

## Syntheses of the appropriation of Vygotsky's concept of Aesthetic Education in Brazilian art teaching (2006-2020) <sup>1 2 3</sup>

### *Sínteses da apropriação do conceito de Educação Estética de Vigotski<sup>4</sup> no Ensino de Arte brasileiro (2006-2020)*

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<sup>4</sup> Different spellings will be found in Brazilian publications for the author's last name. In the Brazilian version of this article, the name Vigotski is chosen in reference to the guidelines of Prestes, a translator and scholar of the Russian originals in Brazil. In direct citations, the spelling used by the authors will be maintained, according to the source consulted. In the English version of the article the name Vygotsky is chosen in reference to the guidelines of Robert Rieber and David Robinson (2004).

## Abstract

The cultural-historical theory on human cognition, elaborated by the Russian researchers Vygotsky, Leontiev, and Luria between 1920 and 1930, reached psychology and education in Brazil from 1980 onwards, presenting a new dimension for the formation and performance of these professionals. Based on these assumptions, a systematic review of the Brazilian scientific literature between 2006 and 2020 was conducted, in search of articles published in areas of intersection between the psychology of education and art education, aiming to identify the circulation, reception, and appropriation of Vygotsky's concept of aesthetic education. The results found are in line with studies that consider the concepts of "experience" and "environment" as essential for the understanding of cultural-historical theory.

**Keywords:** Aesthetic education, Art teaching, Vygotsky, Lived experience, Experience

## Resumo

*A teoria histórico-cultural sobre a cognição humana, elaborada pelos pesquisadores russos Vygotski, Leontiev e Luria entre 1920 e 1930, alcança os pesquisadores de Psicologia e Educação no Brasil a partir de 1980, apresentando uma nova dimensão para a formação e atuação desses profissionais. Com base nesse pressuposto, realizou-se revisão sistemática da literatura científica brasileira entre 2006-2020 em busca de artigos publicados em áreas de interseção entre a Psicologia da Educação e a Arte Educação, visando identificar a circulação, recepção e apropriação do conceito de educação estética de Vygotski no contexto brasileiro. Os resultados encontrados coadunam com estudos de teóricos que consideram os conceitos de "vivência" e "meio" como essenciais para a compreensão da teoria histórico-cultural.*

**Palavras-chave:** Educação estética, Ensino de Arte, Vygotski, Vivência, Experiência

## 1. Introduction

The theme of *aesthetic education* has proven to be of relevant interest to researchers dedicated to the History of Art Education in the Brazilian context, especially in its relations with cultural-historical theory<sup>5</sup>. According to Smolka (2009), the latter — developed at the University of Moscow during the 1920s and 1930s by the group of Russian researchers formed by Lev Semenovitch Vygotsky (1896-1934), Alexei Nikolaevich Leontiev (1903-1979), and Alexander Romanovich Luria (1902-1977) – affirms the social constitution of the psyche, inspired in historical-dialectical materialism. As the studies of the group of Russian researchers achieved notability among Brazilian researchers in Psychology and Education, the cultural-historical theory presented a new dimension for the training and work of these professionals (Barroco & Superti, 2014; Martineli & Almeida, 2017).

Many of Vygotsky's productions still lack studies, especially those related to Art. In this perspective, this paper investigates how Vygotsky's concept of *aesthetic education* was approached within the context of the debates focusing on Art Education in Brazil between 2006 and 2020. The purpose of the study is to identify how occurred the circulation, reception, and appropriation of this concept in the Brazilian scientific literature of the period. The corpus of the study results from a survey of the literature on Art Education published in Brazil between 2006 and 2020, and is composed of a set of articles whose themes associate the scientific area of Educational Psychology in its relations with Art Education.

Assuming that translations of Russian originals or North American publications inspired in the cultural-historical theory started to be widely disseminated among Brazilian psychologists and educators from 1980 onwards, aspects of our educational legislation were considered when determining the approach to select the analyzed sources. With the implementation of the Law of Guidelines and Bases of National Education (LDBEN) No. 9 394, enacted in 1996, the obligation of Art in the school curriculum as an area of knowledge was regulated, involving its different languages: Visual Arts, Music, Dance, and Theater. Since then, there has been an expansion of discussions on Art in Education, with a greater offer of courses for the training of

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<sup>5</sup> The denomination 'cultural-historical theory' is adopted to mention Vygotsky's approach, and not "socio-historical or socio-cultural, or socio-constructivist, or even socio-interactionist", denominations adopted by other groups of scholars (Gomes, 2020).

teachers specialized in Visual Arts, and the offer of degrees in the areas of Music, Dance, and Theater has also gradually grown.

It is also important to highlight the approval of the Curricular Guidelines for Pedagogy Courses on May 15, 2006, which formalizes the inclusion of Art as a fundamental area of knowledge in teacher education. These guidelines provoked the expansion of the discussions concerning the presence of Art Education in Brazil in the context of teacher education offered beyond university degrees in specialized areas, highlighting the relevance of an aesthetic education through art in the curricula of teacher education programs aimed at the education of future teachers in Early Childhood Education and the early years of Elementary School.

## **2. Vygotsky at the intersection of studies on Education and Art**

For Vygotski (1991/1927), the theories of the “old” subjective empirical psychology (study of introspection) and of the “new” objective psychology (American Behaviorism and Russian Reflexology), developed in the late nineteenth and early twentieth centuries, made little progress in understanding what would be specifically human in child development, as well as in educational research. From his materialistic view of psychological phenomena, psychological theories then available presented problems in formulating the concept of child development because they considered it natural processes. In Vygotski’s view, it would be essential to interpret the facts, paying attention to their historical movements, considering the natural and the cultural, the natural and the historical, the biological and the social, without confusing them (1991/1927).

While searching to overcome this dichotomous worldview, Vigotski (2004) adopts the method of unity of analysis from a perspective of the history of human development, with reference to the “historical and dialectical method” (p. 67). For him, this would be the one that could best “contribute to the study of human development, which is guided by the understanding of the formation of higher psychological functions, which are functions of cultural and specifically human origin” (Vigotski, 2004, p. 67). The method of the unit of analysis will be discussed later.

Vygotsky’s conceptual perspectives are considered central to the research on the concept of aesthetic education within the debates on Art Education in Brazil. It is assumed that

the author dedicated to the study of the relationships between Psychology and Pedagogy, Psychology and Art, highlighting the importance of creativity and imagination in human cognitive development. Addressing this theme, for example, the author's studies gave rise to the books *Educational Psychology*, *The Psychology of Art*, *Imagination and Creativity in Childhood*, among others.

At the same time, the context of preparing the works mentioned will be discussed, bringing a brief biography of Vygotsky to locate his interest in art. An initial analysis of publications in Portuguese of Vygotsky's works related to the theme of *aesthetic education* pointed to two Brazilian editions of the book *Educational Psychology*: one published by Martins Fontes in 2001, translated from Russian by Paulo Bezerra, and the other, entitled *Educational Psychology – annotated edition*, published by Artmed in 2003, translated by Claudia Schilling, based on the Argentine edition organized and translated by Guillermo Blanck. In both, chapter XIII is entitled “Aesthetic Education” (Martins, 2010; Prestes & Tunes, 2012).

Prestes and Tunes (2012) point out that the first edition of *Educational Psychology* (*Pedagogičeskaja psirologia*) was published in Russian in 1926. Wedekin and Zanella (2016) reaffirm its relevance for Pedagogy, and the scientific dissemination of the publication, referencing Toassa (2013) and Blanck (2003), emphasize that the work “Educational psychology, by Vigotski (. . .) addressed to teachers, a text of scientific dissemination”, as observed in the following excerpt:

The chapter “Aesthetic education”, written, according to Blanck, between 1921 and early 1924, can be understood as a result of Vigotski's activities as a teacher of disciplines related to art. The book *Educational Psychology*, in turn, results from Vigotski's interest in pedagogy and, more broadly, is part of the efforts undertaken by the Soviet administration to train teachers (pp. 156-157).

Delari's information (2010, p. 11, cited in Toassa, 2013) confirms and complements the previous notes in the book *Educational Psychology*, indicating the influences of reflexology on Vygotsky's production:

Its full edition in Russian, according to Prestes (2010, p. 122), took place only in the 1980s. “Educational Psychology” had [...] didactic purposes. It was written in connection with the author’s teaching experience at Gomel. He would have presented it for publication in 1924 to the state publisher (GIZ) unsuccessfully. In 1926, it was published by “Rabotnik prosvestcheniia” (Education workers [or “enlightenment”]). In the book, there are clear influences of Pavlov’s reflexology, seen as a progressive perspective (p. 6).

Blanck (2003) suggests that, to get to know Vygotsky, one must undo legends related to the life of the Russian author and relate his Jewish origin to interpret defining aspects of his training and career. There are divergences in the author’s biography, as well as in his bibliography, censored for 20 years (1936-1956) in Russia when the decree of July 4, 1936, came into force, and his works and those of other researchers dedicated to studies on human development, are prohibited from being published by the totalitarian regime of Joseph Stalin (1878-1953). In an article that reconstructs an overview of the author’s life and work, based on the study of two sources little known in Brazil, the biography written by his daughter, Guita Vigodskaya and by T. M. Lifanova (1996, 1999), published in Russian and English, and another, written by Iarochovski (2007), published in Russian, Prestes and Tunes (2011) state that “the scholar of Vygotski is faced with information, sometimes even contradictory and the best alternative is to carry out comparative examinations of the different biographies available, in search of a more coherent picture of the author’s life and work” (pp. 102-103).

Based on the study of these authors, in dialogue with other scholars of Vygotsky, a brief contextualized biography of the author is outlined. Relevant aspects are indicated to understand his interest to studies on Art.

## 2.1. Vygotsky’s brief biography: the chronology of his publications

Second son of Semion Lvovitch (1869-1931) and Cecilia Moiseevna (1874-1935), Lev Semenovitch Vygotsky was born on November 17, 1896, by the old calendar, November 5, 1896, in Orcha, a small village in Belarus, Region Vitebskaya, formerly Mogilevskaya, having moved with his family to Gomel in 1897. He died young, of tuberculosis, on June 11, 1934, close to completing his 37 and 6 months of age (Blanck, 2003; Prestes & Tunes, 2011).

For a decade, Vygotsky went like a thunderbolt in the construction of cultural-historical theory, in collaboration mainly with Alexei Nikolaevich Leontiev and Alexander Romanovich

Luria, working in educational and research institutions, including the University of Moscow. In this short period, and perhaps because he was aware that he would have a short life due to the disease, Vygotsky produced a dizzying number of scientific works in several areas, from Philosophy, Psychology, Pedagogy, Neuropsychology to Literary Criticism, passing through physical and mental disability, in addition to exploring theoretical and methodological aspects related to the Human Sciences (Blanck, 2003; Ivic, 2010; Oliveira & Rego, 2010; Prestes & Tunes, 2011).

Between 1913 and 1914, Vygotsky joined both the Faculty of Medicine of the Imperial University of Moscow and the Academic Department of the Faculty of History and Philosophy of the Chaniavski People's University (Prestes & Tunes, 2011). Even before completing a month studying at the Faculty of Medicine, he transferred to the Law course at the same university, where he took up studies in Psychology, which he pursued throughout his life. In 1915, while on holiday in Gomel, Vygotsky wrote his first drafts of William Shakespeare's (1564-1616) analysis of *Hamlet*. In 1916, the concluding monograph of his undergraduate course was used to write the book *The Psychology of Art*, which was only published in 1925, with a second edition published in 1968, when the text on Hamlet was included (Prestes & Tunes, 2011).

In 1917, in the wake of the Socialist Revolution led by Vladimir Ilyich Lenin (1870-1924), Vygotsky returned to Gomel, where he began teaching private lessons. Between 1916 and 1922, he began publishing numerous articles and reviews dedicated to literary criticism, especially on Russian literature. From 1919 to 1921, upon assuming the position of director of the theatrical subdepartment of the Department of People's Instruction in Gomel; and later that of director of the artistic department of the Regional Agency for Political Instruction, Vygotsky got closer to the world of theater, participating in the choice of repertoire and accompanying the production of plays. During this period, he traveled around Moscow, Kyiv, Saratov, and Petrograd with the aim of inviting artists and theater groups to perform in Gomel, which did not have a permanent theater team. These experiences spurred him to write several theatrical reviews for newspapers. At the time, he also gave lectures on Art History and Aesthetics. In Gomel, Vygotsky remained until 1924, when he returned to Moscow, along with his wife, Roza Smiejova [or Smerrova]. Konstantin Kornilov<sup>6</sup> (1879-1957) invited him to join his research team

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<sup>6</sup> According to Richebächer (2019), Konstantin Kornilov co-founded the Reflexology School in Russia, intended to sustain Psychology on a materialist approach, basing it on the doctrines of Marx and Engels. Kornilov graduated

at the Moscow Institute of Experimental Psychology, where Vygotsky had the opportunity to expand his studies in the areas of Neuropsychology, Physical and Mental Disability, relating them to Education. In the period between 1919 and 1924, Vygotsky dedicated himself to research in psychology, pedagogy, and art psychology, combining these studies with the experimental work he conducted in the psychology office of the Technical School of Pedagogy of Gomel. The writing of the series of texts that composed his first major works, *The Psychology of Art* and *Educational Psychology*, resulted from reflections as a teacher and researcher in the mentioned period (Blanck, 2003; Oliveira & Rego, 2010; Prestes & Tunes, 2011).

In the preface to the annotated version of *Educational Psychology*, Blanck (2003) points out the importance of understanding this text as a link to show Vygotsky's transit from Art Psychology to Psychology. In 1919, the young Russian dedicated to studies on the Psychology of Art (which goes through his work throughout his life, focusing on themes related to creation, aesthetics, and imagination, for example), as he already knew a lot about psychological theories, both classical and contemporary at the beginning of the twentieth century, indicating that such a passage had not occurred abruptly.

When analyzing Vygotsky's vast written production, Prestes and Tunes (2012) report that there are few theoretical productions of the author written with the intention of constituting books. Among the productions cited by these authors, *The Psychology of Art* and *Educational Psychology* stand out as texts that can point to the perspective of Vygotskian aesthetic education, the latter, in particular, for bringing discussions of a Vygotsky concerned with teacher training. The authors point out that Vygotsky sent the text of *Educational Psychology* for publication after having presented it at the II National Congress of Psychoneurology held in Petrograd in 1924. His first version would have been prepared between 1917 and 1923, still in Gomel, where he worked on teacher training. René Van der Veer (2003), in the presentation of the annotated edition of *Educational Psychology*, concludes:

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from Moscow University in 1910, where he was director of the Institute for Scientific Research in Psychology between 1923 and 1930 and 1938 and 1941.

Although it only appeared in 1926, there are several reasons to believe that the book was fully finished in 1924. It was designed as a textbook for students who aspired to teach in secondary schools. Therefore, the work addresses so many significant themes for teachers. Vygotski speaks of moral and aesthetic education, the need to instruct children on sexual issues, the advantage of mixed schools, and many other related topics (p. V).

Hence the importance of the book, born out of Vygotsky's vast experience with educational problems, written by someone who thought of Psychology from Education, and not otherwise, at a historical moment he called "crisis in psychology" (Carretero, 2003; Gomes, 2020; Ivic, 2010; Martins, 2010). The writings that gave rise to the book were thus recorded by Vygotsky in the *Publications* tab of the Moscow University application form in 1924: "A brief manual of educational psychology, in press by the State Publishing House" (Blanck, 2003, p. 15).

Carretero (2003) points out that throughout the book, there is a concern and discussion of the daily and real problems of the school, with moderate language, addressed to teachers interested in these discussions, not only from the perspective of Psychology of one or another trend, but from a broad and general cultural context, in which Literature, Philosophy, and Politics are included. *Educational Psychology* is current in the sense of pointing out to Psychology and Education professionals the need to consider the broader theoretical perspectives on which such areas are based and not only the scientific advances of these fields of knowledge.

The *Historical Meaning of the Crisis in Psychology: A Methodological Investigation*, written in 1926/1927 and published only in 1982, would be the text that most represents Vygotsky's concerns with the foundations of psychological science (Lordelo, 2011). This text already adopts a materialistic view of psychological phenomena, pointing out "the philosophical and methodological foundations of the scientific psychology project proposed by Vygotsky, later known as Cultural-Historical Psychology" (Costa & Martins, 2018, p. 538).

Ana Luiza Smolka (2009) confirms that the texts that comprise the book *The Art of Psychology* (1925) were written between 1915 and 1922, a period when Vygotsky remained passionately involved in his works focused on Literature and Art, as previously mentioned. He would have written the first version of *The Tragedy of Hamlet* (1915) at the age of 19, a version later resumed and revised to integrate the set of texts on *The Psychology of Art* constituted in his doctoral thesis. In the book, the author "problematizes art as knowledge, as a procedure, as

catharsis; discusses the status of the work of art, emotional reaction, aesthetic reception; argues about art as a social technique of feeling” (Smolka, 2009, p. 134).

The book *Imagination and Creativity in Childhood*, published in Russian in 1930, consists of texts based on lectures given to parents and teachers. The collection reveals Vygotsky’s knowledge and keen perception of the children’s creative process. When presenting it in the version translated into Portuguese, Smolka (2009) states that, in that small book, imagination is focused and analyzed as a specificity of human formation, as a creative activity. That aesthetic experience could be proposed by guided pedagogical work. Smolka (2009) points out that the publication is a demonstration of the author’s persistence in studying and understanding psychological processes based on the social nature of human development, in which emotion and Art operate in a special way. The fact that Vygotsky was a professor of Literature may have deeply influenced his way of studying Psychology and conceiving the human psyche. These trends crossed the entire production of the Russian scientist. Given the considerations listed in this panorama, Vygotsky’s works related to discussions on Art are a promising field for research in Education and Psychology.

### **3. Research methodology and development**

In the first phase of this research, two processes were conducted: a first<sup>7</sup>, focusing on tracking, reading abstracts, and pre-selection of texts available in online repositories, whose *corpus* of study consisted of 139 articles from annals of events and articles from scientific journals. The search was referenced in the following descriptors: “aesthetic education” Vygotski; “Psychology of Art” Vygotski. The following repositories were consulted: *SciELO*, Proceedings of the National Association of Researchers in Plastic Arts (Anpap) and the Federation of Art Educators of Brazil (Faeb), Proceedings of the National Association of Graduate Studies and Research in Education (Anped), Working Group on Psychology of Education (GT 20), and Working Group on *Education and Art* (GT 24). Of the 139 publications, five were disregarded for distancing from the proposed discussion, and 29 articles were chosen, based on the location of the term “aesthetic education” in the body of their full texts. The results achieved in the first phase showed that the circulation and reception of Vygotsky’s concept of aesthetic education

<sup>7</sup> Details of the initial research analyses can be found in Almeida et al. (2021).

permeated the publications in the approached period, with a significant majority of articles published in the Proceedings of two events related to art and Art Teaching, namely: Confaeb and Anpap. It points to an interdisciplinarity between Psychology and Art Education in the analyzed publications.

In the second phase of the research, the study of the content of the 29 articles was adopted as a method to identify the syntheses of possible appropriations of Vygotsky's concept of aesthetic education in the production of knowledge about Art Teaching in the Brazilian context between 2006 and 2020. A database was organized for the thematic categorization of the concepts of Vygotskian aesthetic education present in the publications with data such as: description of the type of study, objectives, direct and indirect citations, theoretical framework, method, conclusions, works of Vygotsky and other authors with whom the researchers dialogued, observing the theoretical framework of the Russian author mentioned in the References section.

It was decided to perform a quantitative counting analysis with the *Voyant Tools*<sup>8</sup> application. This methodological deviation contributed to new possibilities of thematic categorizations in confrontation with cultural-historical theory. With the information collected and the use of the application mentioned, we proceeded to build a synthesis of the appropriations of the concepts of aesthetic education that have been in force in the publications studied, verifying possible innovations in the Psychology of Art and Art Teaching in Brazil. The indicative data found in the analyzed articles are discussed below.

### **3.1. Indicative data for categorization**

The transdisciplinary profile in the discussions on aesthetic education in Brazilian publications, represented in the selected corpus, demonstrates a dialogue bias between Education and Art in their different artistic languages. The prevalence in the discussions is found in the texts on Visual Arts (11), followed by Literature (3), Theater (2), Dance (1), and Music (1). The results also indicate the intersection between 2 or more languages, outlined by: Visual Arts and Music (2), Music, Literature, Visual Arts, and Theater (1), and Literature and Theater

<sup>8</sup> *Voyant Tools*, according to the website that houses the tool, is a web environment for reading and analyzing digital texts. Available at: <https://voyant-tools.org/>.

(1). Finally, a research in Contemporary Art is mentioned (1), totaling 23 occurrences. The other publications (6) focus on discussions around Vygotsky's works and concepts, such as: lived experience, experience, creativity and imagination, and aesthetic education, which will be discussed below.

It is assumed that the identification of the type of research adopted in the analyzed publications is an essential element for the object of study in question. To this end, an analysis script was determined for the initial design of the research, with the following types of studies and instruments for data construction: theoretical-conceptual approach; experimental bias; quasi-experimental perspective; ethnographic perspective; observation; participant observation; discourse analysis, with data collection through open interviews; quantitative and qualitative analysis, with data collection through questionnaires.

However, a first reading of the texts made it possible to perceive that most of them involved more than one study approach, and it was possible to classify them by approximations into three main categories. In the first, *theoretical-conceptual approach or bibliographic survey*, the texts discuss training and teaching processes without presenting an experience report. In the second, *experience or experimental report*, studies with or without participant observation predominate. In the third, *theoretical-conceptual bias or bibliographic review*, the texts that discuss, above all, Vygotsky's works and concepts are brought together.

Thus, the results showed a balance between the first and second categories, being quantified, with such alignments, 12 and 11 articles, respectively. The 6 texts identified in the third category can be subcategorized into 2 aspects: a) 3 of them defend formative processes from the Vygotskian perspective; and b) 3 reflect on Art Teaching experiences in direct relationship with culture, extrapolating the theoretical approaches and concepts developed by the Russian author.

In order to obtain a summary table of the authors who supported the discussions, a screening of the theorists referenced in the analyzed studies was conducted. At the top of the authors is Mikhail Bakhtin, who is referenced six times, with *Marxism and Philosophy of Language*<sup>9</sup> being the most cited work. Then, they stand out with five citations: Adolfo Sánchez Vázquez,

<sup>9</sup> The author's works found in the references of the texts are all from Ed. Hucitec, with different years of publication, namely: 1992, 2004, 2010, and 2014.

with the work *An invitation to aesthetics*<sup>10</sup>; Ana Mae Barbosa, with *The image in art teaching*<sup>11</sup>; and Walter Benjamin, with several works. Among the authors with four mentions are: Zoia Prestes, Angel Pino, João Francisco Duarte Júnior. With three references, the following authors are listed: Donis A. Dondis, Herbert Read, Jorge Bondía Larrosa, Friedrich Schiller, Paulo Freire, Alexei Leontiev, Guita Ivovna Vigodskaya, and Tamara Mirrailovna Lifanova.

The dialogue with the mentioned authors presents a scenario in which discussions on aesthetic education were privileged, opening dialogues with Vygotsky's theory or concepts, as in Vázquez, Pino, Duarte Júnior, Read, Schiller, and Leontiev. In another bias, still supported by the idea of aesthetic training, Benjamin, Freire, and Larrosa can be allocated. Barbosa and Dondis reflect the dominance of discussions focused on the Visual Arts.

Prestes and Vigodskaya and Lifanova cover Vygotsky's writings on original texts, discussions around translations, and the author's life. The most cited works, respectively, are: *When it is not almost the same* (2012), four mentions; and *Lev Semenovich Vigotski* (1999), three.

The articles in which dialogues are established between Vygotsky's and Bakhtin's theory draw attention, indicating that discussions sometimes turn to the processes of signification imbricated in the signs forged by culture. This trend reinforces the understanding that it is in social interaction, through language, that cognitive development is founded. The evidence on the connection between the theories of the two Russian thinkers, indicated by the authors of the articles, points to the need to deepen these discussions.

Thus, the results achieved in our analyses show that studies that focus on aesthetic education and its relationship with cognitive development are intensified. This aspect is reinforced when it is verified that, among the works of Vygotsky most cited in the *corpus* of the selected articles, the predominant reference covers the following works: *Educational Psychology* (16 occurrences), *The Psychology of Art* (14), *The social formation of the mind* (9), *Imagination and Creativity in Childhood* (7), *The construction of thinking and Speech* (5), *The tragedy of Hamlet* (5), *Manuscript of 1929* (4), and *Thinking and Speech* (3).

Another relevant point to consider in the theoretical discussions presented in the results of this research is the predominance of the notions of “lived experience” and “experience” in

<sup>10</sup> The referenced work is by Ed. Civilização Brasileira (1999).

<sup>11</sup> The works are included in the references of the articles in several publishers and years of publication, such as: C/Arte, 1988; Fund. IOCHPE, 1991, and Perspectiva, 1991 and 2004.

the bodies of the 29 texts studied, as well as terms related to these concepts. Such indications allow us to consider the concepts and terms related to them as fundamental for understanding the appropriations of Vygotsky's idea of aesthetic education in the analyzed sample, which resulted in: 11 occurrences for "lived experience"; 10 for "experience", identifying 8 texts in which the discussions on "creativity and imagination" and "aesthetic education" prevailed, with 4 occurrences each.

In a quantitative count, to experiment with the performance of the free and online application *Voyant Tools* as a tool for analyzing the predominant terms in the articles, the following terms were obtained: "art" (1 394 mentions); "education" (1 001 mentions), and "aesthetics" (646 mentions). Among the terms linked to the previous ones, the following words were most prominent: "creativity" (310 mentions), "environment" (210 mentions), "experience" (226 mentions), "imagination" (207 mentions), and "lived experience" (86 mentions).

Table 1 gathers the results of the counting of the prevailing terms in the 29 texts performed with the *Voyant Tools* application.

**Table 1**  
*Results of the analyses performed by the Voyant Tools application*

Counting the frequency of terms in the text of the 29 articles	
Term description	Number of mentions
Art	1 394
Education	1 001
Aesthetics	646
Creativity	310
Environment	210
Experience	226
Imagination	207
Lived experience	86

Source: Twenty-nine selected articles for this research.

It is interesting to note that the instrument allows an examination of the three predominant terms (in larger sources) and the others related to them to construct a "word tree". For the other terms, the font size varies, from larger to smaller, in proportion to the number of mentions detected in the texts of the corpus of selected articles, as can be seen in Figure 1:



Figure 2

*Relationships between the top three featured terms (blue), analysis generated by Voyant Tools*

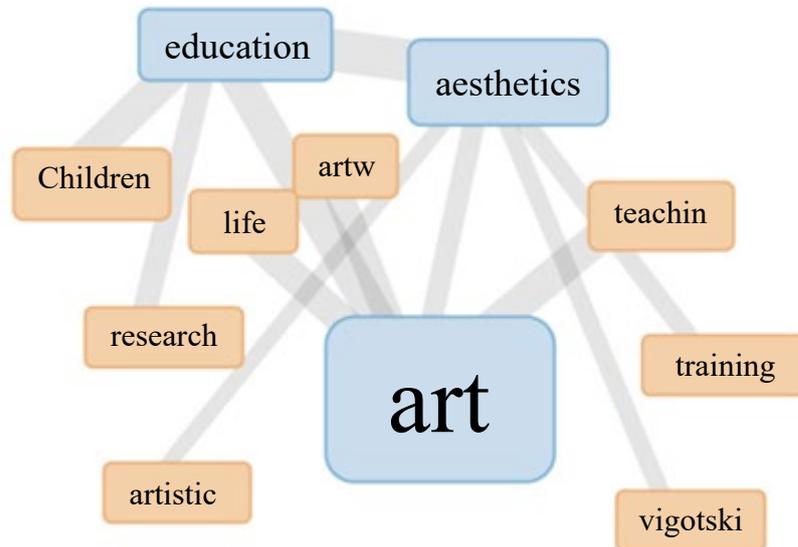
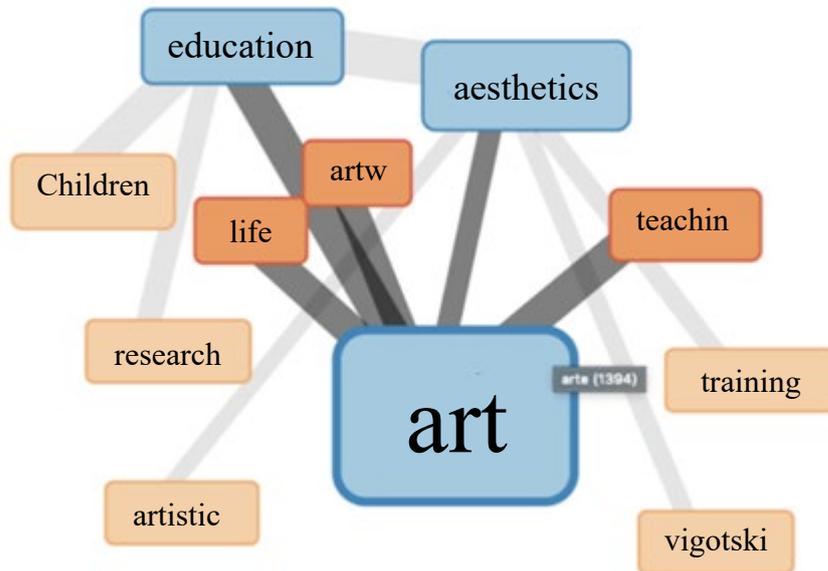


Figure 2 also shows the term “art”, highlighted in relation to “education” and “aesthetics”, and the other terms, linked to the three mentioned above, from left to right: “children”; “life”; “work”; “research”; artistic”; “teaching”; “training” and “Vigotski”. It can be seen, in addition to the connection between the three highlighted terms, that the word “education” is related to the terms “children” and “research”, and the term “aesthetics” to the words “artistic”, “training”, and “Vigotski”. Figure 3 shows the terms directly linked to “art”, namely, “life”, “work”, and “teaching”, as can be seen below:

Figure 3

*Relationships between the terms art and other terms, analysis generated by Voyant Tools*



It is reiterated that there is an assortment of readings for the correlations generated by *Voyant Tools*, having as scope the terms and concepts that stand out and approach each other in the set of texts analyzed, as shown in Figures 1, 2, and 3. Therefore, the instrument's potential to provide multiple analyses and interpretations of the syntheses of the appropriation of Vygotsky's concept of aesthetic education in publications on Brazilian Art Education between 2006 and 2020 is confirmed. We recognize the need for a more in-depth study of the concepts that have permeated Vygotsky's conception of aesthetic education. This analysis is intended to be elaborated in detail in a forthcoming publication.

#### 4. Discussion of Vygotskian concepts and research results

It is important to highlight what the data have pointed out to us throughout the studies on aesthetic education in Vygotsky. The concepts of “lived experience” [in Russian *perejivanie*] and “environment” are considered central to the understanding of the cultural-historical theory authored by Vygotsky and his collaborators. They are closely related to the method of interpretation called “unit of analysis”, which is understood as “a part of a whole that contains, even if embryonically, all the fundamental characteristics of the whole” (Vigotski, 2018, p. 40). Gomes (2020) notes that

this conception has its roots in historical-dialectical materialism and Spinoza's monist worldview. Theories that made Vigotski seek to overcome the Cartesian worldview that presupposes the division between body and mind and, therefore, establishes the analysis of elements in the investigations (p. 44).

Aesthetic education, for Vigotski (2004), encompasses the meaning of "lived experience" in its relations with life. Prestes (2012) states that the term *perejivanie*, in the author's work, refers to the relationship between the social environment and the particularities of the individual. The aforementioned author points out that, in order to

understand and study human development, it is necessary to know the environment in its relationship with the specificities of each individual. There is no social environment without the individual who perceives and interprets it. The social environment is a reality that involves the environment and the person, it is the between (Prestes, 2012, pp. 129-130)

Jerebtsov (2014) also considers the concept of lived experience as a key element in the understanding of Vygotsky's theory, as the author manages to translate several psychological phenomena into it. The term *perejivanie* was defined by Vygotsky as follows in the book *Seven Lectures by L. S. Vygotski: Pedological Works*, translated by Zoia Prestes and Elizabeth Tunes:

Lived experience is a unit in which one represents, in an indivisible way, on the one hand, the environment, what one experiences – lived experience is always related to something that is outside the person –, and, on the other hand, how I experience it. That is, the specificities of the personality and the environment are represented in the lived experience: what was selected from the environment, the moments that are related to a certain personality and were selected from it, the character traits, the constitutive traits that are related to a certain event. Thus, we always deal with an indivisible unity of the particularities of the personality and the particularities of the situation that is represented in the lived experience (Vigotski, 2018, p. 78).

Prestes (2010) also points out that when Vygotsky claims that Art is social in us, he refers to the proper function of Art to provide the "overcoming of individual feeling", enabling "the transfer of a common lived experience" (p. 117). The author, who has been dedicated to translations of Russian originals in recent years, perceives as problematic the translation differences for the term *perejivanie* in the Portuguese version of the book *The psychology of Art*, by Paulo Bezerra. In it, the term appears translated with meanings such as emotion, feeling, or lived experience, as if they were equivalent concepts. Prestes (2010) also recalls that, in translations

of Vygotsky's texts into English, the term *perejivanie* is translated as experience. This word would also not contemplate its meaning, especially when one knows of the existence of the word *opit* in Russian to refer to the term "experience".

Given the possibilities of interpretations of the data present in the discussions of the articles selected and analyzed in the course of this research published between 2006 and 2020, it is noteworthy that both the term "lived experience" (86) and the term "environment" (210) appeared with some frequency and interrelated to the terms "art", "education", and "aesthetics". These results corroborate the analyses of Gomes (2020), Prestes (2010), and Jerebtsov (2014), who consider the concepts central to the understanding of cultural-historical theory. Then, through qualitative analysis, the syntheses on aesthetic education present in the 29 articles selected for this study will be condensed.

#### **4.1. Summaries of the appropriations and theoretical-practical articulations of the concept of aesthetic education present in the articles analyzed**

In parallel to the panorama found in Table 1, the result of the analysis with the *Voyant Tools* application, the conceptual categorization of the discussions found in the 29 texts and the identification of their authors, most of them scholars of Vygotsky, were surveyed. The data indicated the predominance of the notions of "lived experience" and "experience" in the analyzed texts, in line with the perspectives brought in the previous item. As mentioned, it is understood as essential for the understanding of Vygotsky's cultural-historical theory the concepts of "lived experience" (*perejivanie*) and "environment", a movement that allowed us to consider the concepts of "lived experience" and "experience" fundamental to define the appropriations of aesthetic education in this study.

Of the 29 articles analyzed, the concept of "lived experience" was highlighted in 11; that of "experience" was evidenced in 10. The discussions on "creativity and imagination" and "aesthetic education" prevailed in the remaining 8 texts.

In the discussions of the 11 works in which the concept of "lived experience" prevails, Barbosa (2018) and Reis and Zanella (2014) articulate the relations of the concept with the cultural environment. Studies on the teacher's aesthetic training or pedagogical practices are

debated by Stein and Chaves (2018), Peixoto (2009), Magalhães and Fernandes (2017), Paes (2008), and Micarello and Baptista (2018). The potential of aesthetic education in human development is examined by Dias and Pereira (2016), Pederiva (2019), and Silva and Urt (2016). The debate on the timeliness of Vygotsky's work for Art Teaching is articulated by Wedekin and Zanella (2016).

The 10 publications that privilege the term “experience” present discussions on the aesthetic training of teachers, with the main authors dedicated to the theme: Fernandes (2012), Soares (2007), and Rausch et al. (2019). Paes (2009) and Nannini (2012) theoretically reflect on Art Teaching procedures, together with Christov (2011) and Feldman and Bertolotti (2019). The writings of Zanella et al. (2019) and Kirst and Silva (2009) problematize the inclusion of the blind audience; and Morales et al. (2017) question gender issues.

Although they address several themes in Art, eight articles focus their discussions on the notions of “creativity and imagination” and “aesthetic education”. Sampaio (2014) focuses on the terms “creativity and imagination” to reflect on the role of Theater Teaching in the early grades of Elementary School. A. Silva (2012) proposes to evaluate the Formative Didactic Experiment of V. V. Davydov, paying attention to the advantages, limits, and possibilities of this theoretical approach to the area of Art. M. Silva (2014) discusses the insertion of creativity based on the analysis of the curricular matrices of undergraduate courses in Visual Arts at Universidade Federal do Paraná (UFPR), Universidade Federal do Rio Grande do Sul (UFRGS), and Universidade do Estado de Santa Catarina (Udesc). Marques (2018) presents Vygotsky's production on Theatrical Art and Criticism as a powerful field for studies related to the work of the Russian author. Wedekin (2018) discusses aesthetic education by raising questions about the educational mediation of the exhibition of engravings *Lasar Segall, Poetry of Line and Cut*, at Serviço Social do Comércio (SESC), Bauru Unit. Schlichta (2011) discusses the role of the cultural mediator as an agent in the construction of autonomy for receiving artistic-cultural production. Petersen and Fernandes (2016) analyze the historical trajectory of Visual Arts teaching in the state of Mato Grosso do Sul (1970-1990). Pozza and Magiolino (2018) discuss Literature and reading in the context of school education.

It is concluded that the content analysis of the selected corpus allowed the construction of a synthesis of the theoretical-conceptual discussions and perspectives of Art and Art Teaching based on Vygotsky's cultural-historical theory, in which it was perceived how the

concept of aesthetic education, discussed in most of the articles, is interspersed with the concept of lived experience, in its relations with imagination, creativity, and the cultural environment. Barbosa (2018) is anchored in the connection between lived experience and the cultural environment to understand the processes of creation and imagination of children in the different times and spaces of the city, through drawings and watercolors, which combine “lived elements with elaborations of the present reality” (p. 3117). Stein and Chaves (2018) emphasize the need for the teacher to understand the psychological mechanisms of creativity by experiencing them. This competence becomes essential for teachers to consider the needs of children and the cultural values of the place where they are inserted in the organization of educational interventions, in order to enhance the creative activity, “because imagination is constituted from what has already been experienced” (p. 212). The results obtained reaffirm that the teacher needs to expand his own aesthetic references, know and discover art to value the “previous knowledge that the students bring from their experiences, from their history” as elements for imagination and creativity in art, as highlighted by Magalhães and Fernandes (2017, p. 2978).

Peixoto (2009) considers that the teacher’s aesthetic training provided by creative experiences in various artistic languages strengthens and expands existing knowledge, but mainly stimulates self-knowledge since the “aesthetic lived experience creates a very sensitive state, leaving marks on later actions/behaviors” (p. 5). Micarello and Baptista (2018)<sup>12</sup>, as well as Silva and Urt (2016), corroborate the understanding that the teacher’s formative dimension enhances the quality of aesthetic mediation between knowledge and the child. It is considered essential not to attribute moral value to literary works, for example. Micarello and Baptista (2018) also highlight the importance of providing the appropriation of language and culture, opening room for children and adolescents to “recreate the given world through the elaboration of other imagined worlds” (p. 184). Silva and Urt (2016) state that autonomy and emancipation are achieved to the extent that it is understood that “any imaginative act consists of elements acquired from previous lived experiences. Thus, fantasy arises through materials captured from real life” (p. 229).

When discussing the schooling of musical education for the development of human musicality, Pederiva (2019) reaffirms that aesthetic experience, as a human activity, has an end

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<sup>12</sup> The authors adopt the same meaning for “experience” and “aesthetic lived experience”.

in itself. She warns that music education activities need to be based on educational and aesthetic principles engendered by creative processes in relation to the specific elements of this language and the social context experienced. This process occurs in a unique way in the relationship between human beings and their daily lives. Reis and Zanella (2014) deal with the power of art for human development and for the reinvention of life itself. Through their aesthetic experiences, people rework what sensitizes them, these experiences provide opportunities to transfigure reality in Art and create awareness about their active role in the cultural transformation of society.

Dias and Pereira (2016) demonstrate the potential of Art as a social transformation by presenting the Hip Hop Workshop, taught by art educators from an NGO, after school, with a vulnerable audience, which was “configured as a space for exchange, and maintenance of powerful relationships, where it was possible to exercise, with freedom, the being in another way” (p. 14). The authors point out that by experiencing Art linked to everyday objects or phenomena, it is possible to develop new ways of relating to the world. For Paes (2008)<sup>13</sup>, the development of aesthetic awareness can contribute to the improvement of socio-educational measures for young inmates who are deprived of liberty. It becomes a necessary condition for aesthetic and social literacy based on the aesthetic experience of humanity and the aesthetic appropriation of artworks.

Finally, Wedekin and Zanella (2016) present how “aesthetic education” (1926) was forged in Vygotsky’s practical experience in dialogue with the art and science of his time. In doing so, they broaden their understanding of the concept and demonstrate the topicality and power of the Russian author’s work to reflect on Art Teaching.

## **Final considerations**

It is expected that the results achieved with this research will expand the possibilities of discussion about the repercussions, innovations, and reinterpretations of Vygotsky’s concept of aesthetic education that reverberate in Brazilian literature between 2006 and 2020. According to Vladimir Tovievitch Kudriavtsev, in a 2014 interview with Zoia Prestes (2021), published along

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<sup>13</sup> The author operates with the notion of Aesthetic Education in Herbert Read.

with other interviews with Russian researchers, Vygotsky's work needs excavation. According to the interviewee, there is a line of maturity that accompanies the work of this author, demonstrated in the elaboration of some key concepts improved by him over the ten years of his intense theoretical production, as in the case of "lived experience", treated in his initial writings as an *aesthetic reaction*.

This perspective opens the way for more in-depth analyses to soon illuminate new interpretations of the appropriations of Vygotsky's concept of aesthetic education beyond the syntheses presented in this article. As warned by researchers of his work, as well as perceived in our journey during this research, it is considered that the complexity that involves Vygotsky's theoretical production and the concepts he elaborated places him in a promising field of research in Art Education today.

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