

AESTHETIC EXPERIENCE: AUTONOMY AND SUBMISSION WOVEN OF FEAR AND DARING IN THE WEAVING OF THE "PATCHWORK QUILT"

EXPERIÊNCIA ESTÉTICA: AUTONOMIA E SUBMISSÃO TRAMADA DE MEDO E OUSADIA NA TECEDURA DA "COLCHA DE RETALHOS"

EXPERIENCIA ESTÉTICA: AUTONOMÍA Y SUMISIÓN TRAMADAS DE MIEDO Y AUDACIA EN EL TEJIDO DE LA "COLCHA DE RETAZOS"

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ABSTRACT: We seek to understand the place of the aesthetic experience in the context of teaching work and in the initial training of educators, through the sense of autonomy and submission, in the (Auto) Biographical narratives of 45 students, produced in the Pedagogy Course through the investigative and formative device Patchwork Quilt, in 2018. The theoretical framework adopted is based on the concept of Aesthetic Experience, in Adorno (2008), of aesthetics, in Schiller (2017), and aesthetics as a pillar of autonomy, in Freire (1996). The narratives show that autonomy appears limited in its silence, and reveals itself submissive, being able to act within a limit imposed by the hierarchization of reason over sensibility, through fear. Considering all the violence and fear, the aesthetic experience denounces the ugliness of the system and reveals ways for us to boldly find ways to develop autonomy as a process of humanization of the subjects.

KEYWORDS: Aesthetic experience. Autonomy and submission. Patchwork quilt.

RESUMO: *Busca-se compreender o lugar da experiência estética no contexto do trabalho docente e na formação inicial de pedagogos/as, por meio do sentido da autonomia e submissão, nas narrativas (Auto) Biográficas de 45 alunas, produzidas no Curso de Pedagogia por meio do dispositivo investigativo e formativo Colcha de Retalhos, em 2018. O referencial teórico adotado assenta-se no conceito de Experiência Estética, em Adorno (2008), da estética, em Schiller (2017), e a estética como pilar da autonomia, em Freire (1996). As narrativas mostram que a autonomia aparece limitada em seu silêncio, e se revela submissa, podendo atuar dentro de um limite imposto pela hierarquização da razão sobre a sensibilidade, por meio do medo. Considerando toda a violência e medo, a experiência estética denuncia a feiura do sistema e revela maneiras para que, com ousadia, encontremos caminhos de desenvolvimento da autonomia como processo de humanização dos sujeitos.*

PALAVRAS-CHAVE: *Experiência estética. Autonomia e submissão. Colcha de retalhos.*

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RESUMEN: *El objetivo es comprender el lugar de la experiencia estética en el contexto del trabajo docente y en la formación inicial de pedagogos, a través del significado de autonomía y sumisión, en las narrativas biográficas (Auto) de 45 estudiantes, producidas en el Curso de Pedagogía a través del dispositivo investigativo y formativo Colcha de Retazos, en 2018. El marco teórico adoptado se basa en el concepto de Experiencia Estética, en Adorno (2008), de estética, en Schiller (2017), y la estética como pilar de autonomía, en Freire (1996). Las narraciones muestran que la autonomía aparece limitada en su silencio, y es sumisa, y puede actuar dentro de un límite impuesto por la jerarquización de la razón sobre la sensibilidad, a través del miedo. Considerando toda violencia y miedo, la experiencia estética denuncia la fealdad del sistema y revela formas para que encontremos audazmente maneras de desarrollar la autonomía como un proceso de humanización de los sujetos.*

PALABRAS CLAVE: *Experiencia estética. Autonomía y sumisión. Colcha de retazos.*

Introduction

This paper is part of a longitudinal research, entitled: "Aesthetic experience and (auto) biographical narratives: a warp of autonomy and submission plotted with fear and daring in the weaving of the "patchwork quilt". It is inserted in the Master's Program in Education of the Cidade de São Paulo University - UNICID, and in the research line "Subjectivities, Formations and Learning", which is linked to larger research, registered in the National Council for Scientific and Technological Development (CNPq), entitled "Pictographic (auto)biographical narrative: social representations of the aesthetic experience in formative processes".

The object of this study are 45 (Auto) Biographical narratives, of undergraduate students of the Pedagogy Course, about remarkable scenes that occurred during their trajectory as students in High School, which were produced as one of the stages of the formative and investigative device Patchwork, which aims the production of (Auto) Biographical narratives in three dimensions: written, oral and pictorial, and the stages of each dimension.

In the context of this study, the (Auto) Biographical documents are extracted from a research group's own database, and concern the dimension of Written Narrative, of the 2nd semester class of the Pedagogy course, which, in 2018, carried out the "Patchwork Quilt", at the Universidade Cidade de São Paulo - UNICID, a private institution located in the East Zone of the city of São Paulo.

The goal we propose is to understand the meaning of the place of the aesthetic experience in the context of the teaching work and in the initial training of pedagogues, which concerns the aesthetic experience of autonomy and submission of the undergraduate students, understanding the emotions, experiences, sensations and perceptions as locus of the aesthetic

experience in the initial training of teachers, which end up building perceptions and values about the pedagogical work.

In this perspective, the work intends to contribute to the understanding of the need to develop aesthetic experiences that lead future teachers to create pedagogical practices that make room to overcome bureaucratic, neoliberal practices, which work in the logic of an instrumental/technical rationality, in the direction of ensuring a more ethical and aesthetic rationality.

The (Auto) Biographical narratives presented and analyzed in this work are memories loaded with aesthetic experiences of Pedagogy students, from their life stories, of suffering, of traumas, of sadness or joys, of expectations during their formative journey in High School.

We established as guiding questions: What is the place of the aesthetic experience in the context of the teaching work? And, in this case, in the initial formation of educators? If the purpose of Education is the development of autonomy to exercise their role as citizens with critical consciousness, what is the conception of autonomy and submission that the students bring from High School to Higher Education?

In this perspective, we present the conceptual matrix of aesthetic experience, understanding, above all, emotion as an epistemological issue and aesthetic sensibility as a possibility of an epistemic knowledge. For this, we assume the concept of aesthetics, in Schiller (2017), which resides in the articulation between the sensitive and the reason. We have the contribution of Adorno (2008), in relation to the aesthetics of cultural massification, and of Freire (1996), on the aesthetics as a development of the autonomy of subjects. We will seek to deepen the concepts about the aesthetic experiences of students about their school practices, present in the (Auto) Biographical narratives elaborated in the "Patchwork Quilt".

This article is organized in four parts: in the first, we discuss the importance of the aesthetic experience as a movement against the hegemonic culture, considering sensibilities and emotions as locus of the aesthetic experience in the narratives in focus. Next, the methods are presented, and the procedures show the data collection, the making of the "Quilt", which has three dimensions: written, oral, and pictorial, and the steps of each dimension; they also clarify its organization and resulting categories: fear and daring, for discussion in the axes of autonomy and submission. Finally, we present the results found. The (Auto) Biographical narratives produced are a possibility to the subject to glimpse his own reality and reflect that the memories guide his teaching practices and are part of his identity arising from the locus of the aesthetic

experiences that are loaded with a humanizing force and sensitivity, of building solidary and affective times and spaces and, above all, of expansion of knowledge and learning.

Weaving: The Aesthetic Experience of (Auto) Biographical Narratives in the Patchwork Quilt

Two expressions can translate the word weaving in this work, as a set of threads that intersect with this theme: weft and warp. It is about the aesthetic experience and the narratives that offered what is also called the warp of autonomy and submission woven of fear and daring. That is, in the weft, we weave the intertwined threads: on one side, the desired autonomy, which is also faced with acts of submission and obedience; and on the other side, fear and suffering and the daring to overcome them.

An aesthetic experience indicates a set of threads that, when united, show the whole - this weaving that leads us to observe, closely, the threads, but that also leads us to see the bangs, on one side, and, on the other, the frayed threads.

For Adorno (1982), the aesthetic experience is the one in which the subject, in this case, teachers and students, are not submitted to a neoliberal logic of instrumental technical rationality. That is, even if they are in regulatory and controlling systems, they preserve their autonomy and do not bow down to the challenges of life, they do not submit, but dare to change. With this, as Adorno (1982, p. 364, our translation) states, "genuine aesthetics presupposes emotion, reason, and reflection far beyond the work of art". According to Yaegash, Oliveira, and Oliveira Junior (2019, p. 1926, our translation), there is "relevance to understanding the critical formation of teachers and students, as well as the reflections on semiformalization present in these current educational processes."

One must remember that the term esthetics has its origin in *aesthesia*, which means sensibility. Its opposite is anesthesia, which is loaded with alienation. The aesthetic experience is, then, according to Adorno (1982, p. 364, our translation), the possibility of

[...] perception and understanding that in the human structure there can be an integration between thinking and feeling, or put in other words, reason and sensibility do not exclude each other, and even less, they do not differ at all and even in opposition, they remain interdependent.

This means that the aesthetic experience, as adopted in this research, is the one that feeds the imagination, creativity, and criticality, enabling subjects to experience the feeling of emotion, joy, suffering, enchantment, resilience, and daring, so as to be able to build, in each

one, the humanity that has been scrapped by capital and the commodity fetish, as pointed out by Adorno (1982).

Still, for Adorno (1982), it is only possible to think of an aesthetic experience at the intersection between art, culture, and knowledge. Moreover, Adorno (1982) takes the work of art in a double dimension: on one hand, the work reflects the character of the act, which is immanent from the works themselves and from their sometimes sudden and surprising dispositions; and, on the other hand, it is composed of its materials, which mark its lasting existence.

If we translate this thought into the meaning of an aesthetic experience, we could say that the aesthetic experience also reflects the "character of the act" and demands dispositions from the subjects. Furthermore, the aesthetic experience would be composed of experiences that, in fact, last or are fixed in our memories.

The aesthetic experience, for the philosopher and playwright Friedrich von Schiller, is articulated with the political problem, with the problem of freedom and with the problem of democracy itself. In this sense, the path goes through aesthetics, because this experience, which is at the origin of art, maintains a fundamental relationship with the world, as a primary way of being in the world. The aesthetic experience is a true democratic issue.

Schiller (2017, p. 22, our translation) reflects on the significance and urgency of aesthetic experiences:

[...] to solve in experience the political problem of which I have spoken, the way is to consider first the aesthetic problem, for it is through beauty that we address freedom. This is a demonstration that cannot be made without my bringing to your memory the principles that, in general, Reason takes as a guide in political legislation.

In this sense, we emphasize the importance of investing in the understanding of the teaching work through the creation of spaces of aesthetic experience as a possibility of autonomy from the technical reasoning that has been installed in our culture. We can also assume narratives as a development of sensibility and senses; and the "patchwork quilt" as a device against alienation, promoted by the cultural industry, which ends up promoting hegemony, in order to achieve awareness.

Paulo Freire (2003) proposes assumptions that refer to the importance of words and things and, in particular, the aesthetics of reading the world and our field of Education. For Paulo Freire (2003, p. 10, our translation), understanding this "word-world", besides being a political act, because of participation in the world, is also an ethical and aesthetic experience.

For this author, education is a "[...] process of knowledge, political formation, ethical manifestation, search for beauty, scientific and technical training, [...] it is an indispensable practice for human beings and specific to them in History as movement, as struggle." (FREIRE, 2003, p. 10, our translation). In this passage, Freire (2003) once again presents education as a process of knowledge. He also highlights the political character he sees in education, calling it political formation. The moral realm of Freirean education is recalled with the expression "ethical manifestation" (FREIRE, 2003, p. 11), and the aesthetic realm is evoked with the phrase "search for the beautiful", "beaut" (FREIRE, 2003, p. 12, our translation).

Freire (1996) establishes, as development of autonomy, the conditions created by the teacher so that the student can make choices and decisions and take responsibility for them. This educational perspective is based on the following pillars or invisible lines in the development of autonomy: politics, ideology, power, morals, ethics, and aesthetics. These underpin the vision of the subjects and act together in the decisions and choices we make.

It is important, here, to emphasize that, in Paulo Freire (2010), aesthetic consciousness and epistemological consciousness are constructed in a process, which culminates in a state of conscientization, because it is not possible for us to be completely conscientized. If this were the case, it would imply that we would give ourselves as ready subjects and, on the contrary, for Freire (2010), both world and man are always changing and, therefore, conscientization is a constant process. This occurs in the field of human relations, besides involving a critical analysis about the reality of the relations between the individual and the world.

According to Freire (1996), the relationships established in the formative process, with ourselves, with objects, and with knowledge itself, are configured as an art, and the teacher as an artist. After all, the aesthetic nature of the act of knowledge and relationships depend on aesthetic domains, requiring creativity and emotion.

To narrate is to go to the encounter of the self. The art of narrating oneself in the making of the "Patchwork Quilt" is inserted as a proposal of a locus of Aesthetic Experience, based on the conception that the development of autonomy and emancipation of the subjects also occurs in (Auto) Biographical narratives as a possibility of taking decisions about what to narrate and what not, which implies in a reflection on the formation of this teacher.

We are now on our way to explaining the making of the "patchwork quilt".

Method

This is a qualitative study, in the area of education and document analysis, according to Gatti (2007). Data collection was carried out in 2018, in the discipline of Organization of Teaching Work, during participation in the training device "Patchwork", conceived as a proposal arising from the students of the Pedagogy course, in 2001, which has been built by Berkenbrock-Rosito.

The formative and investigative proposal of the "Patchwork Quilt", as a production of (Auto) Biographical narratives, occurs in the molds of the singular plural paradigm of Marie-Christine Josso (2007), in the scope of research-training, that configures us as original beings, therefore, singular, but constituted in plurality.

The patchwork quilt is carried out by strategies and stages, in three dimensions: written narrative, pictorial and oral.

Chart 1 – The dimensions and steps of the quilt

	1st Stage	2nd Stage	3rd Stage
Written narrative	Describe three remarkable scenes from your high school experience	Elaboration of the "Lifeline" chart. Carrying out a mapping of pivotal moments	Filmic Narrative. Watch the movie How to Make an American Quilt , look for significant metaphors of your life story, thus composing the stage of filmic narrative
Pictographic narrative	Search for images and metaphors in the written accounts to make the patch.	Imagistically assemble your narrative in patchwork form	Photographic records taken after exposure of the finished quilt
Oral Narrative	Telling your story and listening to the other's story	Collective Sewing of the Patchwork	Aesthetic appreciation of the work "Colcha de Retalhos", impressions and discussions about the collective construction

Source: Prepared by the authors

In this study, we extracted from this chart I, as a focus of analysis, the first stage of the Written Narrative dimension. It refers to the Written Narrative from three remarkable scenes of High School, in which the three thematic axes of analysis are established: the relationship with knowledge, with the teacher, and the relationship with oneself as a student; whether of autonomy or submission. The data extracted from the research group's own database are treated as (Auto) Biographical Documents (BERKENBROCK-ROSITO; SOUZA, 2020).

The "Patchwork Quilt", as a training device, presents, at least, three "thread ends" for the understanding of (Auto) Biographical narratives as locus of Aesthetic Experience through which the development of autonomy occurs. The first one points to a thematic direction, because it indicates the strategy to be experienced/experienced. The second motivates/influences an aesthetic experience, so that an interaction is promoted and an operation/move of "meaning" and "force" is generated, as Gadamer (2011, p. 77) would say, in what he calls "operative nexuses". The third allows us to understand the experience and interpret it with our reading of the world, generating, in a way, the hermeneutic circle that connects the parts with the whole and vice-versa.

And the circularity here consists of the reflective and continuous return to the previous project of understanding, from the relation that is established with the thing projected, which must be understood. Here we understand why the look at the thing itself is the first, constant and last task of hermeneutics, since the phenomenological path begins in the projected thing (anticipated in the project of understanding), continues processing itself from the mediations between the project and the thing, and ends when the true possibility or true possibilities of interpretation are found from the convalidation of the project in the thing. There has been a dialogue in which the interpreter discusses his pre-judgments - the previous judgments he had about the thing before knowing it - having, in this way, broadened his horizon of understanding through the opening effected. Not only did the interpreter come out of this process different, but also the thing itself, which, by bearing a different gaze, gained another (true) possibility to be understood and became a new and different unity of meaning, in a broader horizon (GADAMER, 2000, p. 63, our translation).

The Circle of Understanding, in Gadamer (2011, p. 78, our translation), in a hermeneutics, has "significance and strength". That is, there is an interweaving of threads that connect the parts to the whole and vice versa, for, "It is the task of hermeneutics to clarify the miracle of understanding, which is not a mysterious communication between souls, but participation in a common meaning" (GADAMER, 2011, p. 78, our translation).

This indicates that our expectations of meaning to understand what we think and do in the face of this world coincide. Therefore, the interpretation of narratives is meaningful because it presents a unity of meaning, which leads us to an understanding of what the hermeneutic circle between the whole and the parts is. Gadamer (2011, p. 79, our translation) says that the part/whole relationship indicates: "the sense of belonging," because, as the author states, "To understand means first of all to understand oneself in the thing, and only secondly to set apart and understand the other's opinion as such" (GADAMER, 2011, p. 78, our translation).

According to Gadamer (2011, p. 25, our translation), giving an "identity of meaning", which translates, also, as an "aesthetic experience", because it puts our experience in the world at stake with the play of language and art developed in this special plot.

The data were organized according to the thematic analysis in Jovchelovitch and Bauer (2002), in which the text is arranged in three columns: "the first contains the transcript, the second contains the first reduction, and the third contains only keywords" (JOVCHELOVITCH; BAUER, 2002, p. 107, our translation).

This reduction process adopts the hermeneutic approach, in Gadamer (2000), given that it is based on the subjectivity that is characteristic of the approach, aiming at a greater understanding of the essence of the phenomenon, by understanding, in the recurrences, new reformulations, and legitimating the interpretations. Thus, we seek, through constant folding of meaning, turning to the context of these subjects, socially and historically situated, from the threads that weave their history, their life, their subjectivities as students and future professionals in Education, graduates in Pedagogy, to observe the emotions and feelings in the life experiences narrated by the students, which contain an aesthetic experience to be unveiled.

From this process emerge two categories agglutinated, for research purposes, in Fear and Daring, in accordance with Shor and Freire (1986). These categories are discussed in three thematic axes, proposed in the first stage of the "Patchwork Quilt", which deals with the relationship with knowledge, with the teacher, and what kind of student he was.

Axes of Analysis:

Chart 2 - Axes and Thematic Categories

Axis I Warp	What is the relationship with the teacher:	Category a- Fear
		Category b- Boldness
Axis II Weft	What is the relationship with knowledge:	Category a- Fear
		Category b- Boldness
Axle III Tapestry	What kind of student he/she was:	Category a- Fear
		Category b- Boldness

Source: Prepared by the authors

The analysis of the work, as a whole, goes through three dimensions of analysis, called:

1st Diagnostic Dimension: in which the analysis of the data, reported below, were traced, also, under a dialectical look, because the researcher is immersed in the look, in a meeting of the understanding and interpreting what the students narrated. In this sense, it was

important to see which "threads" were being "sewn" and "articulated" so that there was, in fact, a hermeneutic circle (GADAMER, 2000).

2nd cognitive dimension: which is sustained by the conceptual matrix revealed by the aesthetic experience, in the meeting of meanings of autonomy-boldness-submission-medium-boldness.

3rd formative dimension: understood here as a space of intersubjectivity, in the teacher/students' relationship, in a learning and professional development of immersion in culture, in historically constituted social practices, in order to (re)constitute the social and professional identity.

These dimensions make possible the results presented below.

Wrapping up the work: The results found

Warp: The Teacher between Fear and Boldness

The warp is the threads, arranged lengthwise, what gives shape to the fabric, on a loom, in weaving, is the meaning. In this study, the warp refers to the meaning of the relationship they had with their teachers, whether autonomy or submission. The memories are mostly of submission, adding up to 59% of the participants, while 32% reveal to have had a relationship of authorship and 9% did not answer. The narratives reveal fear and daring in the symbolic, physical violence etc. that sustains submission; in relation to the daring of dialogue, of joy, of dignity.

This violence operates for submission and one of its ways is through fear. It is clear that this is also a way in which alienation is sustained. We can see a culture of fear that permeates school relationships and sustains submission. For the authors, submission is the "symbolic violence of the authorities, in everyday life and at school" (SHOR; FREIRE, 1986, p. 78, our translation). The school obeys the logic of instrumental reason, seeking to equalize everyone by "teaching people to give up their rights to autonomy and critical thinking" (SHOR; FREIRE, 1986, p. 78, our translation). About this, Cetim and Cacau state³:

Once he handed in a test when I went to give it to him, he tore up my test, called me a dumb blonde, after that day I started to make up excuses not to go to school, I didn't want to go through everything I was going through. This made me become an insecure girl, my fear of exposing myself excluded me from the world and I couldn't make friends. (CETIM, 2018).

³ Fictitious names of the subjects participating in this study.

It was a relationship of admiration and respect, I believe it was submission, because in the end I always obeyed the teacher (CACAU, 2018).

On the other hand, autonomy as a domain of freedom in relationships with teachers appears with great affectivity and reveals pleasure and achievement, joy and, in line with Schiller (2017), we realize that the path to the intellect goes through the heart (SCHILLER, 2017). Consonantly, Freire (1996) and Galeffi (2007) argue that love is the feeling of legitimizing the other and belonging to oneself, love is an aesthetic feeling par excellence.

The aesthetic learning is placed as the learning of loving, of affection as a space for perpetuation and struggle. Thus, we have the love in the relationship with the teacher, in which we can see the attention and encouragement to the potentialities and the belief in the student's autonomy. For Schiller (2017, p. 12), autonomy is freedom, occurs in the realm of "aesthetic judgment" and can only be perceived in the play of reason and sensibility, in which reason confers its "autonomy on the sensitive world and that is why it can be said that beauty is freedom in the phenomenon." We perceive this in the words of Azul Bic, Rum, and Camafeu:

Through this Philosophy subject and its methodology, I had an expansion of knowledge. The definition of Philosophy given by him on the first day of class was "the art of thinking/questioning" and this is exactly what happened through his methodology (AZUL BIC, 2018).

An intern named Vera who had a lot of love for her profession and in an exercise that I had a lot of difficulty, she helped me a lot (RUM,2018).

My relationship with my teachers was great because I always respected them. It was an authorial relationship because my teachers always gave the students freedom to express themselves, ask questions and participate. (CAMAFEU, 2018).

In this axis, we glimpse in the (Auto) Biographical narratives the coexistence of the aesthetics of fear, through different forms of symbolic violence, or not, and the aesthetics of daring, which seeks meaning in relationships through affectivity and criticism.

Weft: Knowledge between fear and boldness

To weave, in addition to the warp threads, it is necessary to interweave the weft, the thread that gives the fabric its density and weight and here expresses the role of knowledge for the students. At this stage, for 53.5% of the participants, the relationship with knowledge was one of submission, other 37.5% reported that the relationship was one of authorship, and 9% did not answer. The narratives reveal questions about the official curriculum in relation to a

liberating pedagogy, as well as potentializing an aesthetic awareness in the students' likes and dislikes.

We perceive the submission rooted in the school culture, hidden in the ways of learning, in which the available knowledge replicates the dominant ideology, a space in which disgust results from the fear of not being able to understand and a fear of asking, for fear of the answers that will come, as Dark points out.

My relationship with knowledge in school [...] was one of fear, it was a relationship of submission, because the only right person in the classroom was the teacher, where we could not ask any questions, it was copy and paste from the blackboard to the textbooks that the government gave to the students (DARK, 2018).

Another movement of submission in education, perceived by Shor and Freire (1986), is in the standardized programs, which do not allow the autonomy for both the teacher and the students to "reinvent the existing knowledge" (SHOR; FREIRE, 1986, p. 51, our translation). In this view, "the obscuring of reality in the official curriculum not only conceals domination but also blocks divergent imagination" (SHOR; FREIRE, 1986, p. 111, our translation), and promotes a sense of loneliness and suffering.

However, for some, even if mediated by the teacher, this relationship awakens curiosity, pleasure. For Freire (1996, p. 24, our translation),

[...] no true teacher training can be done without, on the one hand, the exercise of criticality that implies the promotion of naive curiosity to epistemological curiosity, and on the other hand, without the recognition of the value of emotions, sensitivity, affectivity, intuition or divination.

Thus, there are those who dare against their own condition, taking responsibility for the knowledge they acquire, revealing pleasure as a founding element of the crossing of different dimensions and enhancing the autonomous disposition for knowledge, as Organza points out:

My relationship with knowledge didn't come from me, I had many teachers who showed me the importance of always learning and that we never know everything. I always had teachers that somehow showed me the importance of knowledge and stimulated me to take the initiative to know and discover new things. Until I realized how important it is to seek knowledge, and this quest is constant. (ORGANZA, 2018).

In this sense, Freire (1996) highlights that the relationship with knowledge, as a technical-scientific competence, requires a methodical rigorousness and is important for the teacher's work, but rigorousness is not incompatible "with the lovingness necessary for

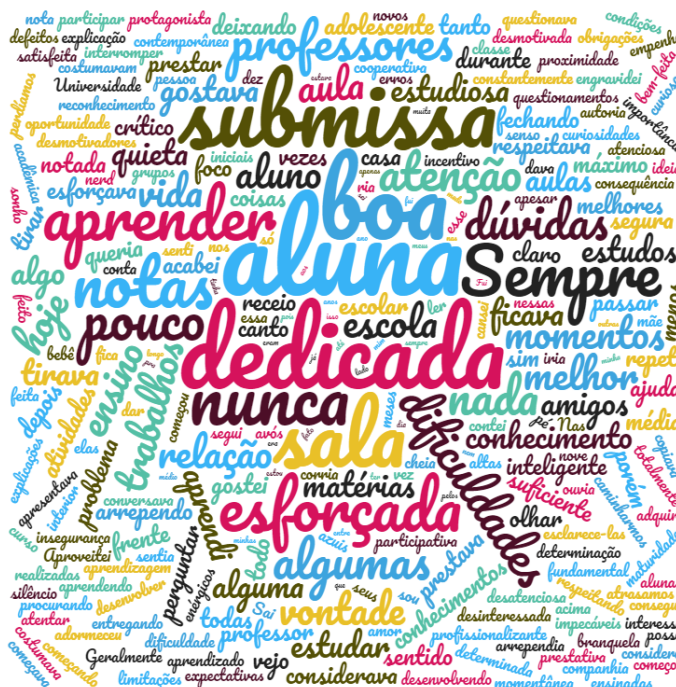
educational relationships" (FREIRE, 1996, p. 7, our translation). In this way, we understand that in the narratives the harmonious relationship with the teacher creates and enables "the favorable environment for the production of knowledge, where the fear of the teacher and the myth that is created around his or her person is being devalued" (FREIRE, 1996, p. 24, our translation).

It is possible to infer from the narratives the relationship with knowledge, with teachers, which is mediated by family values, society, which reverberate in the school space and are characterized as constituent aspects of the perception of self.

Tapestry: The student between fear and boldness

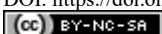
The tapestry, then, is formed in the meeting of warp and weft, and from the meeting of the relationship with knowledge and with their teachers is formed the image that the students make of themselves. In Figure 1, the adjectives that accompany the description of a good student are: dedicated, hardworking, and submissive.

Figure 1 – Axis III - The image the students make of themselves



Source: Research data

This reveals a model of beauty about the good student, rooted in submission, and indicates a reality in which doubts, critical reflections, and creativity are silenced by fear of hierarchy, in which the school functions as a reproducer of the system and as an instrument of



massification and manipulation, when it could act as a developer of free consciousness, as the subjects state: *"I was a student who tried to get enough grades not to fail. I left high school full of doubts"* (NÁUTICO, 2018). In Solar's words: *"A good student, always respectful, always delivering the assignments, never late, an excellent student"* (SOLAR, 2018). According to Macadamia: *"I was a hard-working student, always trying to learn. I was always dedicated to my work and activities"* (MACADAMIA, 2018). Adding:

I have always been a determined and dedicated student, but with some difficulties in learning, but as some teachers were very energetic, I always kept my doubts and did not have much opportunity to express my queries (RUM, 2018).

From the perspective of the data, we note the predominance of a model of beauty that, according to Schiller (2017), would demonstrate an ideal as humanity, reflecting the Greek triad of good, beautiful and fair, which enables the passage from a purely wild state to an aesthetic state and that, ideologically, would reach the moral state. But what is perceived, in the view of Adorno (2008), is that this model of beauty would be corrupted and would lead to the alienation of subjects, through semi-formation and the massification of taste. Semi-formulation is the result of a type of formalization of education and leads students to see and perpetuate what the school deems true, thus preventing the imaginative capacity to emerge.

The "narratives" of the research subjects point out that it is the experiences, dreams, utopias of teachers in training that are somehow being overshadowed by neoliberal goals, which are more concerned with the intensification of the teaching work, with bureaucratic problems that translate into quantification, standardization, technical rigor, repetition, punishment, and quality control through quantitative results, concerned with ranking on the one hand, and rewarding ("bonuses") on the other. And, in this direction, we also observe that the fight for survival, in these very difficult times, is being very hard, because the individual finds himself more and more alone, he is no longer involved with the other, with the collective, weakening the social movements, the collective instances of struggle. He becomes a subjected individual: individualistic, competitive, marked by isolation at work. This also implies leaving aside more formative, ethical, and aesthetic experiences, and the living of social experiences, which allow inclusion, social justice, equal opportunities, collective and solidary work, which make possible a more democratic and fair school and/or university.

Final remarks

Aiming to contribute on the place of the Aesthetic Experience in initial teacher education as opposed to semiformalization, the data enabled the reflection of the following elements.

To understand the meaning of autonomy and submission, from the perspective of the undergraduates, revealed in the fruition of the aesthetic experience, the senses and meanings of autonomy and submission through the analysis of the remarkable scenes of the formative journey in the high school space, regarding the formation of teachers and their relations of autonomy or submission with knowledge and teachers.

The apprehension of the phenomena of autonomy and submission, which were agglutinated in two categories: fear and daring. In accordance with Shor and Freire (1986), they were discussed in three thematic axes proposed in the first stage of the "Patchwork Quilt", which deal with the relationship with knowledge, with the teacher, and with themselves.

In this way, the relevance of narrative for the initial formation of the teacher is in the autonomy of a state of awareness in which narrative experiences configure possibilities for the person to place him/herself as the author of his/her history, reinventing and transforming the understanding of what oppresses him/her, making possible the unveiling of reality;

The aesthetic, in this experience of narrating the self, appears in the relations that we build during the text and outside it, since they demand creativity, imagination, and beauty, as Freire (1996) reminds us. And as an aesthetic experience, by becoming author, actor, and social agent of his history, with an unfinished being, through reflection about himself in relation to the world.

Based on the works of Adorno (1982, 2003), Schiller (2017) and Freire (1989, 1996, 2003), we could admit that man has been led to imprint a mechanical form on the world, but Aesthetic Education aims to transform the modern conception of aesthetics and humanize society; through beauty, it makes it possible to rescue the epistemological character and social education, by art and in art.

The study of Axis I, which dealt with the relationships with teachers, are mostly of submission, adding up to 59% of the participants, while 32% revealed having had a relationship of authorship. The aesthetics of beauty, of love, of courage, an aesthetics of daring that makes us reveal or that seeks to reveal; and the aesthetics of ugliness, of fear, of silence, that makes us keep silent precisely because of fear and fear of the teacher.

In Axis II, for 53.5% of the participants, the relationship with knowledge was of submission and the other 37.5% reported that the relationship was of authorship. Through the analysis, we realize that knowledge occurs in the mediation of the undergraduate students with the world, with friends and family, but mainly with their teachers. In this sense, these relations can transform or deform. The historical horizon of understanding points to submission as rooted in the school culture, in which the available knowledge replicates the dominant ideology, a space in which disgust results from the fear of not being able to understand and a fear of asking, for fear of the answers that will come. On the other hand, there are those who dare against their own condition and take responsibility for their knowledge, through courageous teachers, social and cultural projects, or through their classmates.

Axis III brought the image that the student makes of himself as of the encounter of the relationship with his teachers and with knowledge, as in figure 1, where we notice the predominance of the descriptive of good student accompanied by the words: dedicated, hardworking and submissive. This reveals a model of beauty about the good student rooted in submission and indicates a reality in which doubts, critical reflections, and creativity are silenced and become fear in the face of hierarchy, in which the school functions as a reproducer of the system and as an instrument of massification and manipulation, when it should act as a developer of free consciousness.

Autonomy, in a logic of capital, is silenced and imprisoned to serve its tormentor, autonomy in the narratives appears limited in its silence, and reveals itself submissive, being able to act within a limit imposed by the hierarchization of reason over sensibility.

Despite all the alienating logic, all the violence and fear, the aesthetic experience continues to denounce the ugliness of the system and reveal ways for us to find autonomy. We understand that while autonomy can be experienced by subjects, there is no emancipation without humanization. We hope that the research participants will take a different course and change this tragic end, which will only be possible in an aesthetic way, in the harmonic alignment of lovingness and rationality.

Thus, when constituting themselves, the (Auto) Biographical narratives in the "Quilt" provide a movement of reason and sensibility, assuming themselves as authentic art, in the art of narrating and in the art of recognizing and understanding themselves and the world and transforming themselves into literature.

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