his social, creative and life-related work”. For the author, the nature of education would need to be redefined in its basic principles, in the sense that children could experience situations. In other words, that aesthetic experiences could be part of everyday school life, since “[...] the more widely life penetrates the school, the stronger and more dynamic the educational process will be” (Vigotski, 2001, p. 300). For Vigotski, therefore, the aesthetic experience would constitute the founding pedagogical activity at school.

In this sense, we can clearly say that the aesthetic experience is structured according to the exact model of a common reaction, which necessarily presupposes the presence of three components: excitement, elaboration [processing] and response. The sensory perception component gives shape and the task

performed by the eyes and ears constitutes only the initial moment of the aesthetic experience. “[...] These sensitive influences are organized and constructed in such a way that they awaken in the organism a type of reaction different from the usual one, and this peculiar activity, linked to aesthetic stimuli, is what constitutes the nature of the aesthetic experience” (Vygotski, 2001, p. 229).

Historical and dialectical materialism underlies the understanding of the constitution of the human being, who is humanized in and through social, cultural, and historical relationships, understanding that human senses are transformed into possibilities of access to the development of higher psychological functions. From this perspective, training through aesthetic experience mobilizes, in the teacher, the understanding that he can create the new, and problematize actions established as normal through critical reflection. At the same time, by enhancing the development of higher psychological functions through aesthetic experience, humanity maintains its historical experience, because, as Vygotski (1999, p. 315) states, “[...] art is the social in us”. In this sense, thinking about aesthetic education from a historical-cultural perspective means dialectically perceiving the historical constitution of humanity present in each of us.

We understand that consciousness is not only made up of reason, but also of thought, feeling, sensation and intuition. It is mainly in these forms of consciousness that aesthetic education plays a fundamental role. Vygotski (2004), when stating that human development is mobilized not only by formal logic, but by sensitivity, leads us to understand that the experiences lived by teachers, in moments of training, need to go through aesthetic situations, as they show themselves to be reflexivity enhancers.

Based on these premises, the questions that guided this investigation were: has Vygotskian theory supporting research on aesthetic teacher training in Brazil? What are the main key concepts of Vygotskian theory that support such research? Thus, the general objective of the investigation is to problematize the key concepts of Vygotskian theory present in research that investigated the aesthetic training of teachers in Brazil. As specific objectives we list: mapping the research that investigated the aesthetic training of teachers in Brazil and that was theoretically based on the Vygotskian perspective; delimit the key concepts of Vygotski's theory present in the selected research; critically analyze the key concepts present in the selected research, relating them to Vygotski's basic ideas.

Teacher professional development requires an articulation between reason and emotion, between the teacher's professional and personal knowledge. This research aims to contribute to this articulation, looking at the researches that investigated teaching aesthetic development from a historical-cultural perspective in Brazil.

Aesthetic teacher training in Vygotski

Vygotski became a well-known author in Brazilian education from the end of 1980. His ideas have been supporting political-pedagogical and curricular proposals in the country. In Santa Catarina, since 1989. These proposals are based on translations and books published at the end of the 20th century and beginning of the 21st century.

It must be considered that Vygotski's first and main works that influenced educational proposals in Brazil were *Mind in Society* (1984); *Thought and Language* (1987) and *Language, development and learning* written in partnership with Leontiev and Luria (Vygotski, Leontiev, & Luria, 1998). These are relevant studies that highlight the concepts of learning and development, including the 'zone of proximal development' (ZPD), mediation, and concept formation. These are works that express the author's contributions to the processes of learning and human development and, without a doubt, are an interesting and relevant part of the author's work. However, studies on art, imagination and creation expanded both the understanding of the author's work and the importance and relevance of his studies in the Brazilian educational field. The works *Psychology of Art* (1999), *Pedagogical Psychology* (2001), *Imagination and creation in Childhood* (2009); *Seven classes by L. S. Vygotski on the foundations of pedology* (2018) allowed us to understand the importance attributed by the author to art in human formation.

From 2010 onwards, new texts by Vygotski were translated, some directly from Russian. We highlight the works of Toassa (2009), Magiolino (2010), Wedekin (2015) and Marques (2015), studies that not only expanded Vygotski's contributions, but also made it possible to understand his positions on the role of the teacher, the school and the arts in the constitution of man. Vygotski's recently translated writings make clear his interest in literature and theater. He was a professor of aesthetics in Gomel, when his work was “[...] directed at education, literary and theatrical criticism and the organization of the city's theatrical production” (Wedekin & Zanella, 2016, p. 2), and contributed significantly with the redefinition of art teaching, the creation of new

schools and curricular changes. He also taught aesthetics to rural cultural workers. It was through his teaching work that Vigotski deepened his ideas about the teaching of art, published mainly in the work *Pedagogic Psychology*, in which he opens a chapter to discuss this theme. It is important to highlight that Vigotski was influenced by several *avant-garde* Russian artists, among which Kandinsky stood out; Malevich and Rodchenko, as well as Shakespeare's literature, having critically examined Hamlet.

Thinking about aesthetic education within the framework of cultural-historical theory means looking sensitively at the process of humanization, which involves the action of culture on human beings, thus creating the human power to modify the environment. It is understood that the expansion and diversification of experiences can enable the development of more imaginative thinking. For Vigotski (2003, p. 239), "[...] the aesthetic experience promotes a sensitive state for subsequent actions and never passes without leaving marks on our subsequent behavior. And the most important task of aesthetic education is to insert aesthetic reactions into one's own life."

According to Vigotski (1999), the nature of art always implies something that transforms. In this way, all pain, joy, horror, contemplated in art, represent something more than what is contained in it. In this sense, aesthetics included in teacher training can be considered as a necessary experience for the development of perception, critical attitude, creative activity, and sensitive posture of the teacher. For Vigotski (2001, p. 316), aesthetics "[...] introduces the action of passion, breaks the internal balance, modifies the will in a new sense, formulates for the mind and revives for the feeling those emotions and vices that without it they would have remained indeterminate and immobile."

Cultural and biological development is understood in the process of humanity's cultural-historical development. It is in this context that human activity is characterized by the reproduction or repetition of something that already exists, of behaviors that have already been created and elaborated. And, by the plasticity of the human brain, the ability to imagine, create and combine new situations. In this sense, reproduction or repetition always and necessarily implies transformation: "When we observe, even in the most superficial way, an aesthetic reaction, we realize that its ultimate goal is not the repetition of any real reaction, but the overcoming and triumph over it" (Vigotski, 2003, p. 232).

When talking about relationships with/in the environment, Vigotski highlights *perezhivanie*, i.e. the experience of feeling, emotional experience, what is being constructed as the formation of personality, which is repeated countless times, implying the intertwining of mental functioning and emotions in socially constituted ways of individuals being in the world (Smolka, 2006, p.107).

In the aesthetic training of teachers, we can see some re-significations, such as: the mobility of meanings beyond mere immediate meanings; looking, listening, feeling, and perceiving in a sensitive way. In this way, the work of pedagogical training that prioritizes aesthetic education can develop strangeness and hesitation in teachers, not just in relation to works of art, but in constructions of something new in the face of reality, in order to activate creative consciousness, because, for Vigotski (2010, p. 65), the teacher is the main "[...] organizer of the educational social space [...]", and it is up to the student to educate themselves.

The only educator capable of forming new reactions in the organism is its own experience. Only that relationship which he acquired in personal experience remains effective for him. That is why the student's personal experience becomes the main basis of pedagogical work. Strictly speaking, from a scientific point of view, one cannot educate others. It is impossible to exert immediate influence and cause changes in the organism of others, it is only possible for the person to educate themselves, that is, to modify their innate reactions through their own experience (Vigotski, 2010, p. 63).

For Vigotski, the richer and more varied the teacher's accumulated experience, that is, the more access to human cultural production and to opportunities for reflection on this social reality, the greater his creative capacity and the higher his level of consciousness:

[t]he creative activity of the imagination is in direct relation to the richness and variety of experience accumulated by man, because this experience is the material from which he erects his edifices of fantasy. The richer the human experience, the greater the material available for this imagination (Vigotski, 2012, p. 17).

This statement assesses the need to provide teachers with aesthetic experiences, since, through them, the teacher will be able to expand their imagination and creativity, becoming more critical and reflective. Thinking about an education that is concerned with the aesthetic dimension in teacher training implies, therefore, mobilizing in the training processes the understanding of the need for integral teacher training,

which goes beyond the technical, utilitarian, and pedagogical character, commonly responsible for the rigidity in the processes training. It is to recognize that the personal dimension is inherent to the professional dimension, as both are inseparable.

Research method

The investigation conducted presents characteristics of the qualitative approach and was constituted based on theoretical-bibliographical research of the systematic review type. This type of research seeks to analyze scientific productions developed by researchers in different fields of knowledge. Those who use this method seek, through a meta-analytic process, to critically appreciate the knowledge produced, focusing on the quality of the analyzed production, in order to allow it to be rethought.

Review studies aim to organize, clarify, summarize, and critically analyze existing work in an area of knowledge (Vosgerau & Romanowski, 2014). This process favors the critical analysis of scientific production in this area, indicating weaknesses and potentialities.

We mapped the productions published on the CAPES Brazilian Digital Library of Theses and Dissertations website and on IBICT, from 2008 to 2020. We used three search descriptors simultaneously: Teacher training AND aesthetics AND Vigotski OR Vygotsky. To get closer to the studies of interest, we use the Boolean terms 'AND and OR'. After mapping the study *corpus*, we proceeded to the critical-reflective interpretation of the data, analyzing them through Vigotski key concepts present in the research.

In this search, we found works that did not involve the three dimensions together. Some investigate teacher training based on Vigotski, but not directly in the aesthetic dimension, others analyzed aesthetics in Vigotski, but not linked to teacher training. Therefore, after carefully reading the abstracts of the works, we excluded those that did not directly involve the study of teaching aesthetic development based on Vygotskian theory. Thus, in the end, the *corpus* of analysis consisted of 33 academic works: 24 Master works and nine PhD works, mostly in the area of education, as shown in Tables 1 and 2.

In total, we located 24 Master works that covered Vigotski's works. We present, in Table 2, the nine PhD works found in the search conducted.

In these works, we selected all references made to Vigotski's works throughout the text and found that his main works used in the research analyzed were *Psychology of Art* (1999); *Pedagogical psychology* (2003) and *Imagination and creation in childhood* (2009). We organized all direct and indirect quotes from Vigotski used in research into key concepts. The key concepts most present in the research under analysis, in descending order, were the following: Creation; Imagination; Art; Aesthetic Education/Aesthetic Reaction; Livingness/Experience; Emotions; Catharsis; Feelings; Senses; Fantasy; Moral; Perception; Memory; Affection; Joke; Drama; Culture; Conscience; Development; Language; Mediation; Meaning and Learning.

From this list of key concepts, we grouped them into blocks, as shown in Figure 1, below, which talk to each other, as we understand that all these concepts are closely intertwined, making it difficult to present one without relating it to another. In this sense, this organization was defined with the aim of contributing to a more integrated and dialectical analysis of the data, merely for the purposes of this research.

Given this organization, we present the data, articulating the main key concepts to the three blocks of analysis: Art and Aesthetics; Experiences and Emotions and Thought and Language. In a movement of hypertextual elaboration, we captured excerpts that express the presence of Vigotski's concepts in the research analyzed.

Table 1. Dissertations analyzed.

Title	Author	ID	Year	IES	Area
The artistic-cultural training of early childhood education teachers: experiences, trajectories and meanings	Pricilla C. Trierweiler	D1	2008	UFSC	Edu.
Fundamental concepts in Art teaching: an initial training experience in the light of L. S. Vigotski	Áurea C.M	D2	2008	UNESP	Edu.
"Aesthetic education" – Investigating possibilities from a group of teachers	Maria L. P. Soares	D3	2008	UNIVALI	Edu.
The formative dimension of art in the process of constituting individuality for oneself: catharsis as a mediating psychological category according to Vigotski and Lukács	Vitor Marcel Schühli	D4	2011	UFPR	Psy.

Pedagogical chronicles: revivals, art and education	José F. Q. S. da Silva	D5	2012	UEL	Edu.
Vigotski, Machado de Assis and the Psychology of Art: the object, the method and the contributions to the humanization of man	Tatiane Superti	D6	2013	UEM	Psy.
Art teaching: challenges and possibilities in context of literacy	Clauderice de O. F. Souza	D7	2013	UMSP	Edu.
Aesthetic education: contributions of Vygotsky's studies to art teaching in early childhood education	Vinicius Stein	D8	2014	UEM	Edu.
Dialogues about the socio-professional training processes of art teachers in the context of early childhood education in the municipality of Serra/ES: a case study	Samira da C. Sten	D9	2014	UFES	Edu.
Social practice in historical-critical pedagogy and the relationships between art and life in Lukács and Vigotski	Mariana de C. Assumpção	D10	2014	UNESP	Edu.
Sensitive experience in early childhood education: an encounter with art	Dulcemar da P. da Penha	D11	2014	UFES	Edu.
Mine, yours, our teaching views on the art museum: the art hall as a space for mediation and knowledge	Clara A. Schley	D12	2015	UNIVALI	Edu.
The formative dimension of cinema and catharsis as a psychological category: a dialogue with the historical-cultural psychology of Vigotski	Santiago D. H. P. Ramos	D13	2015	UFES	Edu.
Contributions of the Art at School Institutional Program to the continued training of early childhood education teachers	Ana P. de O. Iten	D14	2015	FURB	Edu.
The affective-cognitive dimension of art in education: an experience of artistic mediation in the aesthetic training of Pedagogy students	Nara T. G. Oliveira	D15	2016	UFC	Psi.
Production of meanings and aesthetic experience in early childhood education	Fernanda F. de Oliveira	D16	2017	UMP	Edu.
Rodas de Brincar: an experience with recreational-body activities with teacher trainers from the Pedagogical Workshops of DF	Cristina A. Leite	D17	2017	UNB	Scenic Arts
Puppet Theater Project "Mamulengo"/ Municipal Department of Education of São Paulo: trajectories and resonances between 1978 and 2016	Clarinda C. R. de Souza	D18	2017	Mackenzie	Edu.
Perejivânie: a meeting between Vygotski and Stanislavski on the threshold between Psychology and Art	Raquel R. Capucci	D19	2017	UNB	DH and Health
The process of meaning of the storyteller teacher and interaction with children in the context of the school library	Silvana G. Peres	D20	2017	UNB	DH and Health
Free drawing and the processes of creativity and imagination in early childhood education	Alisson da S. Souza	D21	2018	UEFS	Edu.
Aesthetic experiences in early childhood education: pedagogical practices designed by art	Andréia Haudt da Silva	D22	2019	UFP	Edu.
Musical aesthetic experiences: a leitmotif for teaching professional development?	Garbareth Edianne de Mattos	D23	2019	FURB	Edu.
From the tinkling of the music box, to the resound of drama as a pedagogical action: relationship between dramatic action and play	Olivia Milleo	D24	2020	UFSC	Edu.

Source: Prepared by the authors (2021).

Table 2. PhD Thesis analyzed.

Title	Author	ID	Year	IES	Area
Aesthetic education in integrated high school: mediations of works of art by Raphael Samú	Priscila de S. Chisté	T1	2013	UFES	Edu.
Teaching-learning in early childhood education for children in social situations of poverty: a pedagogical-didactic intervention (dialectical-interactive) with a historical-cultural approach	Alexandre A. Giffoni Júnior	T2	2014	PUC - GOIAS	Human.
Aesthetic education and teaching practice: exercise in sensitivity	Luciana Haddad	T3	2014	UNICAMP	Edu.

and training	Ferreira				
Childhood and poetry: possible encounters in the space-time of the school	Rosilene de F. K. da Silveira	T4	2016	UFSC	Edu.
Musical education from Vygotsky's historical-cultural perspective: the education-music unit	Augusto C. A. B. Gonçalves	T5	2017	UNB	Edu.
Playfulness, aesthetics and training in context: the implications of a ludo-aesthetic training proposal contextualized in the practice of early childhood educators	Alexandre S. da Costa	T6	2017	UFC	Edu.
Drawing in Early Childhood Education: perspective on teacher training based on Historical-Cultural theory	Jocileia Souza Printes	T7	2018	UFAM	Edu.
Mediations of literary reading in the first year of elementary school: the teachers' perspective	Leuda Evangelista de Oliveira	T8	2019	UFJF	Edu.
The reading room chronotropic and the formation of the literary reader	Ana Maria Moraes Scheffer	T9	2019	UFJF	Edu.

Source: Prepared by the authors (2021).

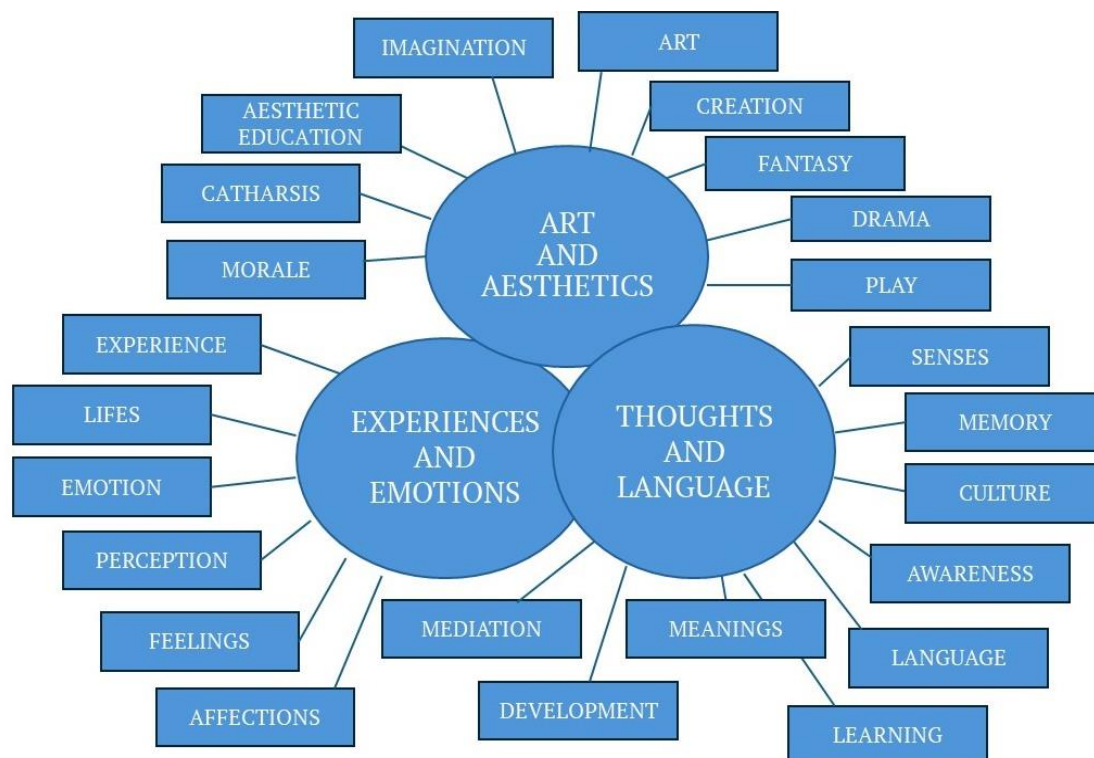


Figure 1. Organization of key concepts into blocks.

Source: Prepared by the authors (2021).

Data analysis

Art and aesthetics

In Vygotskian theory, thinking about teaching aesthetic development means linking this process to creation and imagination and considering the power of art for the humanizing constitution of man. For Vygotski (2001), Art is the main form of expression of creative action and human enjoyment. According to Vygotski, through Art, we relate to each other and to reality, in a dialectical relationship in which we sensitively experience other ways of understanding what surrounds us. For Andrade and Smolka (2009, p. 253):

[...] the character of novelty, of the creation of what is always new, gains prominence and is the very condition of people's lives, establishing temporariness and the 'history of fragments' as the characterization of the continuity of life. And it is the materiality of each moment of this process that is based on the ever-renewed dynamics of existence, of material and symbolic productions in/of human relationships.

Vygotski's ideas were present in most of the research analyzed. We find, in D6, Vygotski's idea (1999, p. 315) that "[...] art is the social in us [...]", that is, art is the reflection of the social that can reach us, and it

contains historical and social achievements, which can be passed from generation to generation. Taking art as objectification, which brings into its structure the psychological functions contained in the activity that generated it, typically human, Vigotski emphasizes the humanity contained in the artistic work. Research D6, D10, D14, D23 and T5 reinforce the idea that “[...] art is to life as wine is to grapes” (Vigotski et al., 1998, p. 307) and that “[...] art collects its material from life, but produces above that material something that is not yet in the properties of that material” (Vigotski et al., 1998, p. 308). Thus, for Vigotski (2010, p. 340), “[...] art is not a complement to life, but derives from what in man is superior to life”. D4 was based on the idea of Vigotski (2001), when he highlights that art has an intense effect, because it presents a condensation of reality, placing the individual in relationship with more vital phenomena than they would encounter individually. The artistic experience would be capable of breaking the internal balance and modifying the will in a new sense, as there is already an embryo of will in the feeling. Therefore, art, although defined as a social technique of feeling, not only influences it, but also the will. T5 highlighted the need to see the ugly in all its strength to later put oneself above it in laughter. It is necessary to experience, with the hero of the tragedy, all the despair of death so that the chorus can rise above it. Art implies this dialectical emotion that reconstructs behavior and therefore it always means an extremely complex activity of internal struggle, which ends in catharsis, as presented by Vigotski (2010).

Practically all the research analyzed relates creation to imagination and art. As highlighted in T5, for Vigotski (1999), it is the creative activity that makes man a being that focuses on the future, erecting him and modifying his present. The human brain's ability to create and re-elaborate is called imagination and it is constructed from elements of reality and manifests itself in all aspects of the subject's cultural life. “Imagination, the basis of all creative activity, manifests itself, without a doubt, in all fields of cultural life, also making artistic, scientific and technical creation possible” (Vigotski, 2009, p. 14).

In the analyses, we also found ideas linked to fantasy and drama in Vigotski, among which we highlight D1, D2, D3, D5, D8, D9, D13, D16, D21, D23 and T1, T2, T6. T1 clearly brings the idea that “[...] unsatisfied desire is the stimulus that encourages fantasy. In our fantasies, desires are fulfilled, unsatisfactory reality is corrected” (Vigotski, 1996, p. 221). D9 presents that Vigotski (2003, 2009) assures us that it is the needs, the dramas, the tensions that make the creative act possible and, when discussing the tortures of creation, he points us to the creative potential that exists in human work; “[...] therefore, work, particularly in its superior and technical forms, always implies the grandest school of social experience” (Vigotski, 2003, p. 189).

The game was the focus of analysis in research D9, D11, D15, D16, D22, D24 T2 and T6. T2 reinforced that, for Vigotski et al. (1998), playing is essential in the formation of children who, in this movement, appropriate human characteristics, anticipating desires, sublimating others. In play, the child develops fully, creates rules, guides his desire, his emotion, his action, his morals, his language and his thoughts. D22 highlighted that, for Vigotski (2010), the child develops through the activity of the toy, everything comes to exist in it, and this constitutes the highest level of preschool development. For D24, it is through play that children learn to see the world, attributing meanings to it.

In a few works we find Vigotski's idea of catharsis.

As a synthetic idea of the function of art, the author borrows the term catharsis from Aristotle [...], giving it his own meaning: in the aesthetic reaction, unpleasant emotions are subjected to a certain nervous discharge, destruction and transformation on the contrary [...]. The first important change promoted by catharsis is the conversion of negative energy into positive (Toassa, 2009, p. 95).

Only in dissertations D3, D4, D6, D10, D13, D23, D24 and thesis T5 do we observe reference to this Vigotskian concept. D14 mentioned that the ultimate objective of art is catharsis, this dialectical and overcoming process that makes new marks resonate in the body, humanizing our senses. In the words of Vigotski (2010, p. 345), “[...] art implies this dialectical emotion that reconstructs behavior and therefore it always means an extremely complex activity of internal struggle that concludes in catharsis”. D23 states that art produces restlessness in contact with the body, connects us with the world, its style and form follow a path of overcoming and, with this, we can transform it into something new. To do this, the body enters the process that Vigotski defines as catharsis, a self-combustion and transformation of emotions, operating a short circuit with a moral and physical effect. The expenditure of energy that occurs with catharsis is so great that it ends up creating a sensitive attitude for subsequent actions, allowing us to speak of catharsis as an organizer of behavior.

Aesthetic education was present in several works. We highlight D2, D3, D4, D8, D11, D15, D17, D21, D23, D24 and T1 and T3. At T3 we find that educating someone aesthetically means creating in that person a permanent and constantly functioning conduit, which channels and diverts the inner pressure of the subconscious towards useful needs. "Sublimation does, in socially useful forms, what dreams and illness do in individual and pathological forms" (Vigotski, 2001, p. 338-339). The criticism made by Vigotski regarding aesthetic education to obtain merely pedagogical ends was highlighted by D23, as, for Vigotski (2001), it is necessary to value the serious and profound meaning of the aesthetic experience, without considering it a means to obtain pedagogical results, which are unrelated to aesthetics. Vigotski also criticizes aesthetics linked to morality, highlighted by D2, D4, D8, D9, D21 AND D22. As D8 mentions, based on this, children's libraries were made up of texts with moral examples to be followed by children and Children's Literature presented itself as "[...] a brilliant example of lack of taste, of profound alteration of the style artistic and the most desolate misunderstanding of the child's psyche" (Vigotski, 2003, p. 226), expressed by "[...] poems of absurdities and nonsense [...]" and with a "[...] foolish sentimentalism" (Vigotski, 2003, p. 226).

Therefore, art and aesthetics are themes that guide practically all of Vigotski's studies and research, from his first productions in the field of literature to his last records involving thought and words. But it was in the book *Pedagogic Psychology* (2001), written by Vigotski between 1921 and 1924 (Blanck, 2003), that he highlights his interest in pedagogy and writes especially to teachers. Chapter ten of this work, entitled 'Aesthetic education', portrays some of the activities he developed as a teacher of subjects in the field of Arts. The scholar criticizes the way in which aesthetics was generally worked on in education, mostly subordinated to fulfilling extraneous functions, mainly "[...] educating knowledge, feeling or moral will" (Vigotski, 2001, p. 324). In this chapter, Vigotski defends an aesthetic education focused on artistic creation, especially reflections focused on literary and musical creation and children's drawing. His studies related to Theater appear later, in the work *Imagination and creation in childhood*, published in Russia in 1930.

These ideas from Vigotski permeated the theoretical and analytical studies of the research analyzed, according to excerpts taken from the works themselves and presented previously, although we realize that central concepts, such as the case of aesthetics itself and catharsis, were barely present in the reflections undertaken by the researchers.

Experiences and emotions

In historical-cultural theory, as highlighted by Toassa (2009, p. 28), "[...] every higher psychic function has an experiential face – alongside its action in the world, and both the parts and the whole of consciousness can be generalized by the language that was involved in its constitution process". Therefore, we cannot merely deduce the experiences of the person's actions, as the internal relationship between consciousness and the environment depends on the person's own perspective.

The concepts of experience and/or experiences and their relationships with other concepts were very present in the research analyzed. Sometimes they appear as synonyms in research, sometimes as distinct processes, one resulting from the other, as D1 points out. This research highlights that, for Vigotski (1996, 2003), experiences always occur in the relationship with the environment in an immediate way, as concrete events, more or less tangible and, therefore, are unrepeatable and unique. The set of these experiences, throughout an entire trajectory, becomes the collection of experience. This meaning cannot be confused with the mere sum of experiences, as this process encompasses the complex dynamics, the comings and goings, the tensions, constancies and distances of what has been experienced. The dissertation also highlights that we need to prioritize the enhancement of our experiences, so that we have a rich collection of experiences to be shared in our relationships with others. Experience (*perezživanie*), for Vigotski, takes place in the formation of personality, in what is repeated several times, which intertwines feeling and emotion in socially constitutive ways towards the world. T9 alludes that experience gives us the dimension of life in a process that transforms us. It is linked, above all, to individuality, but without excluding collectivity, which marks the individual's authorship in this process, contributing to a process of humanization. Experience is made up of what impacts us, is understood and means. According to Toassa (2009, p. 61):

The concept of experience (*perezživanie*) appears in Vigotski designating both the subject's apprehension of the external world and his participation in it, as well as his own internal world (his "psychic reality", indicating that this internal world is subject to symbolization and decision-making). consciousness, as we can understand from other works by the author). It designates the way in which the world affects us, becoming apprehensible, initially only through genetically biological psychological processes and, later, also through the mediation of signs. The use of the

term is a sign of the monistic profile of Vigotski's work, in which sensations always appear involved in the psychic changes that we call feeling.

In this sense, T3 critically addresses the meaning of the word experience in Vigotski and highlights that it is understood as what occurs in a certain situation, or context, which requires perception and corporeality, culminating in the sensitive apprehension of reality, which enables change, questioning and reflection. Using the Russian term *pereživânie*, Vigotski (2010) defines this type of apprehension of reality that is not mere interpretation, nor is it mere emotion, as it integrates several aspects of psychic life (Toassa & Souza, 2010). Even though the most appropriate translation of the Russian word is experience (Prestes, 2010), T3 understands that the meaning given to the term, in Portuguese, is more similar to what researchers in the field of Education and Art call experience. It also points out that the term experience seems dissonant with the understanding already widespread in Portuguese or Spanish for such a word, especially because it is often associated with mechanical events that are empty of meaning, which contrast with experiences.

Talking about the experience in Vigotski, without relating it to feelings and emotions, is a mistake. T5 makes this clear when it highlights that the educator, for Vigotski (2010), needs to conquer the student's feelings. The old education always logicalized and intellectualized behavior, resulting in a terrible 'drying of the heart'. The author reinforces that emotion is not a lesser agent than thought and highlights that the pedagogue's work needs to consist not only of making students think and assimilate geography, but also feel it, for example. Therefore, emotional reactions must form the basis of the educational process. D11 also brought the idea of Vigotski (2010), highlighting that no form of behavior is as strong as that linked to an emotion. Therefore, if we want to arouse in the student the forms of behavior we need, we will always have to worry about these reactions leaving an emotional trace in that student. It is essential that, whenever we want to communicate something to a student, we try to reach their feelings.

Differentiating the aesthetic experience from other experiences, T5 states that, for Vigotski (2010, p. 342), the aesthetic experience "[...] creates a very sensitive attitude for subsequent acts and, evidently, never passes without leaving traces for our behavior." In this sense, T1 highlights that there is a mistake made by traditional pedagogy when it reduces aesthetics to the feeling of the pleasant, to pleasure in the work of art and sees it as an objective in itself, in other words, it reduces the entire meaning of aesthetic emotions to the immediate feeling of pleasure and joy they evoke (Vigotski, 2004). D16, in this direction, brings the idea that, according to Vigotski (2001, p 333), "[...] the main thing in music is what is not heard, in the plastic arts what is neither seen nor seen. feel." It is this specific activity, linked to aesthetic feelings, which constitutes the aesthetic experience. This sensory apprehension passes through the perception of the human being. As T3 points out, Vigotski (1991) also emphasizes the importance of perception for human development. The researcher defines perception as the typically human meaning of sensory apprehension: everything that we are capable of identifying through the senses is, therefore, perceptible.

Thought and language

The concepts of thought and language, linked to Vigotski's concepts of consciousness and culture, are the most widespread in Brazil, due to the works that were initially translated and circulated in the country. These concepts are the basis, the essence, of all other concepts deepened by the author. This relationship with Vigotski's basic concepts was not very present in the research analyzed. However, some were concerned about making such a relationship. Among them, we highlight D1, which makes clear the idea that Vigotski (2001) understands the subject not as a product of internal phenomena, nor as a reflection of the environment, but that the subject is constituted in the relationship with the other, in their incessant interaction with a social and cultural context. T3 highlights that culture occupies a decisive position in Vigotskian theory. Reaffirming his conceptions in dialectical materialism, Vigotski (1995) presents such an understanding, defining it as the product of human work, considering that the constitution of culture occurs in the intentional act of transforming nature and producing symbolic systems, in a historical movement of training. These are the marks of humanity, printed on the objects produced, on the signs created, on the way of understanding and relating that characterize culture. From this perspective, for Vigotski (1995), human consciousness is the result of complex psychological activity, formed during the subject's social history, in which language develops. Rejecting the notion of consciousness linked to psychoanalytic theory, the researcher refers, when using such a conception, to the ability to reflect on the outside world, formulate intentions and plan actions. Conscience is a determining conception for understanding what the characteristic of humanity is: it is not something

given from within the subject, in a transcendental way. It is an understanding of oneself, one's own condition and the cultural interactions in which one is inserted that emerges from the relationships historically linked to the constitution of the sign.

T3 also highlights that Vigotski (2001) emphasizes that the learning generated by experiences contributes to the expansion of development, even if this is not immediately perceived. At this moment, mediation, the environment, and cultural experiences are potentially formative and will constitute new references for development. This process takes place, firstly, in the interpersonal sphere and then becomes an intrapersonal activity. Learning, in this sense, refers to the processes of appropriation of cultural and social knowledge, produced by the experience of individuals in their contexts, which generate changes in development. In this way, the more lived experiences and reflective processes established, the greater the possibility of appropriating socially constructed knowledge. Learning takes place in interaction situations, when we place ourselves in contexts that favor the expansion of our understanding of our work, our social roles and the humanizing dimension of our actions.

Regarding specifically the concepts of thought and language, T3 highlights that, for Vigotski, the constitution of human thought occurs through symbolic elaborations that the individual produces socially, which are internalized through mediating mechanisms. In this way, thinking is not restricted to the functional activity of the human brain, as it comprises the relationships that the subject establishes and the resources that he uses to structure his action in those contexts. In this sense, it is not enough to understand how the brain works if it is not considered, a priori, who is the subject who thinks through this organic structure. Furthermore, language, as understood by Vigotski (2001), is not only the expression of thought, but also the element that constitutes it. There is, therefore, a fundamental relationship between thought and word, in such a way that it enables the formation of thought, making it more capable of understanding the world and producing new signs, which, in turn, express its needs and desires, interfering in the culture and lived contexts. In this way, we can affirm that in Historical-Cultural theory it is the word that constitutes thought and is closely linked to it. It is neither prior nor subsequent to thinking, with synchronous construction processes taking place between the development of signs and ideas. T9 also understands that one of the foundations of the historical-cultural perspective is that knowledge is historically constructed in human interactions, through language. T8 indicates that, for Vigotski (2007), every object of knowledge is cultural and is present in social relations through the mediation of symbols and signs, that is, through words. D6 also points out that, for Vigotski (2009, p. 486),

[...] consciousness is reflected in the word like the sun in a drop of water. The word is to consciousness as the small world is to the big world, as the living cell is to the organism, as the atom is to the cosmos. It is the small world of consciousness. The word conscious is the microcosm of human consciousness.

Final considerations

Conducting this research made us deepen some concepts of Vigotski's theory that involve the human aesthetic dimension. Among the lessons from this journey, we highlight:

a) we understand that it is difficult to fragment Vigotski's concepts, as they all have a strong relationship and are interdependent, coherent with the historical and dialectical path of his thought. The definition of one concept leads to another. What we consider fundamental is that theoretical principles must always be present.

b) The research analyzed here uses concepts such as: creation, imagination, art, aesthetic education, experiences and experiences. And by bringing these concepts, they highlight the power of Art in the development of human beings. We found few works that discussed aesthetics and catharsis in depth.

c) Only a few research studies related the concepts of art and aesthetics to basic concepts, such as consciousness, culture, thought and language. This relationship is fundamental, in our opinion, for a more coherent understanding of the author's postulates.

d) Vigotski recently published works, especially in the field of aesthetics, are not yet widely present in the studies analyzed here.

e) Educating aesthetically is creating movements that allow emotions and feelings to be expressed, such as, for example, fantasy, drama, games, literature, visiting museums, reading images, etc.

f) Aesthetic Education requires a training process guided by experiences that produce meaning, by the critical and creative appreciation of reality, aiming to raise awareness among teachers. Proposing comprehensive training for teachers necessarily involves their aesthetic development also in teacher training.

We understand that the sensitive and artistic dimensions need to be part of educational proposals, in search of the constitution of a more sensitive human being. The development of sensitivity, based on aesthetic experiences, could be part of the formative processes. Our desire is that through sensitivity and aesthetic perception, teachers allow themselves to be affected by the events in the classroom, problematize their practice and seek to see their daily lives with strangeness, acting and creating something new, from a humanizing perspective.

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