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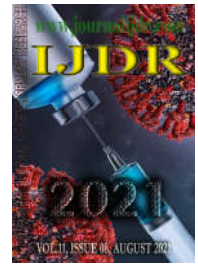
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VYGOTSKY: CONTRIBUTIONS FOR THE TEACHING/LEARNING OF THE ARTS

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ABSTRACT

This article seeks to perform an analysis involving the teaching of Art from Vygotsky's notes, emphasizing the concept of mediation and the notes of his "historical-cultural theory". In addition to Vygotsky's contributions, other authors who used this theme as the object of study were used in a total of 11 research materials to analyze the correlation between art and education from the historical-cultural perspective. Among the main results achieved, it is found that teaching and learning the Arts involves this relationship with perception, associated with human behavior, that is, what the subject already is and its superior functions. Ontogenesis is thus directly related to the teaching of art.

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INTRODUCTION

Lev Vygotsky's Historical-Cultural Theory (1986-1934) starts from the assumption that human development goes through phylogenesis (psychic functions of biological origin) and ontogenesis (superior functions that are constituted in subjects from the historical-cultural and social context) and that the teaching process is only "good" when it advances to the student's development, contributing so that he can switch to a higher level of consciousness than he was previously (VYGOTSKY: 1989). Although the author did not focus exclusively on the creation of an *extensive theoretical corpus* that involves the correlation between education and art in the context of his historical-cultural theory, it is possible to find consistent theoretical elements to address this issue in works such as "Psychology of art" (1998) and

"The social formation of the mind: the development of superior psychological processes"(1991). That said, the general objective of this study is to analyze (the teaching of) art and education from Vygotsky's notes, emphasizing the concept of mediation and the notes of his "historical-cultural theory" from the theoretical clipping of selected works. In order to promote the achievement of the general objective, the specific objectives were defined and listed in the following provision: Make a brief presentation on the main arguments and thoughts of Lev Vygotsky, emphasizing what his historical-cultural theory consists of and the space given to the concept of mediation for human development; To analyze art and education in Vygotsky and the theory notes for the correlation between both fields from the perspective of art teaching; To verify how mediation occurs, as a process, in the art-education relationship.

In the accomplishment of the study, a bibliographic research was carried out. At first, 15 materials were selected, among which 4 were discarded for not contributing to the achievement of the above mentioned objectives, generating a total of 11 materials that theoretically supported this scientific article. Of these, 5 are works of the author: "Escogidas Works – Tomo III: Problemas del desarrollo de la psyche" (1995), "Pensamento e Linguagem" (1989), "Psicologia da arte" (1998), "Teoria e Método em Psicologia" (2004) and "A formação social do mente: a desenvolvimento das processos superiores" (1991). The analysis was complemented by other authors who analyzed the theme, as Ludwig in "Art in child development: contributions of historical-cultural theory" (2018), Bortolanza and Ringel in "Vygotsky And The OriginS Of Historical-Cultural Theory: Theoretical Study" (2016) and Cenci and Damiani in "Development of historical-cultural theory of activity in three generations: Vygotsky, Leontiev and Engeström" (2018). The justification for the elaboration of the present study is based on an inquiry to deepen Vygotsky's contributions in relation to Art and education, not only from his literal manifestations on the subject, but also from other interpretations on the correlation between these phenomena against the background of the perspective of human development.

THE MEDIATION CONCEPT IN VYGOTSKY: Lev Vygotsky (1986-1934) was an intellectual and researcher who was concerned with the political demands of his time and immersed himself in academic life to produce a psychology (based on Marxist theory), which met the creation of a new man, a new society and a new education, and from this amalgam is born what we know today as historical-cultural theory (BORTOLANZA; RINGLES: 2016). In Vygotsky's own view (2004) there was in the first decades of the twentieth century what the thinker called a crisis of Psychology, then defending the thesis that human consciousness develops from human experiences in the historical and cultural context in which the individual is inserted. The author highlights the importance of the contributions of other thinkers, such as Marx and Engels, for the development of their theses, especially in the concept of mediation, which will be presented below. According to Vygotsky (1995) human beings do not relate directly to *the world itself*, but rather establish a relationship only mediated with the world; the medium in which it is inserted, is not only a physical medium (existence of objects and things), but also cultural, organized from the aid of tools and signs. In his work, the author points out that the mediation of the activity occurs by signs (psychological instruments) and tools (physical instruments): the signs are focused on the interior (behavior, acting on the other and inner activity), while the tools are facing the outside (when man transforms the environment, also transforms himself). Cenci and Damiani (2018, p. 926) analyzed vygotkyana theory stating that "From language (and signs in general) and tools, human conduct is defined as mediated, and this aspect is what characterizes us as humans", unlike animals, which have a direct relationship with the environment (Direct relationship, stimulus-response), which is not mediated. In the human context, mediation occurs, including considering the historical-cultural aspect:

Human conduct – considering an individual inserted in a culture – is almost all the time mediated: thought is generally mediated by language; actions can be mediated by instruments. For example, you read this text mediated by some artifact, be it paper or computer, and you understand what is written because ideas appear mediated by language, which you also share with those who wrote it; you read it in your house, sitting on the couch, in a space all modified by human mediation... The examples of mediation in a single situation could continue to be detailed, because it is present beyond what the subject pays attention and identifies (CENCI; DAMIANI: 2018, p. 927).

It is thus that Vygotsky's Historical-Cultural Theory is part of the set of psychological resources (signs) to explain and study consciousness, which according to the author himself is inserted in a context permeated by historical clippings of the time in which man lives and what had been done until then and also by cultural clippings (VYGOTSKY: 1995). From this brief introduction to Vygotsky's

thought, it becomes possible to discuss the relationship between art and education based on the theses defended by it.

ART AND EDUCATION FROM VYGOTSKY'S PERSPECTIVE

In "Thought and Language", Vygotsky (1989) argues that the teaching process is only "good" when it advances to the student's development, contributing so that he can change to a higher level of consciousness than the one in which he was previously. In this work, it also argues that human development passes through phylogenesis (psychic functions of biological origin) and ontogenesis (superior functions that are constituted in subjects from the historical-cultural and social context). When analyzing the superior functions, Silva and Zanatta (2020, p. 4) point out that these "mechanisms are called 'superior' because they represent a great differential about the most elementary mechanisms, such as reflex actions, automated reactions or simple association between experiences", and that what is the differential of these superiors is the intentional character, since the human individual can plan, imagine never lived events and so on. However, this does not occur directly, since man's relations with the world are mediated by signs and tools (VYGOTSKY: 1995). It has a direct relationship with the teaching of art:

In order to understand some of the essential concepts of historical-cultural theory, discussing its pedagogical value for the teaching of art, it was considered that this is a field of knowledge whose object is images, which constitute products of human action in history, and thus art should be taught aiming at the aesthetic development of students (...) experiences, if lived without proper exploration of their critical or aesthetic potential, they add little to their intellectual repertoire, being, on the contrary, able to deform their perceptions, generating an uncritical understanding of reality. Therefore, the mediation that is established between the student and the artistic objects, through a well-oriented education, can expand his reading of the world as well as the visualities that circulate in his daily life (SILVA; ZANATTA: 2020, p. 11-12).

Pereira, Tenório and Soares (2020, p. 2) also sought to analyze art and education from the perspective of historical-cultural theory and contemplated that "art is a fundamental vector of development and learning, especially with regard to the constitution of superior mental functions", vygotky's approach, considering functions such as logical reasoning, memory, attention, concentration and perception. For the authors mentioned above in this vygotskyan approach, the child appropriates and internalizes the culture from his experience with others, constituting superior mental functions in contact with cultural production, especially in relation to the arts, bringing possibilities for the development of these functions and the advancement of human consciousness. Now, the child acquires natural functions and later the natural functions are developed from the internalization of experiences, appropriating the social functions inherent to it:

[...] learning does not occur only with the physical presence of the other, it is constituted by language, objects and cultural productions and social situations experienced by the subjects throughout their lives. As the child is attached to the universe, the arts become fundamental vectors of development and learning. to more complex levels (SILVA; ZANATTA: 2020, p. 21).

In "Psychology of Art", Vygotsky (1998, p. 315) states that "art is the social in us, and if its effect takes place in an isolated individual, it does not in any way mean that its roots and essence are individual", legitimizing artistic productions, moreover, as a social and cultural result of human existence. It is thus that an artist, even if he produces his work individually, is reproducing the historical-cultural and social context in which he is inserted.

Regarding the construction of individual knowledge, knowledge is not a self-sufficient entity; e, knowledge is not directly transmissible from person to person, but rather individually and *idiosyncratically constructed* or discovered; Cognitive or radical builders consequently emphasize student-centered and discovery-oriented learning processes. In the process, environment and social interaction function merely as a stimulus for individual cognitive conflict (VYGOTSKY, 1991). Now, when we correlate art and education from the Vygotsky perspective, we have that art teaching must understand, on the one hand, the analysis of cultural works and productions of other times as an expression of a pre-existing era and culture and the artistic-cultural productions of our time as a reflection of the historical moment experienced by us and of our culture. In this perspective, knowledge is mediated by the art teacher in the classroom, focusing on the student's teaching-learning process and on their human formation.

In a clearer example: in an elementary school class in which the teacher asks students to draw something they like, they will draw themselves and their families, pets, book characters and drawings, and so on. They're going to draw what they know. If these same students took a tour of a museum or gallery and had contact with other works of art and the teacher played his part in explaining to students what they are faced with in the works, it is possible that they have an appreciation for art and try to reproduce the works they liked the most or even that are inspired by them in relation to the traits and colors. The "teaching of art expands the aesthetic perception, as well as the ability to read the image, by ensuring the internalization of its visual signs such as lines, shapes, colors, textures, light and movement in its relationships and connections" (SILVA; ZANATTA: 2020, p. 8), which is the essential connection between Vygotsky's historical-cultural theory and the teaching of art from an educational perspective. Art serves, in addition to appreciation, also for the production of knowledge in the teaching-learning process. If, see the postulated by Vygotsky (2004) in which it is found that interactions develop the human being in the historical and cultural context in which the individual is inserted, the role played by the teacher is even more relevant: in the social (and artistic) interaction that occurs in the teaching of arts, it is up to the teacher to motivate and arouse the interest of students involving the expressions and artistic manifestations, which occurs not only with works such as paintings, but with any and all artistic-cultural products, such as audiovisual productions, music, films, plays, among countless others.

Art is thus a historical-cultural product: when we teach art, both within the school and outside it, we are also teaching about culture and history. According to Ludwig (2018, p. 44) "art, which by its configuration, (...) it is important that it be taught and relevant to development, that is, it does not have a contribution that is independent of the periods of development", since within the artistic activity itself there is a change in what mobilizes the engagement of the student's psychological processes with the art itself:

[...] depending on the period of its development the child establishes a diverse relationship with art and this ends up being a driving force for others and for other development activities. In addition, art is a permanent and necessary mechanism for overcoming the excites not performed in life, it is a companion of human existence as it helps to give vent to the surplus of human behaviors by channeling and diverting to the useful needs the inner pressure of the subconscious (LUDWIG: 2018, p. 44).

Vygotsky's contributions to development, especially considering the issues of mediation in historical-cultural theory and his notes on culture and art, may support a pedagogical theory for cultural teaching. The teacher acts as the mediator (being possible to coin terms such as "artistic mediator", "cultural mediator" or "historical-cultural mediator") in this process, generating the conditions of contact of the student with the works and artistic productions and providing him with the necessary knowledge for his interaction/relationship with the works of art. However, this cultural mediation can also occur independently, since Oliveira and Stoltz (2010, p. 85) start from Vygotsky's contributions to affirm that

"Separated from work, in itself, art mediates between the subject, the world and the emotions it raises at the same time that it is an object on which the subject acts"; according to Vygotsky (1998) there are sensations that we avoid in life and that we seek when we come into contact with art, such as fear and tension. Art would thus be a fullness of human experience, producing feelings and emotions that only through and through it, in the context of cultural mediation, can be obtained. It is not a question of defending that only from the contact with an artistic work the learner *will feel* specific things, but rather that, the emotions aroused by art in the context of teaching, generate in the individual particular circumstances. Perception is contemplated by Vygotsky (1991) as part of a complex system of human behavior, so that the relationship between the transformations of perceptual processes and transformations in other intellectual activities is of fundamental relevance. Art teaching (and learning) involves this relationship with perception, associated with human behavior (i.e., what the subject already is and his/her superior functions). Ontogenesis (superior functions that are constituted in subjects from the historical-cultural and social context) is thus directly related to the teaching of art, since the student cannot (and should not attempt to do so) escape from his own context, but can, yes, know other historical-cultural experiences from the works of art.

Returning to the question of signs for Vygotsky (1995) in relation to mediation, it is also observed that each individual will have a distinct interaction/relationship with art, which will be mediated by the psychological instruments and competencies already conceived in the subject. When someone produces art, he is bringing his interior and his superior functions, such as creativity and imagination, to the physical world, seeking to express himself from his feelings and worldviews. Such artistic manifestations end up echoing history as historical-cultural products; cultural mediation in this process allows there to be a permanent dialogue between the individual and art in time, which results from emotions and feelings triggered by the expression of another artist; nevertheless, the student who produces art is also trying to say something, even if in an unintentional process. From the perspective of Vygotsky's historical-cultural theory, in this way, we can sustain consistent arguments involving art and education and the teaching of art itself. The intellectual throughout the twentieth century provided important theoretical support on human development by correlating the fields of Psychology and Education with various other knowledge, including issues related to History, Culture and Art itself. Although Vygotsky did not have devoted himself exhaustively to studies on the teaching of art itself, his contributions can be analyzed in this perspective, correlating artistic and educational phenomena. Art is related to the sociocultural development of humanity throughout history and it cannot be paraded: it is natural of the human being the interest in making art and consuming art, we are talking about complex paintings on screens, music, movies, books or even other productions such as video games, digital illustrations, among others. The entire content of the present study sought to correlate art and education against the background of Vygotsky's historical-cultural theory and, in particular, the concept of mediation and the author's notes on art itself. Vygotsky is certainly one of the great thinkers of his time, so his theses and theories have still been studied and deepened in contemporaneity. It is expected that from the results achieved by the present study it is possible to *establish an insight of* the theory of the intellectual in correlation with the assumptions of art teaching in education.

FINAL CONSIDERATIONS

In view of all the above, it was found that Vygotsky's historical-cultural theory and the concept of mediation developed by the intellectual of the twentieth century contributed to the understanding that art teaching (and learning involves this relationship with perception, associated with human behavior (that is, what the subject already is and its superior functions). Ontogenesis (superior functions that are constituted in subjects from the historical-cultural and social context) is thus directly related to the teaching of art. Vygotsky's contributions to development, especially considering the issues of

mediation in historical-cultural theory and his notes on culture and art, may support a pedagogical theory for cultural teaching. The teacher acts as the mediator in this process, generating the conditions of contact of the student with the works and artistic productions and providing him with the necessary knowledge for his interaction /relationship with the work. On the other hand, it has that this mediation also occurs independently, since art mediates between the subject, the world and the emotions it raises at the same step in which it is the object on which the subject acts. Art would thus be a fullness of human experience, producing feelings and emotions that only through and through it, in the context of cultural mediation, can be obtained. Finally, we also highlight the indispensability of considering art as a historical-cultural product of its time, starting from the set of psychological resources (signs) to explain and study consciousness, which according to the author himself is inserted in a context permeated by historical clippings of the time in which man lives and what had been done until then and also by cultural clippings.

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