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AESTHETIC EDUCATION: (AUTO) BIOGRAPHICAL NARRATIVES AS FORMATIVE DEVICES IN TEACHER EDUCATION

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ABSTRACT

The objective of this investigation was to analyze the power of (auto)biographical narratives as aesthetic education devices in initial teacher training. Based on *pesquisa-formação* (research-formation), sixteen meetings were held with twelve Pedagogy students from a University located in Vale do Itajaí (SC). The production of data took place through audio recording of meetings and records in reflective portfolios. The analysis, inspired by the evidential paradigm, showed that (auto)biographical narratives function as devices for a) reflection, b) appreciation, and c) creation, enhancing teacher reflexivity, authorship, and the construction of teacher identity, as well as fostering a sensitive and critical perspective on teacher education. We hope that this research may resonate, particularly in initial teacher education, so that narratives as formative devices become more frequent, contributing to aesthetic education.

Keywords: Aesthetic education. Initial teacher training. Pedagogy. Reflective portfolio. (Auto)biographical narratives.

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RESUMO

EDUCAÇÃO ESTÉTICA: NARRATIVAS (AUTO)BIOGRÁFICAS COMO DISPOSITIVOS DE FORMAÇÃO DE PROFESSORES

O objetivo desta investigação foi analisar a potência das narrativas (auto) biográficas como dispositivos de educação estética na formação inicial de professores. A partir de uma pesquisa-formação, foram realizados dezesseis encontros com doze estudantes de Pedagogia de uma universidade do Vale do Itajaí (SC). A produção dos dados ocorreu por meio de audiogravações e registros em portfólios reflexivos. A análise, inspirada no paradigma indiciário, evidenciou que as narrativas (auto)biográficas atuam como dispositivos de a) reflexão, b) fruição e c) criação, potencializando a reflexividade docente, a autoria e a construção da identidade docente, bem como o desenvolvimento de um olhar sensível e crítico sobre a formação. Espera-se que esta pesquisa possa reverberar, sobretudo, na formação inicial de professores, para que as narrativas, como dispositivos de formação se tornem frequentes, contribuindo para a educação estética.

Palavras-chave: Educação estética. Formação inicial de professores. Pedagogia. Portfólio reflexivo. Narrativas (auto)biográficas.

RESUMEN

EDUCACIÓN ESTÉTICA: LAS NARRATIVAS (AUTO)BIOGRÁFICAS COMO DISPOSITIVOS DE FORMACIÓN DE LOS PROFESORES

El objetivo fue analizar la potencia de las narrativas (auto)biográficas como un dispositivo de educación estética en la formación inicial de los profesores. A partir de una investigación-formación, fueron realizados dieciséis encuentros con doce estudiantes de Pedagogía de una Universidad ubicada en el Vale do Itajaí (SC). La producción de los datos fue por medio de grabación de audio de los encuentros y registros en portafolios reflexivos. El análisis, inspirado en el paradigma indiciario, evidenció que las narrativas (auto)biográficas actúan como dispositivos de a) reflexión, b) fruición y c) creación, potenciando la reflexividad docente, la autoría y la construcción de la identidad docente, así como el desarrollo de una mirada sensible y crítica sobre la formación. Esperamos que esta investigación pueda repercutir, sobre todo, en la formación inicial del profesorado, para que las narrativas, como dispositivos de formación, se vuelvan más frecuentes, contribuyendo a la educación estética.

Palabras clave: Educación estética. Formación inicial de los profesores. Pedagogía. portafolio reflexivo. Narrativas (auto)biográficas.

INTRODUCTION

Based[1] on Vigotski (1999, 2000, 2003, 2004), we understand[2] that aesthetic education makes it possible to conceive teacher education in an integral dimension, without dichotomizing the cognitive and the emotional, valuing the sensitive aspects of human constitution, and recognizing that the teaching professional cannot be separated from their personal self – as also advocated by Nóvoa (2009).

From this perspective, many of his studies offer relevant contributions to the field of education, since, throughout his life, the author showed concern for this discipline, conceived on the basis of cultural-historical theory. Within this framework, he proposes the idea of individuals' psychological development, since he considers the human being to be a socio-historical being. Grounded in this theory, he investigated the developmental processes of higher psychological functions in human beings, contributing – especially – to thinking about teacher education and the knowledge developed through lived experiences, because these functions are structured in the relationships established among subjects.

This aesthetic education, therefore, entails becoming more reflective professionals[3], insofar as we come to reflect on our own actions, since it is only possible to modify and transform the reality in which we work when, first, we – reflect on what we are doing – or failing to do. Change must begin with each of us.

In this sense, we observe that such reflection is intrinsically related to narratives, because the act of narrating – whether through writing or through an oral account – refers to positioning ourselves, and this contributes to our becoming more conscious, critical, and reflective teachers, authors of our own formative trajectory.

In light of these brief reflections, this article seeks to answer the following research question: what are the contributions of (auto) biographical narratives to aesthetic education in initial teacher education? To this end, we established the following general objective: to analyze the potential of (auto)biographical narratives as devices of aesthetic education in initial teacher education.

We justify the relevance of this research by understanding that initial teacher education is the first formal stage of continuous professional development (Vaillant; Marcelo, 2012, 2015) and, therefore, the presence of (auto)biographical narratives should be ensured. If we want future Pedagogy graduates to be more critical and reflective professionals in their ways of acting, being, and being in the world, narrative becomes indispensable, since, through it, one contributes to the development of an aesthetic education. It should be noted that, in her doctoral research, the first author proposed that such aesthetic education could be made possible through literary experiences in formative literature workshops. In view of this, we emphasize that, in this article, attention turns to the (auto)biographical narratives emerging from these meetings, seeking, more specifically, clues that allow us to perceive their potential to contribute to an aesthetic education.

To better understand this process, we next present the theoretical foundation entitled "(Auto)biographical Narratives and Aesthetic Education from a Cultural-Historical Perspective", followed by the methodological pathway, entitled "*Pesquisa-formação* (research-formation) and (Auto)biographical Narrative Writing". We then present the analysis of the research data and, finally, some reflections and recommendations.

1 Text revision, formatting, and the English translation were carried out by Prof. Dr. Fábio Júlio Pereira Briks, PhD in Translation Studies (UFSC) and holder of a BA in the languages of Portuguese and English (FURB).

2 This study is part of the first author's doctoral thesis and addresses aesthetic education through literary experiences in the initial education of Pedagogy graduates, in light of cultural-historical theory, with Lev Vigotski (1999, 2000, 2003, 2004) as its main theoretical reference.

3 Considering that most education professionals are women and that, moreover, all Pedagogy students participating in this study are women, it was decided to refer to teaching professionals using feminine grammatical forms.

(AUTO)BIOGRAPHICAL NARRATIVES AND AESTHETIC EDUCATION FROM A CULTURAL-HISTORICAL PERSPECTIVE

The first author, when reflecting on her trajectory in the field of education, recalls that (auto) biographical writing in her teacher education became recurrent when she entered graduate studies (*stricto sensu*), since, in her initial education – in the Pedagogy program – she was not aware of the possibility of impersonal writing, of self-formative and reflective writing; that is, narrative writing, through which she could position herself actively during the writing process. It was then that, still during her Master's program, as a member of the Teacher Education and Educational Practices Research Group (GPFORPE[4]), her research supervisor introduced the (auto)biographical research modality as a possibility for both formation and research in education. From that moment on, she felt as though a new horizon had been illuminated, and, since then, she began to carry out different studies under her supervisor's guidance – studies that used (auto)biographical narratives and reflected on how they made it possible to enable the women teachers who participated in the process to become more conscious, critical, reflective, and sensitive in their ways of acting, thinking, being, and being in the world.

She also points out how much this way of writing has been reverberating in her own formative process because, through this writing, she began to reflect more critically on her pedagogical practice, becoming a more critical and sensitive teacher and researcher, even re-signifying some difficult moments she had experienced, transforming them into lessons that propelled her to move forward, making her, while remaining sensitive, stronger to face the adversities that arise along her path. Thus, we agree with Connelly and Clandinin (2011) when they emphasize that narrative research, in general terms, allows the past to convey meaningfulness, the present to convey values, and the future, intention.

In this way, we understand that (auto) biographical narrative research holds that subjects are historical and, therefore, are situated within a social context in which they have lived experiences that are intertwined with many other voices. In this sense, we bring this research methodology closer to cultural-historical theory because, especially on the basis of Vigotski (2003, 2018), we infer that human psychological development is part of historical development and is in dialogue with the lived experiences experienced in the relationships woven among subjects. And, within these lived experiences, narrative is present through spoken or written language.

Consequently, we observe that narrative is constituted as a formative device that contributes to the development of an aesthetic education and, in this research, we direct our attention to initial education in the Pedagogy program – that is, to the students who are training to become teachers in Early Childhood Education and in the early years of Elementary School. In his studies, Vigotski (1999, 2004) makes evident his concern regarding aesthetic education when he clarifies that: "[...] in psychological science and in theoretical pedagogy, to this day, the question of the nature, meaning, and methods of aesthetic education has not been definitively resolved" (Vigotski, 2004, p. 324, our translation). From this perspective, the author explains that:

> Many authors were inclined to deny almost any educational meaning to aesthetic experiences, and the pedagogical current associated with these authors, which shares a common root with them, continues to defend the same idea by recognizing the meaning of aesthetic education as narrow and limited. In contrast, the tendency among psychologists of the other current was to exaggerate the meaning of aesthetic emotions too much and to see in them almost a radical pedagogical resource that solves all the difficult and complex problems of education (Vigotski, 2004, p. 324, our translation).

4 Original name in Portuguese: *Grupo de Pesquisa Formação de Professores e Práticas Educativas* (GPFORPE)

In this sense, based on the author, we note that one of his critiques regarding aesthetic education is the fact that it is linked solely to entertainment and pleasure, since little is said about aesthetic education as an end in itself, but only as a means to obtain pedagogical results that are extraneous to aesthetics – results that are in the service of Pedagogy and should serve as a means for educating knowledge, feeling, or morals.

Therefore, from cultural-historical theory, we infer that aesthetic education is enhanced through language, which assumes a central role in this process, as the main instrument of mediation, since communication and interaction are established through it. For Vigotski, language "[...] is, first and foremost, a means of social communication, of utterance and understanding" (Vigotski, 2000, p. 11, our translation). Language contributes to the humanization of human beings and, from this perspective,

> [...] communication, established on the basis of rational understanding and the intention to transmit ideas and lived experiences, necessarily requires a system of means whose prototype was, is, and will continue to be human language, which arose from the need for communication in the labor process (Vigotski, 2000, p. 11, our translation).

Thus, language is indispensable to the humanization of human beings and is related to thought: "it is the most direct expression of the historical nature of human consciousness" (Vigotski, 2000, p. 486, our translation). Thought, therefore, is materialized in the word, but "language does not serve as the expression of a ready-made thought. In becoming language, thought is restructured and modified. Thought is not expressed but realized in the word" (Vigotski, 2000, p. 212, our translation). Hence, "this flow of thought is realized as an internal movement, through a series of planes, as a transition from thought to word and from word to thought" (Vigotski, 2000, p. 410, our translation).

Here, in accordance with the author, we observe the need to look critically at lived experiences (*perejivânie*, lived experience) and, consequently, at aesthetic education. We understand that narrative, directly related to lived experiences, constitutes a space for the elaboration of experience: when narrating or writing, we tell something to someone based on what we have lived, and, in this gesture, we recall events, project the future, and seek to understand our relationships, feelings, and emotions.

In this way, it becomes possible not to put oneself in the place of the other, but to position oneself alongside them, perceiving them and walking with them. In this movement, aesthetic education takes shape, understood as a more human, sensitive, and integral formation.

However, this does not imply romanticizing or radicalizing it, since we know that it will not meet all the needs of education and, more specifically, of the initial education of future Pedagogy graduates. Nonetheless, we infer that, if we want to educate professionals who are more critical, reflective, imaginative, creative, ethical, conscious, and committed to a more humanized and sensitive social transformation, aesthetic education, grounded in (auto)biographical narratives, is indispensable in the formative process, insofar as it can lead teachers to: perceive themselves as complete professionals, without dichotomizing the cognitive and the emotional; recognize aesthetics as an end in itself; understand that it is present in everyday life and in the relationships established daily with the world.

Thus, this aesthetic education elucidated by Vigotski (1999, 2003, 2004) is capable of "[...] generating changes in the human psyche, leading it to new feelings and diverse human potentialities" (Baruffi, 2023, p. 66, our translation). To this end, we must keep in mind the need for the key task of aesthetic education to be the insertion of aesthetic reactions into life itself, and beauty must be present in each movement of everyday life (Vigotski, 2003). However, this embellishment of life – this poetry present in each moment and in daily actions

– implies a re-elaboration of things and of their very movement, for this is what will illuminate and elevate everyday lived experiences to the level of creative lived experiences.

From this perspective, in keeping with the cultural-historical approach, we understand that this re-elaboration, permeated by language, occurs first in the social sphere (interpersonal) and then becomes individual (intrapersonal). Beyond oral narratives, the exercise of reflective writing – and here we refer to the use of the *portfólio reflexivo* (reflective portfolio), the instrument used in this study to contribute to the development of teacher reflexivity – implies a double re-elaboration because, before being recorded in writing, the word was materialized at the mental level (thought) and then took on written language. Vigotski (2003) asserts that written discourse is a maximally developed form of discourse; that is, the written word is maximally developed and a complex form of discourse in which, to enunciate each isolated thought, it is necessary to use many more words than in spoken language. In this sense, "written language is the most verbose, precise, and developed form of language. In it, we must convey by words what, in spoken language, is conveyed by intonation and by the immediate perception of the situation" (Vigotski, 2003, p. 456, our translation). Thus, we agree with the author when he points out that "the moment of reflection in written discourse is very strong; very often we first speak to ourselves and then write: here we are faced with a mental draft. This mental draft of writing is inner speech" (Vigotski, 2003, p. 457, our translation).

In dialogue with the author, we can infer the reason why writing in the *portfólio reflexivo* was challenging for many Pedagogy students who participated in this study: many wrote more and deepened their reflection, dialoguing with the lived experiences carried out in each meeting. Others, however, were more objective and wrote little, even though the relevance of these records for teachers' own professional development was frequently pointed out and emphasized. Another point that drew attention was that many did not record with greater reflexivity, but actively participated in the activities developed in the classroom, expressing their reflections through oral narratives. It should be noted that the absence of more reflective writing among some students is due precisely to the fact that this was a new activity for them, which demonstrates the need for (auto)biographical narrative writing in initial education in the Pedagogy program. After all, if we wish to educate professionals who are more critical, reflective, creative, and imaginative, in line with the dialogues already woven in this article, we infer that written recording is a valuable instrument of formation.

Next, we present the methodological pathway used in the development of this research.

METHODOLOGICAL PATHWAY: PESQUISA-FORMAÇÃO (RESEARCH-FORMATION) AND NARRATIVE WRITING

As mentioned earlier, this article presents an analytical excerpt from the first author's doctoral thesis. The study was conducted with twelve Pedagogy students from a higher education institution located in the Vale do Itajaí region, in Santa Catarina, Brazil[5], through *pesquisa-formação* (research-formation), after approval by the Research Ethics Committee of the Regional University of Blumenau (FURB) and of the university where the Pedagogy students participating in the study were enrolled, under the Certificate of Presentation for Ethical Appraisal (CAEE) no. 58150522.6.0000.5370, in October 2022.

Based on Josso (2010, p. 125), we under-

5 It is important to clarify that the selected university is located in the researcher's hometown. In addition, it is one of the only universities in the region that offers an in-person undergraduate teaching degree in Pedagogy. These were therefore the reasons for choosing the city and the institution. For research ethics reasons, the name of the university and, consequently, that of the city will be kept confidential, since identifying one would imply identifying the other.

stand that "*pesquisa-formação* is a methodology for approaching the conscious subject, their dynamics of being and being in the world, their learning processes, and the objectifications and valorizations they have elaborated in different contexts that are/were theirs" (Josso, 2010, p. 125, our translation), because, beyond the lived experiences in the formative literature workshops[6], the students carry with them the marks of prior lived experiences across different stages of their lives – marks that constitute them and make them who they are, make them choose what they choose, act as they act, read what they read.

We note that the meetings took place in the first semester of 2023 at the university where the participants were enrolled. In total, there were sixteen in-person meetings, totaling 48 hours. However, in addition to these meetings, the students were expected to devote extra time to the prior readings and to writing in the *portfólio reflexivo*, in which they would record, after each meeting, the most significant aspects experienced that day and the reflections arising from those lived experiences.

The researcher responsible also recorded the reflections elicited in the meetings and always began the following meeting by sharing with them the reading of her record. After reading it, she invited them to share with the group the reflections they had also written in the portfolio, and those who felt comfortable read their record aloud. This process enabled them to reflect collectively, record by record, and to see the potential of (auto)biographical writing for their own aesthetic development as teachers.

Thus, we understand that the students were in formation throughout the entire semester, beyond the 48 in-person hours. The meetings in the workshops enabled the students to read, listen, appreciate, find unfamiliar, record, create, and participate in literary activities involving diverse literary genres. The organization of each meeting was structured around three pillars: **enjoyment**, **reflection**, and **creation**[7], since it was understood that the formative pathway developed with the students should encompass these dimensions.

Thus, it is worth noting that, for the data production of this article, the following instruments were used: the *portfólio reflexivo* and audio recordings of the meetings, which were later transcribed. Regarding the *portfólio reflexivo*, Rausch (2008, p. 72) emphasizes that "[...] the strategy of using the portfolio makes the teachers who develop it more conscious authors of the complexity of their choices and decisions and, thus, more autonomous as they move along their path" (Rausch, 2008, p. 72, our translation). Later, in the data analysis, whenever a narrative comes from the *portfólio reflexivo* record, the acronym "PR" will be used, together with the name of the participating student and the meeting number, for example: Pesquisadora-PR-06encontro.

We note that, for better data organization, an inventory was created for each instrument used for data production in this study. Thus, to paraphrase Ginzburg (2007), it was necessary to adopt a certain sense of estrangement toward the materials at hand in order to see beyond appearances.

Regarding the audio recordings, the transcriptions of the recorded meetings were carried out manually by the researcher responsible, which meant arduous work, but one that was highly rewarding and formative, because, more than transcribing, it was a moment of listening and of constituting one's own place as a researcher and educator, as well as revis-

6 We chose to use this term because, in line with Schlindwein (2012), *ateliê* designates the meetings held with a group of women teachers, whose purpose is to bring theory and pedagogical practice closer through art. Moreover, since we understand that literature is art, we adopted this designation for the meetings with the Pedagogy students.

7 The choice of the three pillars was inspired by Ana Mae Barbosa's triangular approach (2010), which argues for the need to read, make, and contextualize. Thus, drawing on this triad, we understand that "reading" is related to the **enjoyment** experienced in the meetings; the act of "making" is related to the process of **creation**; and the act of "contextualizing" is related to the **reflective** dimension.

iting and better understanding the students' reflections in light of the lived experiences in the workshops. Thus, it is noted that the material totaled 188 pages manually transcribed.

Before moving on to the next stage of this article, we consider it necessary to introduce the participating students. Thus, in the table below, we present a brief profile of the research participants. It should be noted that the students signed the Informed Consent Form (TCLE[8]) and chose to use their own names rather than a fictitious name. This gesture relates to the fact that the students understood the need to value their own narratives and to recognize their own autonomy, in the sense of assuming greater authorship in the formative process. Next, we present Table 1, with the data of the Pedagogy students at the time of the *pesquisa-formação*.

Table 1: Data on the Pedagogy students at the time of the *pesquisa-formação*

NAME	AGE	SEMESTER STAGE	SCHOLARSHIP	CURRENTLY WORKS IN THE FIELD OF EDUCATION
Aline	33	2nd stage	UNIEDU	No
Ana Flávia	21	7nd stage	Institucional	Yes
Ana Maria	49	2nd stage	UNIEDU	No
Fabiana	42	2nd stage	UNIEDU	No
Franciele	19	2nd stage	UNIEDU	No
Juliana	27	2nd stage	UNIEDU	No
Kátia	22	4nd stage	UNIEDU	Yes
Keyla	20	5nd stage	UNIEDU	No
Luana	30	4nd stage	UNIEDU	Yes
Roselita	51	4nd stage	UNIEDU	No
Tainara	26	2nd stage	UNIEDU	No
Tuani	30	4nd stage	UNIEDU	Yes

Source: Author's own elaboration (2023).

In light of the information above, we observe a highly heterogeneous group, with students who had recently finished High School and already had the opportunity to continue their studies, and students who, due to financial and/or social circumstances, had to postpone the dream of pursuing Higher Education. We reflect that the composition of such a heterogeneous group enabled both the students and the researcher to perceive different realities – not only due to age differences, but also due to the individual experiences they brought with them and that were revealed through the narratives woven collectively. The researcher, together with the students, grew and developed within the group, which became stronger with each meeting.

We highlight that the data were analyzed based on Ginzburg's evidential paradigm (Ginzburg, 1989). We justify the choice of this method because we understand that it dialogues with *pesquisa-formação*, insofar as the narratives, derived from the data generated by the instruments used, made it possible to identify clues without giving up flexible rigor,

8 Original name in Portuguese: *Termo de Consentimento Livre e Esclarecido.*

as advocated by Aguiar and Ferreira (2021). When dealing with clues and documents of different kinds, Ginzburg (1989) uses the evidential paradigm to find distinct paths in the search to understand what the clues meant and what the documents revealed. Therefore, this way of looking at research implies a specific analytical procedure, grounded in the understanding that, because the instruments are produced by subjects, they may be endowed with multiple meanings, allowing the researcher to go beyond what is explicitly presented in the search for clues of what lies beyond the records – what is not formally stated (Ferreira, 2014). Thus, the researcher's gaze must be meticulous in the search for clues and, in the face of chance and one's sensations, it is essential to allow oneself to be "guided by chance and curiosity, and not by a conscious strategy" (Ginzburg, 1989, p. 12, our translation).

In this research, we sought, in the narratives of the students and of the researcher, to analyze the potential of (auto)biographical narratives as devices of aesthetic education in initial teacher education. Consequently, based on the proposed objective and through careful and meticulous reading of the narratives, the clues were organized into tables with the establishment of evidential categories that emerged in the oral narratives and in the written records of the students participating in the study, namely: (a) (auto)biographical narratives as enhancers of reflection; (b) (auto)biographical narratives as enhancers of enjoyment; and (c) (auto)biographical narratives as enhancers of creation. These clues can be observed next, in the analysis of the data from this research.

(AUTO)BIOGRAPHICAL NARRATIVES AS ENHANCERS OF REFLECTION

Through the students' narratives, it was possible to show that they began to reflect on the relevance – above all – of written records in the *portfólio reflexivo*, as they realized that it enables the development of teacher reflexivity when one reflects on lived experiences and records what was most significant. Thus, through reflective records over the course of the meetings, the students began to perceive the potential of this writing for their own formative process. From this perspective, in line with Sá-Chaves (2004), we understand that the *portfólio reflexivo* is a narrative that tells a learning story, and, across the sixteen meetings, the students produced records regarding the reflections made possible in the workshops. Just as each student's singularity constituted her, each portfolio was also unique and told a learning story.

The portfolio record, moreover, enabled them to broaden their gaze and to realize that the act of reflective writing contributed to the development of teacher integrality, encompassing both the personal and professional dimensions (Nóvoa, 2009). Student Katia, for example, shares that she began to feel a need to write that went beyond recording in the portfolio. In the 14th meeting, in one of the reflective dialogues, she acknowledges:

> My writing is much better; it has improved a lot [...]. I look at my writing from the beginning of the program up to now, and it is different. And yesterday I went to write for myself, right! About how things were – my relationship with education, you know. And then, without meaning to, I ended up thinking about Tuani, you know, because Tuani is here with me, she's with me in college, and we talk a lot outside these two settings, right! And then I got carried along by the program, and I even wrote her a letter[9]. So I went ahead and wrote it, because, whether we like it or not, she is part of my formative process, both as an educator and personally, you know! And that influences things a lot. And this exchange we have here is very meaningful" (Katia-Ag-14encontro, 2023, our translation).

The first author highlights that she felt very happy to hear this account, because Katia, through her lived experiences, perceived the formative role of writing in her integral

9 Em um dos encontros foram realizadas atividades cujo o gênero epistolar carta foi utilizado.

development. In response to her account, the following was voiced: "And the more you write, the more reflective you become – about everything!" (Pesquisadora-Ag-14encontro, 2023, our translation). In this regard, we agree with Josso (2010, p. 195) when she states:

> The subject who constructs their narrative and reflects on their dynamics is the same one who lives their life and orients themselves at each stage. To say this is equivalent to placing the subject at the center of the formative process. It is to make them the sculptor of their existence, even if the material they work with imposes known or unexpected demands (Josso, 2010, p. 195, our translation).

Next, Katia continues narrating:

> And I liked reading what I wrote yesterday, months ago. Because I feel like this, look: when I'm writing, I can hardly value it at all, I can't find meaning in what I'm putting down in the writing, you know!? But later, when – oh, I don't know – what we studied in the article made a lot of sense, about leaving what you wrote, like, under the papers, and then when you find it again, you read it with a different gaze, like that, you know. And that was exactly what… this week I read, yesterday!! When I went to read what I wrote two, three months ago. I felt an evolution […] (Katia-Ag-14encontro, 2023, our translation).

The article Katia referred to was "A linguagem do texto poético: é com essa que eu vou", included in the book *A poesia vai à escola: reflexões, comentários e dicas de atividades*, by Neusa Sorrenti (2013). In the chapter presented, the author invites reflection on the process of literary writing and makes it possible to understand that writing goes beyond the feeling of inspiration, since the act of writing requires dedication, commitment, and implication on the part of the writer.

Thus, a text requires refinement, writing, rewriting, reading, and rereading. In this sense, we corroborate this perspective because, more than inspiration, writing requires all of this – and we would add that writing also requires surrender. A surrender that implies maturation, interiorization, and a gaze toward oneself, to paraphrase Josso (2010). The researcher responsible even notes that, when she writes something, she likes to leave what she wrote "still," as if she were secretly storing, in an imaginary drawer, that untouchable record. Days later, pretending to forget what she wrote, without any pretense, she opens the drawer and places herself in the position of a reader to carry out a new reading. Once again, the text is refined. This happens with everything she writes, and not only with literary writing. Prado and Soligo (2007, p. 34) call this the role of an "analyst," since:

> Writing requires, at every moment, a displacement of the author, moving from their position as writer to that of reader of their own text. This role of analyst of what has already been written is what allows, so to speak, quality control, from the standpoint of content and form. The one who writes has to be, almost at the same time, author, reader, and reviewer (Prado; Soligo, 2007, p. 34, our translation).

In her narrative, beyond literary writing, Katia used the same invitation from Sorrenti (2013) for her writing as a teacher, when carrying out the formative and descriptive assessment of her children, since she already works in the field of education – more specifically, in Early Childhood Education – in a private school in the municipality where the research was conducted. She recounts:

> This seed that you planted in this writing of ours – reflection, self-reflection – I already felt it reverberate in my assessment writing at school. It was a totally different kind of writing, like I told you before. It managed to have body, text; I was actually able to bring the student into the assessment; it wasn't something generic, the same for everyone. I read and reread all my assessments, like that, and it didn't end up as something generic, because a child – even if they have similar traits – one is different from the other; there's no way around it. Even if they have similar behaviors, that behavior came from another situation, totally different from one to another, right! Their lived experiences are different, right! (Katia-Ag-14encontro, 2023, our translation).

Undoubtedly, their lived experiences are different, just as are the lived experiences of those who take part in the formative process.

In the workshops, for example, at each meeting, the researcher responsible offered the students the same experiences, but the lived experiences were unique for each one. In this sense, it is not uncommon to observe that, in different educational processes or instances of life, we go through countless experiences without, in fact, living them. However, when we allow ourselves to be affected by them, we open ourselves to the possibility of personal transformation, re-signifying perceptions, feelings, and ways of understanding our own experience (Vigotski, 1999, 2003).

In light of this reflection, we infer that Katia internalized that lived experiences are singular, which also applies to children and students. As human beings, we carry with us a trajectory marked by multiple lived experiences that help constitute who we are. When one understands the potential of such singularity, it becomes possible to see the other as a human being in constant development – something that runs counter to the contemporary world, in which assessments generally privilege metrics and standardization, rather than the singular potential of each subject.

In addition to reflective writing reverberating in her *escrita de si* (self-writing) and in her writing as a teacher, this act of recording also changed her relationship with the readings carried out in college and in the meetings themselves. Katia narrates:

> It's really interesting. Like now, the articles you're sending, right! I'm not just reading and highlighting anymore – it seems like a silly thing, something that should have been done since the beginning of studying, but now I take the sheet of paper and the pen and I keep writing, because otherwise it stays empty in my mind. Now I'm starting to write, because otherwise it gets lost (Katia-Ag-10encontro, 2023, our translation).

In light of her narrative, we conjecture that, by recording in the *portfólio reflexivo* the reflections she experienced, Katia realized that she is able to reflect and grasp more clearly what she had read or experienced. In line with Vigotski (2003), we understand that written language is the most exact and developed form and that, when something is recorded, it means there has already been prior mental elaboration. That is, it is a reflection that is re-elaborated in two moments: first, at the inner level; and then, in the written record, when one communicates, with greater exactness, what was initially elaborated internally.

In line with Rausch (2008), we also observe that this act of recording contributes to the student's formation insofar as it enables the development of a reflective dimension, making her more aware of her choices and decisions. This awareness enables her to assume her autonomy, acting with greater authorship in her own formative process. If every life narration can be a fiction, as Josso (2007) argues – even when based on facts – then let it be marked by authorship, because it is this fictional narration that will allow, insofar as one is able to take risks, the invention of an authentic (SI).

Similarly, Ana Maria recognizes that the lived experiences contributed to her reflective process. The student reports that she perceived an evolution when rereading the records from the first meetings in the *portfólio reflexivo*:

> [...] because I was working on it (*portfólio reflexivo*) this week, and then I had to make a gigantic effort not to change anything from the beginning, because if we do a whole rereading, we're going to change it, want to see it differently, because we had all this lived experience, we evolved, and we can see this construction. And that's why each meeting is important (Ana-Maria-Ag-10encontro, 2023, our translation).

Certainly, we agree with Ana Maria, because, with each dialogue, each reading, each lived experience, we undergo a transformation, such that one does not remain the same after a lived experience. Vigotski (2003, p. 234) asserts that "[...] aesthetic lived experience creates a very sensitive state for subsequent actions and, naturally, never passes without leaving marks on our later behavior" (Vigotski, 2003, p. 234, our translation). The researcher responsible certainly states that she is not the same, and this is a source of great satisfaction, since there was

personal and professional growth in each lived experience in the workshops. From the student's statement, the importance of attendance is also highlighted, given that, from the outset, it was made explicit to the students that this was a formative pathway, in which each meeting, consequently, would complement the next.

Next, this dialogue continues, making explicit the second clue present in the students' narratives.

(AUTO)BIOGRAPHICAL NARRATIVES AS ENHANCERS OF ENJOYMENT

Through the meetings in the *ateliês* (workshops), the students were able to reflect on aesthetic education through literary lived experiences. Such reflection took place in person through enjoyment-focused readings, involving different literary genres, such as poems, children's literature, short stories, and chronicles. In addition, prior readings were made available to the students in advance so that, during the meetings, they could engage in reflective dialogue about the text, which could consist of one or more book chapters or, alternatively, a scientific article. Thus, it should be noted that, during the meetings, the students began to perceive the potential of narratives in their own formation and how the act of dialoguing and experiencing the literary book enjoymentfully – along with reflecting and recording autobiographically about the lived experiences – was contributing to the development of more critical and reflective thinking. Indeed, through the narrated and written dialogues, it was evident that they were looking at their own formation with greater criticality. In the seventh meeting, while dialoguing about aesthetic education, literature, and her lived experience in initial teacher education[10], Katia critically acknowledges:

> But it is hard for this reflection to happen while we are in undergraduate studies. Usually it clicks when you're already – like, in a situation similar to yours – when you're already in a PhD, when you're in a Master's, when you're outside, when you've already walked a lot of paths... Few courses manage to bring, like, look: a little taste of what it is for you to have this aesthetic phenomenon within education, because this should be in every class, but the professors who are teaching... (the student pauses silently) it doesn't matter, it's not this institution, it's not a label, it's everywhere [...] (Katia-Ag-07encontro, 2023, our translation).

The previous reflection began after the discussion of the reading of the text "A formação cultural de professores: 'O poema pede passagem'", by Oliani and Neitzel (2010), included in the book *Cultura, escola e educação criadora: formação estética do ser humano*. In the book, the authors dialogue about the poem in teacher education and use the term "aesthetic phenomenon" to refer to the aesthetic dimension present in it. We corroborate the authors when, in the book, they allude that, during academic and professional education, the teacher becomes immersed in techniques, strategies, and teaching methodologies, and little time is devoted to their aesthetic education. However, "we know that it is through aesthetic concepts and lived experiences that one will enter a classroom or another space prioritizing artistic lived experiences" (Oliani; Neitzel, 2010, p. 84, our translation). Thus, it is concerning that these lived experiences, in Katia's words, are "few", which reiterates the need for research that takes a close look at the topic.

Franciele, corroborating Katia, likewise recognizes the absence of aesthetic education and literary lived experiences in her initial education. The student reports: "[...] we don't have that preparation, we don't have that time, or a course focused on doing what Prof. is doing with us. We don't have that critical gaze, we don't have it" (Franciele-Ag-07encontro, 2023, our translation).

Later, Katia continues her reflection, sharing:

10 If initial teacher education is the first stage of continuous professional development (Vaillant; Marcelo, 2015), the way it is configured and the way one relates to it reverberate in teaching practice and in the mediation of literary reading at school.

> It's hard for a professor, like, I don't know, to give you a book of poetry for you to read, to encourage the person to read. No, you have to read something from my course, you know?! And then there are thirty people in the classroom – if someone read that book from beginning to end, that's already a lot (laughs). So nobody gets interested; sometimes it's something tedious, and it doesn't attract [...] (Katia-Ag-07encontro, 2023, our translation).

Regarding this, Colomer (2007) argues that, at times, the educational institution itself makes mistakes regarding the reading practices it establishes. According to the author, there is a predominant function of professionalizing reading and, at university, the bibliography for each course is already so extensive that students and even professors rarely end up reading books in full. The situation refers to reading practices aimed at the mere acquisition of superficial knowledge – immediate information to meet an academic demand, fulfill a curriculum, often rigid, and follow a plan that demands little from students.

We observe clues of Colomer's (2007) observation in Katia's narrative when she states that, in courses, professors generally:

> Say you won't understand by reading the work in the original, only the article and a person commenting on it. And sometimes the article is more confusing than the book itself, because in the article there is the person's personal opinion – grounded, but there is. And there, no, it's natural, it's the author (Katia-Ag-10encontro, 2023, our translation).

We understand the student's position, but we note that even the book, in its entirety, brings voices of other theorists who dialogue with the author of the work, in addition to that author's lived experiences, which influence their writing and their work. However, in expressing her reflection, Katia was precisely voicing the desire to read books in full, which tensions the argument of the aforementioned author, according to whom students rarely read works in their entirety. This comment was elicited because, in every meeting, beyond the articles and/or book chapters presented, the researcher responsible brought the works so that the students could become acquainted with them, handle them, and, if they wished, purchase them later or check their availability in the institution's library.

The aforementioned student also expresses concern, in line with the reflection developed earlier, regarding the professors who educate teachers – more specifically, who educate Pedagogy graduates – and that these same professors have told the workshop participants that they do not like reading. She narrates: "Oh, Prof., you should be in the classroom to hear professors saying they don't like reading! And they proudly say they don't like reading!" (Katia-Ag-12encontro, 2023, our translation).

Tuani corroborates Katia and reports:

> We're in the second stage, we're in the fourth stage, and there are people in our class who, at the beginning of the program, said they didn't like reading, and today they still do, because they also find professors who say they also don't like reading. And, like: yes, that's a problem!! You're studying Pedagogy! How are you going to encourage a child to enjoy reading if you don't like reading? You won't be able to! It's like you said: you have to be that! (Tuani-Ag-12encontro, 2023, our translation).

Certainly, if we aspire for our students to be literature readers, we first need to be women teacher-readers. From the very first meeting, the researcher responsible reports having shared this understanding with the students, because she understands that she cannot provide another with what has not been internalized by the teacher herself. In light of this, Katia, in her *portfólio reflexivo*, reflects on the dialogue woven in one of the meetings and offers the following reflection:

> [...] this lack of enjoyment of literature is something that was not worked on with the teachers who are now being our teachers. And this situation fits perfectly with what Freire says, '*o que eu sou reverbera em minha prática'* ('what I am reverberates in my practice,' our translation). Therefore, those who cannot find a path to literature, those who think it is normal not to like reading, will pass this on in the classroom, and

> it will be a never-ending cycle – or else, a cycle that ends only very late (Katia-PR-12encontro, 2023, our translation).

We corroborate Katia's and Tuani's reflection, because the way of conceiving literature and relating to it tends to be reflected in teaching stance and to reverberate in pedagogical practice. For this reason, as teachers, it is essential that reading literature be part of life and of formative lived experiences. One cannot normalize the fact that a teacher states that they do not like reading and think that this is normal. It is necessary to look at this narrative critically, because only then will it be possible to find it unfamiliar and seek ways of being and acting differently in teaching.

After the dialogues woven in the 12th meeting, Katia, in her *portfólio reflexivo*, also reflects critically on the presence of aesthetic education and literature in the Pedagogy program. She writes:

> The lack of contact with literature – even academic literature – is not present in our classes. And this, when it comes to teacher education, is a major mistake. As we saw in the meeting in which we discussed Vigotski, art humanizes us because it deals with life. Focusing on literature and its diversity, it is essential for us, for our aesthetic education. Not only for teachers, but for people in general. The Academy, unfortunately, still cannot stop seeing the human being as something to be molded and put into a box to always follow the same paths and have the same parameters (Katia-PR-12encontro, 2023, our translation).

Certainly, Katia's reflection offers clues of the need to rethink initial teacher education, the courses, and the ways they have been taught, because one cannot accept the student's observation that the human being is something to be molded and put into a box to always follow the same paths and have the same parameters. Something needs to be changed, and this change alludes to the need for aesthetic education to be present in initial teacher education, because it would contribute to breaking with this technicist view of education, which sees the human being as someone who must be molded to fit a socially required standard. From cultural-historical theory, we understand that, as historical and social subjects, individuals are singular and their lived experiences constitute them. Therefore, it is necessary to break with the standardization that is still recurrent in academia.

We observe that Ana Maria, in the same way, produces a reflective narrative in light of Vigotski (1999, 2003, 2018), during dialogues about the humanization process through literature. She states:

> What I keep thinking is: how did we not have this gaze before… we still have very rigid things, right?! But how did we not think about this… maybe I'm making a mistake, talking nonsense, but I don't know if the teachers and the others here notice this… there was a moment in what you said, about how it deals with us as human beings, about having this knowledge, about going after this knowledge. How we stop being – I don't know if I'll use the right words – but how we stop being so rough – yes, often ignorant, but not ignorant in the sense of the word, but in the way of dealing with the other – it seems like… no, that those with a lot of literacy, a lot of knowledge, will stop being ignorant. But I think: what must he have been like before having that? Because I see it a lot, because I have worked a lot with the education of simpler people, the education of people who are often there in manual labor, like… how many conflicts there are! […] But when these people have little schooling, or little knowledge – and I'm not even talking about schooling, because my father completed the 2nd grade of primary school, but reads everything, so look at how much he seeks, right?! But those people who maybe have the minimum or no knowledge, and how they deal in a much rougher, much more combative way… so, I think, people, this is right there in front of us, right! Knowledge gives you baggage, gives you a larger repertoire to deal with situations and even to calm yourself down (AnaMaria-Ag-10encontro, 2023, our translation).

In response to Ana Maria's account, the researcher responsible reflects with the students on the relevance of experiencing different cultural experiences:

> Yes, I see that this sensitivity is really lacking – these lived experiences that would enable the development of this sensitivity – and that is why this is so important at school and in initial teacher education, because if the teacher has not lived these lived experiences, has not experienced these lived experiences, she will not make it possible for her students later either, and then it becomes a cycle [...]. How many of our children, or how many people (and not only children), are deprived of cultural lived experiences? Because they cannot afford to go to a museum, to a theater, or buy a book. They can't, everyone. And that is very sad – they can't. [...] (Pesquisadora-Ag-10encontro, 2023, our translation).

From this perspective, it should be noted that Vigotski (1999, 2003) considers the subject's action to be singular, cultural, and historical, rejecting the idea that knowledge comes from an external interference upon the subject, without considering the objective conditions that make them unique. Therefore, in this epistemology, the human being occupies a determining role in the world, acting and interacting with the environment in a dialectical relation; through this interaction, which is social, cultural, and historical, one learns and continuously develops through higher psychological functions.

It is precisely because he considers objective conditions that the impact of the lived experiences on each student participating in the meetings is also singular, because it depends on prior experiences they have had, and this is directly related to objective conditions – that is, to economic, cultural, and social conditions. According to Vigotski (1999, p. 48), "[...] not only do we interpret works of art differently, but we also experience them differently" (Vigotski, 1999, p. 48, our translation). At the same time, this observation reiterates the need for aesthetic education to be present in initial teacher education, because if the students have experienced aesthetic lived experiences, we intuit that, later, when acting as teachers, they will tend to make it possible for their students to experience these experiences, contributing to a more human and sensitive formation.

However, we know that the school will not be able to remedy all cultural discrepancies that exist, given objective issues. Even if it cannot solve them, it can contribute to alleviating such discrepancies and enriching students' cultural repertoire with aesthetic lived experiences that contribute to the development of imagination, creation, fantasy, reflexivity, and human sensitivity.

Next, we dialogue about (auto)biographical narratives as enhancers of creation.

(AUTO)BIOGRAPHICAL NARRATIVES AS ENHANCERS OF CREATION

In dialogue with the cultural-historical perspective, we infer that the literary lived experiences enabled the students to develop an aesthetic education. In the workshops, they were encouraged to write creatively, and there were moments of literary writing in genres such as the literary letter[11]; poem, short story, and chronicle. Through writing in these genres, they began to perceive themselves as authors, capable of narrating and writing creatively.

In this regard, Vigotski (2009) argues that, when one writes – that is, when one narrates something – one exercises creative capacity; thus, we turn to the author when he clarifies that there is no creation without imagination, since everything built by human beings was first built at the mental level. In this way, creation and imagination form a dialectical unity in which both are intrinsically related, because, in order to create, it is necessary to imagine. And, in the process of writing, imagination and creation are set in motion. This implies that the more lived experiences articulated with litera-

11 Although it is not a "literary genre" in the strict sense, the researcher responsible chose to use and refer to this mode of writing as "literary letters", considering that many literary books employ letters and are imbued with poetry. Moreover, they were used in the workshops because it was understood that letter-writing is highly formative and can serve as a good starting point to encourage the students to write and to immerse themselves in the universe of literary writing.

ture one can live, the greater the development of imagination and creative activity, related to higher psychological functions. Vigotski (2009) clarifies this when he alludes that imaginative activity of a creative nature is directly linked to the richness and diversity of previously lived experiences, because these experiences provide the raw material for the construction of fantasy. Thus, the broader and more varied a person's experiential repertoire, the greater the resources available to their imagination.

This creative process was made possible in the workshops through literary lived experiences, through contact with different works via enjoyment and reflective and literary writing. Consequently, we observed, in the students' narratives, the development of more sensitive, critical, reflective, imaginative, and creative thinking.

From this perspective, Vigotski invites reflection on the need for objective conditions that make it possible to live experiences that foster aesthetic education. Thus, we agree with the author when he recognizes that "[...] the richer a person's experience, the more material is available for their imagination [...]; the richer the experience, the richer the imagination should also be" (Vigotski, 2009, p. 22, our translation).

In this way, the perception of a work of art also demands creation, since it is not something that occurs passively. Therefore, it is not enough to experience sincerely the feeling that dominated the author of the literary book; it is not enough to understand the structure of the book itself; it is necessary to overcome this feeling creatively, to find catharsis, and only then can the effect of art be manifested in its fullness. This will only be possible when, aware of the role of literature as enabling aesthetic education, we begin to weave dialogues and reflections with the literary text, which makes it possible to establish a conscious relationship with this artistic object.

In one of these moments of creative writing, Juliana, in her *portfólio reflexivo*, records the lived experience she had while writing her poem. She recounts:

> [...] at first, I was very afraid to write, because I feel very insecure when writing, because I don't think my writing is good. When I began writing my poem, I thought about writing about the tree of life, but when I looked at one of the words I put on the mural, which was 'dream,' I started writing about dreaming, and as I kept writing, the writing flowed in a natural way. When I finished reading it, I couldn't even believe it was me who wrote each word in the poem. For me, the act of writing awakens the dreams we have, and it makes us break the barriers we built out of fear over time; the act of writing is liberating, being able to put feelings on paper (Juliana-PR-06encontro, 2023, our translation).

Consequently, over the course of the meetings, and as they wrote, the students began to establish a different relationship with writing, because they saw that they were capable of writing literature, becoming more creative and imaginative. Ana Maria, for example, acknowledges: "We need, more than ever, to give voice and let it be, because all of us can write, right?!" (AnaMaria-Ag-08encontro, 2023, our translation). As they wrote, they also felt more confident to read what they had produced. In the 13th meeting, for example, Juliana writes the following reflection in her portfolio:

> As in every meeting, Prof. read her record from the portfolio, and then everyone read the short story they wrote. And our class truly is a veritable factory of women writers with hidden talents. Each short story – one more beautiful than the other – each person has a way and a form of putting words together. Wonderful readings. Also, together with Prof. Ju, we wrote a short story, where each one contributed an idea, a theme, a word, or a phrase. I loved this kind of dynamic that Prof. did with us; it was incredible (Juliana-PR-13encontro, 2023, our translation).

We corroborate Ana Maria's and Juliana's words, because all of us are capable of writing and, with each lived experience, the students came to realize that they could go further. They were discovering themselves as writers. At this moment, the researcher responsible recalls a

sentence she once read, by José Saramago. The author states: "We are all writers, except that some write and others do not." Katia likewise acknowledges: "I believe we are all writers, because we live. We always have something to tell" (Katia-PR-04encontro, 2023, our translation).

Certainly, there is always something to tell and, upon becoming aware of narrative and creative capacity, it becomes possible to write (auto)biographically, with authorship, as protagonists of our own life and formation story.

Next, we present some final reflections.

FINAL REFLECTIONS

In this article, we sought to analyze the potential of (auto)biographical narratives as devices of aesthetic education in initial teacher education, based on sixteen meetings provided to Pedagogy students in the formative literature workshops. Through oral narratives and written records in the *portfólios reflexivos* (reflective portfolios), we identified the following clues: (a) (auto)biographical narratives as devices of reflection; (b) (auto)biographical narratives as devices of enjoyment; and (c) (auto) biographical narratives as devices of creation.

Regarding the first clue, the narratives showed that the act of recording and writing reflectively fostered, in the students, the understanding that, when writing, they became aware of the lived experiences that had occurred and reflected critically on situations experienced across different spheres of their lives (professional and personal), because, as Nóvoa (2009, p. 32) notes, "in teaching, professional dimensions always, inevitably, intersect with personal dimensions" (Nóvoa, 2009, p. 32, our translation). The author also recognizes that, through teacher reflexivity, lived experiences come to be re-signified, which makes it possible to become aware of one's responsibility as a teacher (Nóvoa, 1992), taking on continuous teacher professional development and becoming the author of one's own formative trajectory. Therefore, we infer that the record in the *portfólio reflexivo* constitutes a device that enhances teacher reflexivity.

It should be noted that the dialogues woven in each meeting contributed to enhancing this reflection, as did the readings of the *portfólio reflexivo* records, which always took place at the beginning of the meetings and were carried out by the researcher responsible and by students who felt comfortable sharing their reflective writing. Consequently, it is possible to show that "formation practices that take collective dimensions as a reference contribute to professional emancipation and to the consolidation of a profession that is autonomous in producing its knowledge and its values" (Nóvoa, 1992, p. 27, our translation). Thus, we emphasize that, through the lived experiences made possible in the workshops, the students realized that, when there is collective dialogue, it is possible to project new horizons, expanding the process of teacher reflexivity in order to take flight and pursue what one aspires to for oneself and for one's students.

With regard to the second clue, we observed that, through the enjoyment of different literary genres, the students began to look at their own formation with greater criticality and reflexivity. Through oral narratives and written records in the portfolio, it became evident that they began to "look at themselves" and at their surroundings with a more critical, reflective, sensitive, imaginative, creative, and ethical gaze – clues that indicate the development of an aesthetic education.

With respect to the third clue, we showed that the lived experiences in the workshops led the students to feel more creative and imaginative, capable of writing with greater authorship. Certainly, this highlights the need for formative processes that value aesthetic education to be present from initial teacher education onward, because, as observed, creation also fosters the development of teacher reflexivity, insofar as, when one creates, one imagines and projects into life what one aspires to.

As a contribution to the field of initial teacher education, this study highlights the centrality of aesthetic education in the construction of teacher identity. By recognizing (auto)biographical narratives as devices of reflection, enjoyment, and creation, it points to the need for Pedagogy curricula to intentionally incorporate practices that value *escrita de si*, sensitive listening, and authorship processes. From this perspective, aesthetic education emerges as a structuring axis of formative processes, fostering teacher reflexivity and the constitution of women teachers who are more sensitive, critical, and implicated in their pedagogical practice.

To conclude this reflection (which is not finite), it should be emphasized that, because this is research with human beings, it is necessary to consider the singularity present in each of the study participants. That said, as was possible to show, the writing of this article did not encompass the voices of all the students who participated in the meetings. As explained in the methodological pathway, there were students who wrote with greater reflexivity, others with greater objectivity, and still others who participated more actively in moments of dialogue. However, it should be noted that this is a partial analysis of a more in-depth study that spans initial teacher education and the development of an aesthetic education in the Pedagogy program.

As final words, it is hoped that this article may resonate, especially in the initial education of future Pedagogy graduates, so that narratives, as a formative device, become frequent, contributing to the development of aesthetic education.

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