Volume 25 Issue 24
Originally issued as G6

Global Journal of Human-Social Science: G
Linguistics & Education
Volume 25 Issue 6 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Vygotskian Drama of School Writing in the Child with Autism

By Daniel Novaes

University of São Francisco

Abstract- This article investigates the developmental process of a child with autism during a writing task. A fragment of pedagogical practice is presented from a historical-cultural perspective, which emphasizes the centrality of language and the role of the other's word as a mediator of development. Within this dialogical framework, language functions as a space for recognition and participation, moving the child from a state of isolation—as suggested by autism's diagnostic criteria—to one of social interaction. The study discusses work with an eight-year-old boy named Miguel during the early years of elementary school. His task of retelling a fable provided a concrete context for analyzing literacy as a form of immersion into the cultural world. Such retelling tasks, common in pedagogical practice, aim to develop skills in text rewriting and written organization. Miguel's engagement illustrates the developmental process of language-based social interaction. Final considerations, guided by Vygotskian theory and concept of singularity, suggest that studying the constitutive singularities of an autistic child through writing activity reveals how multiple determinations shape the human experience. Thus, to dialogue with an autistic child is, above all, to dialogue with a human being and the unique singularities that constitute every person.

Keywords: *autism, singularity, defectology, language, inclusive education, historical-cultural theory, writing development, literacy, pedagogical praxis, vygotskian approach.*

GJHSS-G Classification: *FOR Codes: 130312*



Strictly as per the compliance and regulations of:

© 2025. Daniel Novaes. This research/review article is distributed under the terms of the Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0). You must give appropriate credit to authors and reference this article if parts of the article are reproduced in any manner. Applicable licensing terms are at https://creativecommons.org/licenses/by-nc-nd/4.0/.

The Vygotskian Drama of School Writing in the Child with Autism

Daniel Novaes

Abstract- This article investigates the developmental process of a child with autism during a writing task. A fragment of pedagogical practice is presented from a historical-cultural perspective, which emphasizes the centrality of language and the role of the other's word as a mediator of development. Within this dialogical framework, language functions as a space for recognition and participation, moving the child from a state of isolation—as suggested by autism's diagnostic criteria—to one of social interaction. The study discusses work with an eight-year-old boy named Miguel during the early years of elementary school. His task of retelling a fable provided a concrete context for analyzing literacy as a form of immersion into the cultural world. Such retelling tasks, common in pedagogical practice, aim to develop skills in text rewriting and written organization. Miguel's engagement illustrates the developmental process of language-based social interaction. Final considerations, guided by Vygotskian theory and concept of singularity, suggest that studying the constitutive singularities of an autistic child through writing activity reveals how multiple determinations shape the human experience. Thus, to dialogue with an autistic child is, above all, to dialogue with a human being and the unique singularities that constitute every person.

Keywords: autism, singularity, defectology, language, inclusive education, historical-cultural theory, writing development, literacy, pedagogical praxis, vygotskian approach.

I. Introduction

This article aims to investigate how the constitution process of a child with autism happens during a writing task. The work is written at a time when the result of the Brazilian Institute of Geography and Statistics [IBGE] 2025 Demographic Census, carried out in 2022, highlighted 2.4 million people with autism in the Brazilian territory. This result has influenced the educational context, leading to a range of controversial pedagogical practices. In a previous work (Pereira, 2022), investigated how teachers' knowledge about educating students with autism is shaped by a traditional medical-pedagogical perspective. This is because the high number of people with autism has affected pedagogical relationships based on the strong presence of traditional clinical practice in large-scale teacher training. Sivira, Novaes & Freitas (2025), in their research in the same school to be presented in this article, raised some perceptions of teachers who work with students with disabilities.

In general, teachers report that there is an excessive search for practical and punctual interventions, especially regarding methodologies that focus exclusively on the student's behavior during a crisis, but do not contribute to the necessary knowledge for teaching students with autism. That is, they look for specificities present in the knowledge of other professionals, such as psychologists, speech therapists and professionals who offer training in therapeutic models. However, if the teacher's job is to apply traditional methodologies, centred on clinical areas, what is the specificity of the teacher's teaching activity?

For example, the initial contexts of previous master's work indicate that the moments of nervous crises of the students were reduced with repetitive exercises from the method "Treatment and Education for Autistic and Children with Communication-Related Deficits" (TEACCH). Although a reduction in agitation was observed during task performance, the activity became a standardized response: whenever agitation occurred, the student was isolated from peers and assigned repetitive tasks.

In Brazil, the aforementioned method of clinical approach is one of the pioneering and traditional ones commonly used in the teaching of people with autism. According to Rios & Júnior (2019), its introduction in Brazil was around 1980 by the Association of Parents and Friends of Autistic People (AMA). In the scientific field, researchers consider this approach opportune for the development of these people by reiterating application experiences. Such experiences are considered successful because they ensure that the child, by adhering to the method and performing their individualized activities of daily living. Both in the special education school and in basic school, such models emerge in a school for all, but which is organized for a few. (Araújo, 2015; Capuzzo & Galvão, 2020; Delari Júnior, 2011; Esteve & Chacón, 2020; Ferreira, 2016; Fortunato, 2015; Freire, 2020; Leite, 2015; Martins, 2009; Morais, 2012; Novaes & Freitas, 2019; Padilha & Braga, 2012; Pereira, 2022; Saviani, 2021; Werner, 2001).

Author: Professor Assistant Doctor of Stricto Sensu Graduate Program in Education, University of São Francisco, Leader of the Research Group and Study Collective on Autism, Education and Technologies – ARAUETÉ. e-mail: msdanielnovaes13@gmail.com

© 2025 Global Journals

II. Theoretical-Methodological Framework

In a previous work on the constitution of the child with autism in the school space and context, Novaes & Freitas (2024) discuss, from a historical-cultural perspective, the centrality of language and the word of the other as a mediator of the development processes. According to the authors, Vygotskian-oriented research with children with autism should focus on dialogical interactions, the construction of meanings, and the potential for generating alternative meanings, particularly in view of the school's role as a space for participation in social practices. In this perspective, language is understood as a constitutive element of subjectivity rather than merely a means of communication. In this sense, it is evident that "it is in language that the child finds the possibility of inscribing himself in the cultural world, of signifying and being signified" (Pereira, 2022, p. 15). This understanding dialogues with Vygotsky (2009), for whom the word is a link between thought (intrapsychic) and the social world (interpsychological).

Novaes & Freitas (2024), in their analysis of a mother's comments about her child, indicate that the language of others shapes the course of the child's life. Particularly through the formation of identity and individuality, based on how the child is perceived by others. In this context, when the school provides opportunities for dialogue and interaction, children with autism can assume the role of active participants. As emphasised, "words are not just labels, but possibilities of bonds and meanings" (Pereira, 2022, p. 22). For this reason, the language of the other, in the dialogical plot, functions as a space for recognition and participation, displacing the child from a condition of isolation (as guided by the diagnostic criteria of autism) to a condition of social interaction.

This research questions hegemonic models because it is theoretically and methodologically based on the historical-cultural theory of development. Rooted in historical-cultural theory, we understand that the more we read Vygotsky, the more difficult it is to dissociate the method from the theoretical elaboration. In this regard, Vygotsky (2018, p. 37) elucidates that the word 'method' is of Greek origin and refers to the paths taken, "in the metaphorical sense, method is understood as the mode of investigation or study of a defined part of reality; it is the path of knowledge that leads to the understanding of scientific regularities of some field". We understand that in Vygotsky's theory the search for understanding such regularities happens by looking at the human as a being that is singularized in the relationship with the other: which is why the foundation is theoretical-methodological.

Concisely, Vygotsky (1995a, p. 41), the path of investigation can be as follows:

> "to begin with trivial and insignificant facts and proceed to a high theoretical investigation to reveal how the great manifests itself in the smaller". This defined part of reality, mediated by particular parts of that same reality, whose regularities are brought to understanding, is called singularities: "synthesis of multiple determinations". It seems to us that the scholar is establishing his investigations through the Marxist historical-dialectical movement of the singular-particular-universal, which conceives man in (trans) formation, as a being of the sphere of the singular, who does not produce himself. In other words, "it is a complex synthesis in which universality is historically and socially concretized, through social human activity – work – in the various singularities" (Oliveira, 2005, p. 2).

This study was also guided by the dialectic of the singular–particular–universal and by an understanding of individuals whose singularities are formed through relationships with others, in order to engage with the school environment and support our explanations. A fact that led us, in the analyses, to be guided by the approach of singular cases, and this involves getting to know others (teachers, school, colleagues, family, etc.). The approach to singular cases, explained by Pino (2005), is consistent with the words of Oliveira (2005), especially in the process of elaboration of knowledge. In this place, it is glimpsed that singularity enters science to "reveal to us the mysteries and processes of nature repeating themselves indefinitely from one singular to another" (Pino, 2005, p. 185), that is, the ways in which human life is produced.

From the perspective of Vygotskian, we have clues that the school gains the dimension of exchange with the other through language and through the meaning of the social relations that take place in school spaces. But it can also, as Paulo Freire says, be a utopia (of possible dreams): a territory of hope. Reily (2004) explains that it is in the school that the process of cultural mediation takes place. Therefore, learning, considered meaningful, in an inclusive context, does not differentiate students with disabilities from others. Not differentiating means that education is expected to be the same for all people. What may be different is the accomplishment of tasks; It is not feasible to expect that all students, understood as subjects who are singular in the relationship with the other, learn in the same way. What is expected is that each one elaborates on what is being studied, in their way.

But in practice, the student with disabilities does not always experience the school plot as an actor; his function ends in being a spectator, Reily (2004) clarifies. In this regard, Dainez (2017) highlights the role of the social environment in the development process. For the author, the environment is (un)fruitful, because it can either offer favourable conditions for the constitution of

© 2025 Global Journals

the person or it can function as an impediment, since the ways of being/being of the person with disabilities are socially constituted. In this sense, the impediments found in the insertion into social practices are configured as a problem of the subject, as a result of his diagnostic condition.

We conceive that the school is a social environment in which a diversity of students live. The school has a social function, for this reason, it is essential to have a pedagogical work that decentralizes the work of the teacher of the report. Furthermore, we agree with Dainez (2017) when she states that it is necessary to look at the specificities that each child presents, because by doing so, we envision, in fact, a school for 'everyone'.

This understanding of the school space is not enough for us; it is necessary to reaffirm, as Paulo Freire explains in the epigraph of this item, that the school occupies a basic place in society and is part of the tangled plot of relations with other social spheres. The school moves, just like Miguel, a student with autism accompanied in this investigation, by the dialectic of the singular-particular-universal. In this regard, Martins (2015) argues the epistemological role of the historical-dialectical approach: the work is not based on prima facie findings, it is necessary to focus on the historicity of the fact, which involves being aware of the role played by us in a capitalist and production society.

It is essential that we must know our place in a society that alienates and despises human life and values the thing, the typification, in short, of a society of production.

Miguel, the boy, is eight years old, dark and smiling. At the parents' meeting of the fourth bimester, i had access to her medical record which was made available by the teacher. This material helped me understand his school career. According to data collected from his medical record, his story at the school where we conducted the research began in 2017, when he was transferred from the neighboring city where he was being monitored at a special education school. At the new school, Miguel was enrolled in the first year of Elementary School at the age of six, because his birthday was in month six, he ended the school year at the age of seven.

However, he continued to attend a special education school, after hours, with attendance twice a week, due to the difficulties presented in speech. In addition, it appears in a report that he also attended the Specialized Educational Service (AEE) room of the regular school, in the after-hours, once a week. Thus, in addition to the regular school, Miguel attends appointments for his specific needs, both at the special school and at the AEE, three times a week. Regarding school content, in the area of mathematics, he arrives at the new school recognizing the numbers from 1 to 10 and counting from the number 1 to 29. In Portuguese, he writes his first name and, with the help of the badge, his surname. He communicates without much difficulty and demonstrates autonomy to express his desires, such as going to the bathroom, eating and drinking water. His interpersonal relationship is excellent, as he has a great relationship with his peers, educators and other school employees.

III. Analysis and Discussions

Contextualization: It is August 5, 2019, after the Physical Education class, the children return to the room. They are a little agitated and the teacher introduces the proposal of the task, asking students to sit down because she will read a fable. It is important to highlight that the task proposed by the teacher for all children is a common task performed in the classroom whose focus is literacy. Miguel participates like the other students, there was no adaptation. Professor Quezia looks at the teacher-researcher and smiles, then speaks to the students sit down to start the Portuguese task: the fable 'The Tortoise and the Hare'. To preserve the integrity of the research data, the student's original writings were not translated. However, a brief glossary was provided with the following translations: Miguel's Writing – Portuguese – English.

Table 1: Glossary with Miguel's writing

Miguel's Write	Brasilian Portuguese Language	English
Lebi	Lebre	Hare
Ta/Ta/Lu/Ga	Tartaruga	Tortoise
Genhu	Ganhou	Won
A Coída (Acorida)	A Corrida	The Race
Mais Napidou	Mais Rápido	Faster
Peideu (Pe/De/Um)	Perdeu	Lost
Gama (Gema)	Grama	Grass
Passô(Pasou)	Passou	Passed
Cegou (Cesou)	Chegou	Arrived

Prepared by the author, 2025.

© 2025 Global Journals

T. 1: Teacher Quezia: Hey gang, do you remember what a fable is?

T. 2: Maria: it's a little story with morals

T. 3: Teacher Quezia: yes, very well!

While the teacher talks to the class and checks the textbook for the definition of fable, the teacher-researcher who was walking around the room approaches Miguel and asks if he knows what a fable is, he replies

T. 4: Miguel: it's stories...

The professor-researcher smiles, says nothing more, and the professor resumes

T. 5: Teacher Quezia: So little group, as the classmate said, (and begins to read what is in the textbook), the fable is a story to transmit a teaching to the reader or listener. This teaching appears at the end, after the outcome. It is also called moral. As he explains, the children are quiet, Miguel looks to one side, to the other, and lowers his head. The teacher continues.

T. 6: Teacher Quezia: Well, so now the "prô" is going to tell the fable of the hare and the tortoise, I want you to pay attention because then the task will be to retell the fable, but it won't be a drawing, you're going to retell it in your head and me and the prô (referring to the professor-researcher) won't help. At this point, Miguel says:

T. 7: Miguel: ah... no one will help Miguel (and laughs)

T. 8: Teacher Quezia: you're very funny about Mr. Miguel, I'm going to have a conversation with your mother...

Miguel becomes serious and, as if in a children's choir, says:

T. 9: Miguel: no...

The teacher becomes serious, although some children laugh, soon stop to listen to the teacher tell the fable.

T. 10: Teacher Quezia: Once upon a time there was a hare and a tortoise. The hare was always laughing at the sluggishness of the tortoise. Once, the tortoise, already very tired from being the target of mockery, challenged the hare to a race. The hare, very sure of himself, readily accepted. Wasting no time, the tortoise begins to walk, with its slow but firm steps. Soon the hare overtook her opponent, and seeing that she would win easily, she stopped and decided to doze off. When he woke up, he didn't see the turtle and started running. Already in the final stretch, she finally saw her opponent crossing the finish line, all smiling. Moral of the story: slowly you go far!

The teacher reads the fable, the children look attentively and Miguel, from time to time, looks to one side or the other, shakes his head, smiles and claps his hands. At the end of the reading, Quezia distributes the task sheet with the following objective: *to rewrite texts, worrying about paragraphing, segmentation, punctuation and coherence.* The children begin to carry out the task, the teacher-researcher, from afar, observes Miguel. The student takes his paper, puts his finger to mark the paragraph and begins to write what he remembers. It is important to highlight that there was no translation from Brazilian Portuguese of Miguel's writing so as not to lose the meaning of the data.

T. 11: Miguel: Speaks the letter A in a low voice and writes it, and continues, speaks the syllable and writes the word, *LE/BI* (LEBRE) speaks *E A* (but does not write the *E A*) TA/TA/LU/GA (says GANHOU, and writes GENHU, says A COÍDA and writes (ACORIDA) says (TATALUGA) and writes TA/TA/LU/GA says MAIS RAPIDU and writes (MAIS NAPIDOU) says A LEBI and writes (A LEBI) says PEIDEU and writes (PE/DE/UM) says A COÍDA and writes (ACORIDA) says GANHOU and writes GENHU says DA and writes (DA) says TATALUGA and writes (TA/TA/LU/GA), says WON and writes (GENHU), says TOFEU and writes TO says FÉ, FÉ F and É and writes FE says U and writes (TOFEU) and continues, says NA and writes NA, says GAMA and writes (GEMA) says A LEBI and writes (A LEBI) says PASSÔ and writes (PASOU) says TATALUGA and writes TA/TA/LU/GA says DA LEBI and writes (DA LEBI) says CEGOU '*arrived*' and writes (CESOU) and so on until the end of the text.

When he finishes writing, Miguel looks at the professor-researcher and says:

T. 12: Miguel: look how beautiful!

The teacher-researcher says that it is beautiful and asks him to color the drawing while the other children finish, because after everyone finishes, they will read aloud their productions. He colors, takes the colors he wants and colors, finishes painting, waits a little and the teacher starts asking the children to read, it's Miguel's turn. He starts reading.

T. 13: Miguel: Lebi and Tataluga won the race Tataluga plus napidou Lebi asked for the coída won from Tataluga won toféu na coída na gama. Lebi despite, passed Tataluga da Lebi if you are from the race of the in the range. Lebi need's rests on the gaima, the rests, paua wins the race on the range.

T. 14: Professor-researcher: very well!

T. 15: Miguel: Can I see it? Referring to the recorder that was in the researcher's hand.

T. 16: Professor-researcher: just a minute, tell me, how did you write the story?

T. 17: Miguel: eu esquevi sozino

T. 18: Professor-researcher: alone?

T. 19: Miguel: yes!

T. 20: Professor-researcher: what's up? To write the story you thought of what? How did you remember the story?

T. 21: Miguel: beautiful!

© 2025 Global Journals

T. 22: Professor-researcher: and what is beautiful?

T. 23: Miguel: the little story (and points to the writing on the task sheet), it's very beautiful

T. 24: Professor-researcher: yes, the story is beautiful!

T. 25: Miguel: Can I see it? (points to camera) Can I watch it?

T. 26: Professor-researcher: I'll let you see, but tell me, as if

You wrote, you saw the image, how was it?

T. 27: Miguel: this story, Lebi and the tataluga are beautiful...

T. 28: Professor-researcher: So you remembered and wrote the text?

T. 29: Miguel: yes... I forgot the text...

T. 30: Professor-researcher: oh yes?

T. 31: Miguel: oh yes!

T. 32: Professor-researcher: I'm glad you wrote...

T. 33: Miguel: yes... I forgot yes, very beautiful!

He takes the cell phone I was using to film, puts the camera in front of him, smiles and photographs, *a selfie*. The teacher says 'look at that boy!' and continues

T. 34: Teacher Quezia: look at the gang, now it's time to paste the task in the notebook.

Miguel starts smiling and asks

T. 35: Miguel: film?

T. 36: Professor-researcher: I'm filming, cheating...

He positions the back of the sheet up, puts a drop of glue on each and one in the middle, looks at me to see if I'm filming and continues to glue, seriously. He puts the sheet in his notebook, passes his hand, checks if he is being filmed and says

T. 37: Miguel: Tchanan! Very beautiful! (and laughs)

The objective of the class was to rewrite texts, concerned with paragraphing, segmentation, punctuation and coherence. To do this, the teacher organises the retelling of the fable of the Hare and the Tortoise. In the first round, the teacher asks if the children remember what the fable is, and a student answers. Then, the teacher-researcher approaches Miguel and repeats Quezia's question, the student replies that fables are "stories" (T. 4). The class continues, while the teacher explains what the fable is, Miguel looks to the sides, Quezia continues to explain the task and emphasizes that she will not help the children to retell it (T. 6). But the student Miguel is against it, talks and laughs (T. 7) "ah... nobody will help Miguel?

He scolds him, says he is going to talk to his mother, and the student, as if he were in a children's choir, says in T 9 "no..." Quezia reads the fable, the children pay attention, from time to time, Miguel looks to the side, claps his hands and laughs. After the assignment is prescribed, the student takes his paper, puts his finger in the corner to mark the paragraph and begins to write the story from memory (T. 11) and, in doing so, uses the interpretation of the image to compose his story. To analyse this situation, we will be guided by the ways in which the teacher prepares the task, the role of the pedagogical task in the constitution of the student and the meanings that Miguel builds from the image to elaborate his retelling.

The work with children in the early years of elementary school is carried out especially around literacy, since it is immersion and a way of understanding the cultural world. Tasks such as the retelling of the fable are commonly part of the pedagogical work that aims to rewrite the text and the concern with the organisation of the writing. So far, everything seems to 'flow', the teacher prescribes the task and the students perform it, but what is not always in the knowledge of the teachers is how the person (with autism) constitutes himself and, at the same time elaborates the knowledge, based on the concept of singularity.

Singularity refers to the way (dialectical, historical, cultural and dramatic) (Delari-Júnior, 2011) in which the subjects appropriate the environment in which they are and, from this appropriation, build the meanings of their experiences in the relationship with others (people and things that touch them). When rewriting history, Miguel does not rely exclusively on the teacher's speech; Either he did not pay attention to the tale of the fable, or he chose to attribute a new meaning to the tale, to (re)writing.

The teacher narrates:

Once upon a time there was a hare and a tortoise. The hare was always laughing at the sluggishness of the tortoise. Once, the tortoise, already very tired from being the target of mockery, challenged the hare to a race. The hare, very sure of himself, readily accepted. Wasting no time, the tortoise begins to walk, with its slow but firm steps. Soon, the hare overtook her opponent, and seeing that she would win easily, she stopped and decided to doze off. When he woke up, he didn't see the turtle and started running.

Already in the final stretch, she finally saw her opponent crossing the finish line, all smiling. Moral of the story: slowly you go far! From the hearing of these words, Miguel writes: *"A lebi tataluga genhu acorida tataluga mais napidou a lebi pedeum a corrida genhu da tataluga genhu tofeu na corrida na gema a lebi passa tataluga da lebi passa tataluga da lebi cesou da corrida na gema a lebi pesisa descesa na gema descenda para gana a corrida na gema"*.

Of the words written by the student, some were not present in the teacher's speech: trophy, grass, rested, needs, 'fastest', and win. Now, if the purpose

© 2025 Global Journals

was the retelling, where did Miguel get these words from? Vygotsky (2006) mentions that in order to create, it is necessary for the child to have appropriated words and experiences to compose his vocabulary. The more you experience the world, the greater the possibility of creating, constructing meanings and imagining. Through the word of the other, it is possible to experience the world.

The author also comments on how children participate in their creative process. If someone talks to the child about things and topics of interest, and he will develop well, he will have vocabulary to talk to. In Miguel's case, he does not create the story with fluidity in writing and clarity of idea, nor does he use punctuation marks as the prescription requires. Still, he puts his finger and starts the paragraph, he talks to himself, and then he writes, he talks to himself, and then he writes, until he builds the story (T. 11).

Miguel uses his 'speech for himself' as an instrument of mediation. Vygotsky (2009) considers that autistic thinking, that is, speech to oneself, is not the genesis of intellectual development, since it is used to organise action. When explaining the organisation of the action, the author mentions the example of a task in which a pencil is suppressed and the child uses speech for himself as an indirect way to solve the problem. In the case of the child in this study, the written text was suppressed, and the student talked to himself to construct his retelling. Miguel says the letter "A in a low voice and writes it, and continues, says the syllable and writes the word, LE/BI (hare) speaks E A (but does not write the E A) TA/TA/LU/GA (says WON, and writes *GENHU, says A COÍDA and writes (ACORIDA)*", in this case, speech mediates memory and becomes an indirect path to accomplish the task.

As Vygotsky (2009) argues, speech, as a symbolic system that organizes thought, is closely interrelated with writing. Observing Miguel, as with any child in the process of literacy, it becomes evident that he uses speech to guide his writing. In doing so, he incorporates elements that are not part of the original story, likely drawn from other narratives and personal experiences. In addition, we cannot disregard, for example, the issue of egocentric speech participating in the principle of appropriation of school content (the memory mediated by the word of the other). For Morato (2000), egocentric speech participates in a psychic process of elaboration about the social world; in the case of pedagogical tasks in the classroom, the student may use egocentric speech, socially constructed, to plan, for example, the resolution of a problem.

In the constitution of the child, it is possible to infer how his singularity is constituted and expressed from the reading of the word. According to Smolka, Góes and Pino (1998), singularity is expressed through the word because the word itself is the result of the relationship with others. When Miguel retells the story and, in doing so, adds elements that are part of his vocabulary, he gives us clues to what he knows and how he is appropriating the context and content of the proposed task. In the words of Smolka, Góes & Pino (1998, p. 157), by retelling the story "the words of others, it makes possible for the subject a somewhat singular constitution", because the word, which is social, mediates the ways of appropriation of cultural knowledge.

As Leontiev (2010) clarifies, this movement that takes place constitutes the subject because the appropriation of the world marks, in its history, a series of cultural facts. At school, the child finds a universe taken over by writing, and by appropriating it, typically human functions are being formed, such as the act of narrating the world and its wills. At this point, we understand that Freire's thought is consistent with Leontiev's propositions, because literacy is also knowing how to read the world, and not just, mechanically, reading the text and writing words. The episode continues, and Miguel demonstrates behaviors beyond writing. The student's intentions are expressed, and through these intentions it is possible to revisit the episode, recognizing that this space is also shaped by the relationships established within it. When the child finishes writing, he looks at the hands of the teacher-researcher, looks at the recorder and asks to see it. Miguel asks to see the tape recorder (T. 15), the teacher-researcher calls him back to the task and asks him to tell how he wrote it, the student replies (T. 17) "I forgot Sozino", and the teacher-researcher continues to ask (T. 20) "how did you remember the story?

The student dodged the question and, in the next turn, answered "it's beautiful." Seeking to understand how the child was mobilized to write, the teacher continued by asking what was beautiful, and Miguel replied (T. 23), "the histoline." At that point, the task no longer seemed meaningful; his interest had shifted to the tape recorder. After responding, the child attempted to negotiate, asking to see the tape recorder, as if to say, "I did what you asked, now give me the tape recorder." In turn 26, the teacher-researcher negotiated by asking again, "How did you write? Did you see the image?" To which Miguel replied in turn 27, "This story is beautiful…".

When answering, the student does not meet the expectations of the teacher-researcher, who tries to investigate the process of elaboration of the story. It is interesting to point out how Miguel negotiates his wills and, in doing so, resorts to his appropriations of words, to his vocabulary. Why is the task 'beautiful'? Miguel talks that way because that's how the teacher talks to him. As much as he does something he shouldn't have done, he always seems to be "the love of the pro" and "the one who makes beautiful things, as if anything he did was enough. By photographing a *selfie,* Miguel shows that he can do much more than people expect

© 2025 Global Journals

from him, and therefore, he negotiates: an answer given, a request made, an answer given, a request made, and so he is constituted singularly.

To say that the student is singular says more about knowing how he is constituted in his social relations than understanding that Miguel is a unique subject. Resorting to Vygotsky's (1999) excerpts, we will come across the formation of a new man, that is, the author is arguing in favour of a new psychology of human development, which understands the person in his singular dimension. Art is in everyday life, the author points out, seeing the construction of the character and the relationship established between him and the other gives indications of how appropriations manifest themselves in the most varied contexts and spheres of society.

When Miguel says that the drawing is beautiful, he seeks in his internalised relationships, which constituted him until that moment, words, gestures, ways and expressions to manifest his position and the negotiation of his will. In the creation of a character, the ideologies present in the modes of action show the social plots in which the person participates. In the process of constituting his identity, Miguel 'brings' and shows the marks of others who pass through his life by expressing their constitutive singularities.

This movement is possible because we do not conduct our pedagogical practice based on biologizing clinical prescriptions. When we understand that all people constitute their singularities in the exchange with the other for the word, we start to listen to what the other says 'about' themselves, and not what others say 'about' themselves. In this movement, we hear the student say that the drawing is beautiful. This appreciation of one's achievement cannot be understood as a mechanical/ echolalic act, especially because of the meanings that the word "beautiful" has for him and, previously, for the teacher, who finds the student's achievements 'beautiful'.

The task that Miguel performs is beyond that of a 'scribe', it enters the field of semiotic mediation, in which the very content of the task, its drawing, becomes an element that mediates his memory and serves as an element of inspiration for the retelling, for creation. In the words of Luria (2010, p. 102), although Miguel "does not possess the art of writing, he still writes; and though she cannot tell, she counts, nevertheless." It is a (non)doing that becomes indicative of development. Allows us to infer that in the eyes of pedagogical knowledge the student is just one of the 28 students who, in their singularities, is in the process of literacy.

By proposing a literacy task that goes beyond traditional clinical methods commonly used for people with autism, we enter the dimension of human complexity. This happens because we understand that writing is a human function and is part of the constitution of the subject, as Freire (2020) points out, it allows the subject to read himself, with others and about things. Luria (2010) argues that at the moment of writing, fragments of the collective can appear in the creative act because writing involves technique, evolved over centuries. If we look at Miguel's production, we can infer that he performs a human activity that puts him in the place of an advanced man: a citizen. It may be that, through writing and 'reading the world' (Freire, 2020), Miguel begins, like so many of us, to fight for his rights.

IV. Final Considerations

This article aimed to investigate how the constitution process of a child with autism occurs during a writing task. To meet this objective, a fragment of the pedagogical practice was presented. When we say that writing involves centuries of transformations, it seems that our student already has that function ready, waiting for the 'awakening' to take action. But this is not how it works, and the process of learning is painful: writing and appropriating some concepts that are not given requires effort, exchange with others and relationship: as Vygotsky (2009) defines it, becoming human, whose singularities are constitutive, is a drama, which, in the school space, is pedagogical.

In the words of Molon (2011, p. 618), such singularities that constitute the subjects are social, "as a conjugation that involves elements of convergence and divergence, similarities and differences, approximation and distancing in relation to the other, and the subject as a non-harmonious composition of these tensions and syntheses". The episode that follows is another moment in which Miguel retells a story based on what the teacher requests and gives indications of how pedagogical tasks affect his constitution. It seems to us that the appropriation of words and school content (trans)forms how the student relates to himself and to his peers. In this task, the pedagogical mediations favor the ways in which Miguel participates in the class.

Even so, it is important to emphasise that it is no use for the teacher to base himself on this understanding of man and, in his practice, assign meaningless tasks to students. From the data, it is affirmed that the pedagogical knowledge of teachers is part of a movement of praxis, that is, it is necessary that teachers, when building their practices, are aligned with a theoretical vision. For us, such a vision must be critical, historical, social and with a view to another school: critical, democratic and emancipating.

By inverting our gaze and focusing first on the student, and then on his clinical diagnosis, in addition to the change of perspective (from a traditional biologizing clinical/pedagogical to a theory of praxis – critical, historical and social), we advance towards a work of possibilities. For us, the word 'possibility' refers, within the theoretical-methodological matrix that we assume, to the practical work of the teacher, the researcher and

© 2025 Global Journals

the student himself: it is the intervention in reality. And to intervene, action is needed, which needs knowledge, awareness of oneself in the relationship with the other. It is essential that we assume ourselves as unfinished, unskilled, incompetent beings, because, according to Paulo Freire (2020, p. 57) "it is in the incompleteness of the being, which is known as such, that education is founded as a permanent process..."

Furthermore, the propositions of the Vygotskian framework allow us to say: the study of the constitutive singularities of a child with autism through his writing activity allows us to understand how the multiple determinations affect the human. In this sense, dialoguing with the child with autism is dialoguing, above all, with children, with the human being and the singularities that constitute all people.

Furthermore, Miguel's activity contributes to thinking, as the Vygotskian reference recommends, in the manifestation of the great in the small, in the universal, crossed by the particular, in the singularity of the student. This process gives indications of how human development occurs, procedural... in the form of drama!

References Références Referencias

1. Araújo, E. N. (2015). *A contribuição do método TEACCH para o atendimento psicopedagógico* [Trabalho de conclusão de curso, Universidade Federal da Paraíba]. João Pessoa, PB.
2. Capuzzo, D. B., & Galvão, T. B. (2020). Autismo: inclusão e adaptação escolar pelo método TEACCH. In G. França & K. R. Pinho (Orgs.), *Autismo: Tecnologias e formação de professores para a escola pública* (pp. xx–xx). Palmas, Brasil: i-Acadêmica.
3. Dainez, D. (2017). Desenvolvimento e deficiência na perspectiva histórico-cultural: Contribuições para educação especial e inclusiva. *Revista de Psicología (Santiago), 26*(2), 151–160. https://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0719-05812017000200151
4. Delari Junior, A. (2011). Sentidos do "drama" na perspectiva de Vigotski: Um diálogo no limiar entre arte e psicologia. *Psicologia em Estudo, 16*(2), 181–197.
5. Esteve, I. V., & Chacón, J. P. (2020). Intervención terapéutica y coordinación familiar en los inicios comunicativos de un caso de atención temprana. *Educatio Siglo XXI, 38*(1), 79–98. https://revistas.um.es/educatio/article/view/413151
6. Ferreira, P. P. T. (2016). *A inclusão da estrutura TEACCH na educação básica*. Frutal, MG: Prospectiva. https://www.aacademica.org/editora.prospectiva.oficial/24.pdf
7. Fortunato, A. R. J. (2015). *A importância do método TEACCH na inclusão de uma criança autista: Estudo de caso*[Dissertação de mestrado, Universidade do Algarve].
8. Freire, P. (2020). *Pedagogia da autonomia: Saberes necessários à prática educativa* (65ª ed.). Paz e Terra.
9. IBGE – Instituto Brasileiro de Geografia e Estatística. (2025). *Indicadores sociais do Brasil:* 2025. IBGE. https://www.ibge.gov.br/
10. Leite, C. F. (2015). *As experiências docentes com o método TEACCH no atendimento de crianças autistas no ensino regular* [Monografia de especialização, Universidade de Brasília]. https://bdm.unb.br/handle/10483/15093
11. Leontiev, A. (2005). Os princípios do desenvolvimento mental e o problema do atraso mental. In A. Leontiev, L. S. Vigotski & A. R. Luria, *Psicologia e pedagogia: Bases psicológicas da aprendizagem e do desenvolvimento* (R. E. Frias, Trad.). São Paulo: Centauro.
12. Luria, A. R. (2010). A psicologia experimental e o desenvolvimento infantil. In L. S. Vigotski, A. R. Luria & A. N. Leontiev, *Linguagem, desenvolvimento e aprendizagem* (pp. 85–102). São Paulo: Ícone.
13. Martins, A. D. F. (2009). *Crianças autistas em situação de brincadeira: Apontamentos para as práticas educativas*[Dissertação de mestrado, Universidade Metodista de Piracicaba].
14. Martins, L. M. (2015). As aparências enganam: Divergências entre o materialismo histórico-dialético e as abordagens qualitativas de pesquisa. In S. C. Tuleski, M. Chaves & H. A. Leite (Orgs.), *Materialismo histórico-dialético como fundamento da teoria histórico-cultural: Método e metodologia da pesquisa* (pp. 29–42). Maringá: EDUEM.
15. Molon, S. I. (2011). Notas sobre constituição do sujeito, subjetividade e linguagem. *Psicologia em Estudo, 16*(4), 613–622.
16. Morais, T. L. C. (2012). *Modelo TEACCH: Intervenção pedagógica em crianças com perturbações do espectro do autismo* [Dissertação de mestrado, Escola Superior de Educação Almeida Garrett]. Lisboa, Portugal. http://recil.grupolusofona.pt/handle/10437/2673
17. Morato, E. M. (2000). Vigotski e a perspectiva enunciativa da relação entre linguagem, cognição e mundo social. *Educação & Sociedade, 21*(73), 149–165.
18. Novaes, D., & Freitas, A. P. de. (2019). Sentidos construídos na dinâmica dialógica entre um aluno com transtorno do espectro autista e seu professor. *Revista Educação Especial, 32*, e65, 1–16. https://doi.org/10.5902/1984686X34596
19. Novaes, D., & Freitas, A. P. D. (2024). The constitution of children with autism: Diagnosis and its implications. *Revista Psicopedagogia*, *41*(124), 21-32.

© 2025 Global Journals

20. Oliveira, B. (2005). A dialética do singular-particular-universal. In A. A. Abrantes, N. R. Silva & S. T. F. Martins (Orgs.), *Método histórico-social na psicologia*. Petrópolis, RJ: Vozes.
21. Padilha, A. M. L., & Braga, E. F. P. (2012). Escola básica: Condições concretas de existência. *Cadernos de Pesquisa em Educação, 18*(35), 113–131.
22. Pereira, D. N. G. (2022). *Por entre olhares, o humano: Processos de constituição de uma criança (com autismo) no segundo ano do ensino fundamental* [Tese de doutorado, Universidade São Francisco]. Itatiba, SP. https://www.usf.edu.br/galeria/getImage/427/8885821332712951.pdf
23. Pino, A. (2005). *As marcas do humano: Às origens da constituição cultural da criança na perspectiva de L. S. Vigotski*. São Paulo: Cortez.
24. Reily, L. (2004). *Escola inclusiva: Linguagem e mediação*. Campinas, SP: Papirus.
25. Rios, C., & Júnior, K. R. C. (2019). Especialismo, especificidade e identidade: As controvérsias em torno do autismo no SUS. *Ciência & Saúde Coletiva, 24*(3), 1111–1120. https://doi.org/10.1590/1413-81232018243.04782017
26. Saviani, D. (2021). *Escola e democracia* (44ª ed.). Campinas, SP: Autores Associados.
27. Sivira, F. J. G., Novaes, D., & Freitas, A. P. de. (2025). Percepciones de los formadores de profesores sobre la identidad docente inclusiva: Diálogos de posibilidades. *Cadernos Cajuína, 10*(1), e932. https://doi.org/10.52641/cadcajv10i1.932
28. Smolka, A. L. B., Góes, M. C. R., & Pino, A. (1998). A constituição do sujeito: Uma questão recorrente? In J. V. Wertsch, P. del Río & A. Álvarez (Orgs.), *Estudos socioculturais da mente* (pp. xx–xx). Porto Alegre: Artmed.
29. Tardif, M. (2002). *Saberes docentes e formação profissional*. Petrópolis, RJ: Vozes.
30. Vigotski, L. S. (1995). *Fundamentos de defectologia*. Madrid: Visor. (Trabalho original publicado entre 1924–1934).
31. Vigotski, L. S. (1999). *Psicologia da arte*. São Paulo: Martins Fontes. (Trabalho original publicado em 1934).
32. Vigotski, L. S. (2009). *A construção do pensamento e da linguagem*. São Paulo: Martins Fontes. (Trabalho original publicado em 1934).
33. Vigotski, L. S. (2018). *Sete aulas sobre os fundamentos da pedologia* (Z. Prestes, E. Tunes & C. C. G. Santana, Trads.). Rio de Janeiro: E-Papers.
34. Werner, J. (2001). *Saúde & educação: Desenvolvimento e aprendizagem do aluno*. Rio de Janeiro: Gryphus.

© 2025 Global Journals