

VYGOTSKY AND CREATIVITY

A Cultural-Historical Approach
to Play, Meaning Making,
and the Arts

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Dancing with the Muses:

A Cultural-historical Approach to Play, Meaning Making and Creativity

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Strings sing at the touch of a violinist's bow. Light and shadow cast across a stage like rivers of silk, while bodies sway to the heartbeat of a wild drum. Sunflowers burst into bloom on canvas, as clay rises on the wheel into a cylindrical dome. We have long been fascinated with the ability of the arts to transform the material into the seemingly ethereal. As children and adults, we have all been inspired to play, act, and dream on paper, in poetry, or through performance within our personal and professional lives. Across time and space, politics and religion, we are united in our collective need to dance with the muses as both artists and audience members.

So why have the arts been neglected by so many scholars of human development? Is it a consequence of the rationalistic bias of our educational system? Is it because development in literacy and mathematics is more accessible and more open to measurement than growth in dramatic play, music, or drawing? In this book, we make the argument that thought, emotion, play, and creativity as well as the creation of relationships are an integrated whole. When some aspects of this totality are broken apart, learning and development are diminished.

We bring to this issue a background in Vygotskian scholarship as well as that of practicing artists and educators. The ideas of the ground-breaking Russian psychologist, L.S. Vygotsky, are becoming increasingly influential in their emphasis on the social sources of development and the central role of tools and artifacts, such as the computer, in learning. Vygotsky's theory con-

trasts sharply with the more dominant approaches of constructivists, (i.e., those of Piaget), who envisioned development as a universally shared process independent of the particular historic and cultural environment. Vygotsky's strong emphasis on culture and social interaction is particularly relevant to our contemporary multicultural society and has been effectively applied to studies of literacy, concept formation and bilingualism. Ironically, although his first publication was devoted to the arts, cultural historical scholars dedicated to his thinking have paid little attention to analyses of play, meaning making, and creativity.

As individual editors, each of us has drawn on Vygotsky's framework to investigate our own interests in play, meaning making, and creativity. Through these explorations, we encountered colleagues from a diverse array of disciplines who shared our fascination and curiosity. Using cultural-historical theory, an approach founded on Vygotsky's theories and developed further in the former Soviet Union, the United States, and other countries, we collectively sought to articulate a response to these essential processes in the life of the mind. Our informal, formal, political, and creative efforts led us to the development of this book.

The purpose of this introductory chapter is threefold. First, we seek to introduce the reader to Vygotsky as a teacher, researcher, scholar and fellow creative spirit. Second, we provide a background of his ideas by summarizing essential concepts from the collection of loosely associated theories that constitute cultural-historical theory. Third, we contextualize a discussion on play, meaning making, and creativity within this view to present an enriched understanding of the arts.

L. S. Vygotsky: A Life of Creative Activity

L. S. Vygotsky was born in 1896 in Orsha, Russia, a small town, which is now part of Belarus. The young boy grew up in Gomel. He was a member of a large, highly educated, Jewish family. By the time he reached adolescence, Vygotsky developed strong intellectual interests in many disciplines including philosophy and history and shared his mother's love of poetry. He finished gymnasium with great distinction and subsequently attended Moscow University where he studied law. He supplemented this course of study with classes at the Shanjavsky People's University, continuing his interest in history and philosophy. As an adolescent he composed several drafts of an analysis of Shakespeare's *Hamlet*, which later became the basis of his doctoral dissertation. During these years he also broadened his knowledge of linguistics and psy-

chology. Vygotsky was influenced by William James and Sigmund Freud and, throughout his life, he conducted a thorough study of European and American psychological theories.

After completing his university studies, Vygotsky returned to Gomel, where he taught in state schools. He also participated in the town's cultural life. During these years, he mostly published literary reviews and became interested in educational psychology. Vygotsky's interest in literature and drama established his reputation as a brilliant lecturer. Unfortunately, Gomel suffered the hardships of civil war and attacks made by different armies and local bandits. Nevertheless, Vygotsky began his first psychological investigations while teaching at Gomel's Teacher's College. During this time, Vygotsky's family was first struck by tuberculosis and his younger brother died of the illness. While taking care of his brother, Vygotsky himself also became ill with TB. After his marriage in 1924 to Roza Smekhova, he left Gomel for Moscow at the invitation of a senior faculty member and psychologist, Alexander Luria. Vygotsky's collaboration with Luria and Leont'ev would prove to be a highly creative endeavor.

Once in the capital, Vygotsky joined the Institute of Experimental Psychology where "from very early in his professional life he had seen the development of the science of man as his cause, a cause he took extremely seriously and to which he dedicated all of his energy" (van der Veer & Valsiner, 1991). His first publication was *The Psychology of Art* (Vygotsky, 1925/1971) described by Cathrene Connery in this text. Vygotsky went on to publish 15 articles a year including lectures, reviews, and forewords to works of foreign authors. His second book was published in English as *Educational Psychology* (1992). In the late 1920s, his interests expanded to children with atypical development including blind, deaf, and retarded children. Publications on this topic were assembled in Volume 2 of his collected works. Vygotsky's theoretical analyses were first summarized in "The Historical Meaning of Crisis in Psychology" (1927) which first appeared in English in Volume 3 of his collected works.

Increasingly, Vygotsky became interested in how human activity is mediated by artifacts, a topic that he first developed in "Tool and Symbol in Child Development." This manuscript forms the first section of the volume *Mind in Society* (1978) co-edited by Michael Cole, Vera John-Steiner, Sylvia Scribner, and Ellen Souberman. Throughout his life, Vygotsky relied on a dialectical Marxist approach to the development and investigation of the human sciences. His most widely read work is *Thought and Language*, first published in English in 1962. In this book, he brings together his cultural-historical ideas with a focus on the interrelationship of thinking and speaking. The impact of

this volume has grown substantially over the years and has been published and re-edited several times. Vygotsky's ideas were shaped by his extraordinary scholarship, his deeply original mind, and his ability to work interdependently with colleagues and friends. His legacy might have been lost were it not for Luria's determined efforts to bring Vygotsky's work to a world audience after his untimely death from tuberculosis at the age of 38.

Essential Concepts of Cultural-historical Theory

Vygotsky's conceptual framework provides a rich, unique, and pragmatic contribution to theories of human psychology. His notions regarding the social sources of development, mediation, *perezhivanie*, the zone of proximal development, and methodology collectively describe the transformative development of individuals and societies. The following discussion highlights the significance of these concepts in order to nurture a cultural-historical understanding of play, meaning making, and creativity.

Social Sources of Development

The common theme that runs across Vygotsky's diverse writings is that of the social origins of psychological processes. Human beings are irrevocably interdependent. As infants, we are dependent on caregivers for survival and learning. In the course of development, young learners rely on the vast pool of transmitted experience shared by family members, teachers and peers. In his oft-quoted "genetic law", Vygotsky emphasized the primacy of social interaction by proposing that any process in the child's cultural development appears twice: Functions appear first on the social, then on the psychological plane or first between people, and then within the child as an intrapsychological process.

Imagination, as a psychological function that is located in the core of learning and development, also originates within social interaction and the cultural-historical moment of a child's development. Vygotsky wrote that "imagination operates not freely, but directed by someone else's experience, as if according to someone else's instructions" (Vygotsky, 1930/2004, p. 17). In this manner, imagination "becomes the means by which a person's experience is broadened, because he can imagine what he has not seen, can conceptualize something from another person's narration and description of what he himself has never directly experienced" (Vygotsky, 1930/2004, p. 17).

Vygotsky's genetic law of development is also observable in the development of speech. He proposed that language functions as a means of communi-

cation and cognition. Young children appropriate and make their own the speech that surrounds them. The internalization of dialogic interaction results in the development of language and thought. The semiotic means a child uses during internalization becomes the basis of her inner speech and verbal thinking.

The condensed nature of inner speech was described by Vygotsky in his well-known metaphor stating “a thought may be compared to a cloud shedding a shower of words....Precisely because a thought does not have its automatic counterpart in words, the transition to thought from word leads through meaning” (Vygotsky, 1987, p. 251). Contemporary students of language acquisition emphasize the interactional sources of language learning and language use (Tomasello, 2008). The communicative or interactional use of language, in fact, depends on the imagination of others. In this manner, learning from another can and should become an “experience based on imagination” (Vygotsky, 1930/2004, p. 17) in order for authentic learning to take place. Toward this end, Carrie Lobman illustrates the importance of teachers’ imagination in the chapter she has contributed to this book.

Mediation

The critical role of mediation in Vygotsky’s theory is most fully analyzed by James Wertsch who noted:

In his view, a hallmark of human consciousness is that it is associated with the use of tools, especially ‘psychological tools’ or ‘signs’. Instead of acting in a direct, unmediated way in the social and physical world, our contact with the world is indirect or mediated by signs....It is because humans internalize forms of mediation provided by particular cultural, historical, and institutional forces that their mental functioning is sociohistorically situated (Wertsch, 2007, p. 178).

In this quote, Wertsch highlights another important aspect of Vygotsky’s thinking: psychological tools develop within the diverse cultural and historical settings of humankind. One needs only to evoke the computer to realize how profoundly our memory, planning, writing and editing processes have changed in our reliance on this relatively new technological and cognitive tool.

Most scholars within the cultural historical tradition emphasize language as central to thought and pay limited attention to symbolic systems and other semiotic means. While we recognize the critical role of language, we prefer a pluralistic theory that John-Steiner (1995) named “cognitive pluralism.” Some examples of these diverse semiotic means include mathematical symbol systems, maps, artistic sketches, sign language, imagery, and musical notes. These systems of representation are imbedded in social practice in that, “ecology,

history, culture and family organization play roles in patterning experience and events in the creation of knowledge” (John-Steiner, 1995, p. 5).

In the chapters that follow, the authors describe a variety of meditating tools. Patricia St. John documents children’s reliance on musical instruments in her chapter. Peter Smagorinsky writes of students’ construction of masks and their impact on writing activities. Cathrene Connery highlights the appropriation of physical and psychological tools in painting. Reliance on meditating tools is a developmental process which Vygotsky emphasized “*is neither simply invented nor passed down from adults*; rather it arises from something which is not originally a sign operation and becomes one only after a series of *qualitative transformations*” (Vygotsky, 1978, p. 46, italics in the original).

Perezhivanie

While Vygotsky’s work is strongly cognitively oriented, he also included affective considerations in his theory of human development and consciousness. One of these is *perezhivanie*, which some have translated as “lived emotional experience.” Social interaction among children and adults is perceived through the lens of previous experience; meditational means are appropriated and represented by individuals in their own characteristic ways. Michelle Zoss highlights how teaching and learning are enriched when classrooms provide opportunities for students to express ways of perceiving their experience. Ana Marjanovic-Shane illustrates how interaction and instruction is enhanced when built on trusting relationships in play, including vivid and metaphoric descriptions of experience that produce emotional engagement.

The term *perezhivanie* is an important one in theatre director Stanislavsky’s teaching of actors. He asked them to re-live previously relevant or profound experiences when preparing to engage with a new role. Vygotsky was influenced by this work and appropriated the concept for his own thinking about emotional experience. It is only recently that his essay, “The Problem of the Environment” in which he developed his understanding of lived experience, was published in English. Diverse authors in the cultural-historical theoretical community, now familiar with this concept, increasingly refer to *perezhivanie* as they recognize its significant role in parenting, teaching and communicating among partners. Beth Ferholt presents a novel means of studying *perezhivanie* through the unique use of film.

Emotional aspects of experience are also crucial for imagination. Vygotsky agreed that “all forms of creative imagination include affective elements” (Vygotsky, 1930/2004, p. 19). In his exploration of children’s imagination and creativity, Vygotsky often spoke of the circular path of imagination from lived

experiences, through the imagination that combines and recombines elements of these experiences, to the embodiments of imagination in the material form of an artistic product (image, music, dance, story, etc). According to Vygotsky, for such a circle to be completed, both intellectual and emotional factors are essential (Vygotsky, 1930/2004, p. 21). Barry Oreck and Jessica Nicoll describe how young dancers engage on this path as they develop a personal vocabulary of movement.

Zone of Proximal Development (ZPD)

The most widely discussed concept in Vygotsky's writings is that of the ZPD. Vygotsky wrote "We propose that an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent developmental achievement" (Vygotsky, 1978, p. 90). The appeal of this notion of assisted performance that precedes a learner's ability to independently solve tasks has widespread educational implications. Learners differ in how efficiently they use assistance and this difference was of significance to Vygotsky's argument. To understand the full meaning of the ZPD is to recognize that it is not a recipe for teaching skills. As Lois Holzman emphasizes, the ZPD is a relational process that embraces the full unity of the social and personal aspects of development in which new functions are realized that are not yet mature.

Currently, researchers have broadened this concept to include peer-based reciprocal assistance including "all aspect[s] of the learner-acting, thinking and feeling" (Wells, 1999, p. 331) and mutual zones of proximal development for collaborative partners (John-Steiner, 2000). In this broader view of the ZPD, scholars have come to identify that the co-construction of new ideas includes the sharing of risks, constructive criticism, and the creation of a safety zone. Partners can live, however temporarily, in each other's heads. They draw on their mutuality as well as on their differences and background knowledge, working style and temperament. As Mahn & John-Steiner (2002) reflect: "Innovative works of literature, drama and science are nourished by sustained support—as are teaching and learning across the lifespan" (p. 52). The complex relationship between writers and the literary establishment is the focus of Seana Moran's chapter in this book.