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**Imagination and awareness through RPG: a possible practice in basic education**

**Imaginación y concienciación mediante RPG: una práctica posible en la educación básica**

**Imaginação e tomada de consciência por meio do RPG: uma prática possível na educação básica**

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**Abstract:** This article analyzes the use of the Role Playing Game (RPG) as a pedagogical tool to stimulate the imagination and awareness of students with high abilities in basic education, according to Vygotsky's Cultural-Historical Theory. Initial research showed that RPGs foster autonomy and critical thinking, as opposed to technicist education, which aims to meet capitalist demands by restricting students' creativity and critical sense. Using a method called intervention research and microgenetic analysis, the research found that by developing their own stories in the RPG, students were able to explore complex themes such as the culture of native peoples and challenges of cooperation, promoting a collective and less competitive vision. This format helps students to better understand reality and to collaborate rather than compete, reinforcing the importance of collectivity in the construction of knowledge. The study suggests that creative activities such as role-playing games, mediated by educators, can promote emancipation and raise students' awareness of the world around them, combating the alienation induced by the capitalist system.

**Keywords:** Basic education. Cultural-Historical Theory. Research-intervention. RPG. Consciousness.

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**Resumen:** Este artículo analiza el uso del Juego de Rol (RPG) como herramienta pedagógica para estimular la imaginación y la conciencia de los alumnos con altas capacidades en la enseñanza básica, según la Teoría Histórico-Cultural de Vygotsky. La investigación inicial demostró que el RPG favorece la autonomía y el pensamiento crítico, en contraposición a la educación tecnicista, que pretende satisfacer las demandas capitalistas restringiendo la creatividad y el sentido crítico de los alumnos. Utilizando un método llamado investigación de intervención y análisis microgenético, la investigación descubrió que, al desarrollar sus propias historias en el RPG, los estudiantes podían explorar temas complejos como la cultura de los pueblos nativos y los retos de la cooperación, promoviendo una visión colectiva y menos competitiva. Este formato ayuda a los estudiantes a comprender mejor la realidad y a colaborar en lugar de competir, reforzando la importancia de la colectividad en la construcción del conocimiento. El estudio sugiere que actividades creativas como los juegos de rol, mediadas por educadores, pueden promover la emancipación y sensibilizar a los alumnos sobre el mundo que les rodea, combatiendo la alienación inducida por el sistema capitalista.

**Palabras clave:** Educación básica. Teoría Histórico-Cultural. Investigación-intervención. RPG. Conciencia.

**Resumo:** Este artigo analisa o uso do Role Playing Game (RPG) como ferramenta pedagógica para estimular a imaginação e a consciência de alunos com altas habilidades na educação básica, conforme a Teoria Histórico-Cultural de Vigotski. A pesquisa inicial mostrou que o RPG favorece a autonomia e o pensamento crítico, em oposição à educação tecnicista, que visa atender a demandas capitalistas ao restringir a criatividade e o senso crítico dos alunos. A partir de um método denominado de pesquisa-intervenção e de análise microgenética, a pesquisa constatou que, ao desenvolver suas próprias histórias no RPG, os alunos puderam explorar temas complexos, como a cultura de povos originários e desafios de cooperação, promovendo uma visão coletiva e menos competitiva. Esse formato ajuda os alunos a compreenderem melhor a realidade e a colaborar, em vez de competir, reforçando a importância da coletividade na construção do conhecimento. O estudo sugere que atividades criativas como o RPG, mediadas por educadores, podem promover a emancipação e a tomada de consciência dos alunos sobre o mundo ao seu redor, combatendo a alienação induzida pelo sistema capitalista.

**Palavras-chave:** Educação básica. Teoria Histórico-Cultural. Pesquisa-intervenção. RPG. Consciência.

## 1 INTRODUCTION

After some time after completing a research, it is necessary to return to it, mainly due to the between the lines that at the time it was not possible to perceive and pay enough attention, or even due to the lack of space and time that was available at the time. This article is exactly a return, that is, an excerpt from a thesis after some time after its publication.

The thesis in question deals with the development of imagination and creative activity through the mediation of a game called Role Playing Game (RPG) in conjunction with students with High Abilities, enrolled in basic education.

In the thesis, we were able to state that the RPG instrument was, in fact, triggering the development of imagination and creative activity of the students participating in the research, in addition to verifying the mechanism proposed by Vigotski (2009) to explain imagination and, finally, observe that the same instrument and method used in the research had an impact on the development of students' awareness, as an object of study of Historical-Cultural Theory. Thus, the focus we



propose is precisely the use of RPG in basic education and its impacts on the development of subjects' consciousness.

This type of education has been the subject of numerous debates that start with teacher health (Barbosa; Alcantara; Fonseca, 2023; Morais; Abreu, 2023), economic and political aspects (Tripodi; Peres; Alves, 2022; Zucatto et al., 2023; Mori, 2023), a topic also covered in the aforementioned thesis, teacher training (Silva, 2024), methodological practices in the classroom (Previtali; Fagiani, 2022; Pereira; Sampaio, 2022; Melo, 2023), etc. The breadth that we see achieved in these discussions demonstrates the complexity presented in this field of research.

What we want to say when highlighting the intricacy of this aspect of education is that we are very far from a satisfactory basic education for the awareness of subjects in the formation of citizenship, directing our gaze to the need for methods that understand such complexity for the construction of these subjects.

In our view, just like imagination and creative activity, consciousness is co-opted by the dominant political-economic ideology, leaving subjects to alienation in their relationship with the world, with their needs and with themselves (Netto, 1981), and A large part of this alienation has been perpetuated in education, especially in basic education where, in the recent movement of power relations in Brazil, educational practices of ultra-technical technicality have been driven.

In the case of imagination and creative activity, we agree with Raslam Filho and Barros (2018) when they consider that the school has instrumentalized the imagination in the service of Capital instead of developing it for the emancipation of the subject.

This condition appears in research in the world of work itself, as in the case of Lacerda, Melo and Marçal (2018, p. 47) who present statements from employees of a bakery: “[...] In my daily life here it is necessary to use the creativity for almost everything, so when you create something or an idea you are innovating for the benefit of the company” and “creativity is putting your ideas into practice, innovating something beneficial for the company [...]”. In another excerpt from the same survey, an interviewee says that they use coffee time to discuss new ideas for their difficulties, as the rest of their time at the company is quite busy. This research demonstrates the impact that education has on individuals who, instead of valuing their creative productions, employ them in the service of their bosses.

If this is the form in which the imagination has been taken, much deeper and more intertwined is the relationship between consciousness and the Capital domain



over humanity. For this reason, there is no way to get around this object of study in any research involving education and, in the case of this work, we highlight it as the main object.

In view of the above, although teachers and other education agents may be fully aware of this situation in which we find ourselves, which is rare precisely due to the alienating imposition of capitalism, what pedagogical practices should we adopt? Or what to do in the classroom to overcome a formation based on demand, for an emancipatory formation of humanity?

When we come across the RPG game, we find a possibility that adapts to these different difficulties, as it is a game about creating universes, with the possibility of creating any type of scenario, also allowing players to participate by choosing interact in the way they prefer in the scenario in which they are inserted (Silva, 2022).

According to Pereira (2021), in RPG players build the story collaboratively, playing fictional characters in an invented universe. They develop the narratives while following the guidance of a “master” or narrator, responsible for planning the challenges and narrating the game’s events. In this process, players create their own characters and shape the plot as they live their interpretations.

Thus, this text aims to expose the awareness of different aspects of reality by one of the research participants when narrating his story creation for an interaction with his colleagues in the RPG game.

## 2 BIBLIOGRAPHICAL REVIEW

### 2.1 Imagination and creative activity

When beginning the explanation of creative activity, Vigotski (2009) considers that there are two types of human activities in general. The first activity is called reproductive, linked to memory and the repetition of previously created situations or the repetition of previous impressions. The other type of activity is called by the author as combinatorial or creative.

In general, Vygotski (2009) lays some foundations for understanding imagination and creative activity. It develops slowly and gradually, from simple and elementary processes to more complex forms. It is also not an isolated behavior in



humans, depending on other forms of activity, mainly the accumulation of experiences.

The author follows his explanation, indicating that there are four types of relationship between imagination and reality, considering that imagination “is not an idle amusement of the mind, an activity suspended in the air, but a necessary vital function” (Vygotsky, 2009, p. 20).

The first way “consists in the fact that every work of the imagination is always constructed from elements taken from reality and present in the person’s previous experience” (Vygotsky, 2009, p. 20), that is, it is in the relationship with the world that the human being acquires material to imagine, even if in the imagination he creates something that does not exist in material reality. The author exemplifies this situation by considering myths and legends (such as a mermaid) which, although they are fantasy, contain elements of reality.

The second relationship established by the author is more complex than the simple intertwining between fantasy and reality, it refers to the final product of fantasy in its association with the complex phenomenon of reality. For this type of relationship to be built, large reserves of experience with reality are needed. The author presents the African desert as an example, elucidating that if someone does not have experience of aridity and the fauna of a desert, they will not be able to create the image of such a reality. Thus, although this relationship is similar to the first, one of them is a product of the combination of elements of reality, while the other is a real phenomenon (Vygotski, 2009).

The third relationship given between imagination and reality is its association with emotions. For Vygotski (1993; 2009, p. 26), emotion tends to select impressions, images and ideas linked to the mood that dominates a certain subject at a given moment. “Feeling selects isolated elements of reality, combining them in a relationship that is determined internally by our mood, and not externally, according to the logic of the images”.

The last relationship between fantasy and reality is the construction of something completely new, without correlation with any object that exists in reality, but which, however, when transformed into something material begins to exist in reality and influence the world. Any technical instrument can be an example of this crystallized imagination and, although they may not correspond to any model that already exists in materiality, they fit into what already exists, becoming as real and influential as the objects that already existed (Vygotsky, 2009).



There is also the working mechanism of this imagination described by the author. We can summarize that the entire complex process of imagination and creative activity goes through: impression, dissociation, modification by exaggeration and emotions, association, combination into a system and crystallization; permeated by the spontaneous emergence of images and a sociological analysis and relationship with the environment (Vigotski, 2009; Mitjás Martínez, 2016).

## 2.2 The conscience

It is known that consciousness is the object of study of Historical-Cultural Theory (Vigotski, 1991; Toassa, 2006; Carvalho et al, 2010; Cabral et al, 2015; Castro, 2021), therefore it is relevant to the work that it finds itself as an object, since actions for the development of any higher function end up modifying consciousness and developing it.

The concept of consciousness in Vygotsky's work is broad and difficult to define, however, it is not our place to carry out such a discussion here. We then point more objectively to the concepts that permeate the phenomena that occurred in the research and analyzes carried out.

When inserting himself in the discussion of a Psychology based on historical-dialectical materialism, Vygotski (1991) pointed out that leaving aside consciousness as an object of study was a mistake, in the sense that it is in the formation of consciousness that it is possible to perceive the dialectical, historical and materialist construction of the subject.

From this perspective, explains Carvalho et al (2010, n. p.), the formation of consciousness occurs through the internalization of intersubjective situations made possible through symbols and the meanings given to them culturally. "Its transformation implies motivations mediated by emotions, senses and meanings, thus constituting a process that filters the world and coordinates human actions".

We therefore understand that consciousness is the subjective understanding of the reality that surrounds the subjects. For Carvalho et al (2010), it filters and, therefore, modifies reality. This is exemplified when the subject reflects on their own activity in reality, maintaining or modifying it. This is why awareness is so important to THC and this research.



With this we have an even broader concept of consciousness. However, Castro (2021) organizes two situations involving consciousness in Vygotsky's work. The first of them is consciousness as the human psyche itself, which we have already pointed out in the definitions above. The second is the awareness that would be the process itself.

The higher mental process of becoming aware, from this perspective, would be part of the human psychological system, consciousness (psyche) – the latter being, obviously, more comprehensive than the first. Consciousness as a psyche would encompass, in Soznanie's conceptual translation of Vygotsky's work, the entire human psychic complex (Castro, 2021, p. 9).

The idea of awareness (Osoznanie) is used in the most varied contexts of Vygotsky's work (1931/1995;1925/1991;1931/1996), both in discussions about the simplest and most complex mental processes of ontogenesis. It is an idea related to the process of perceiving something that was not perceived before. In Vygotsky's own words (1925/1991, p. 50), "realizing something" (Castro, 2021, p. 9).

By specifying these two forms of concepts, we can relate them to research and its methodology. We understand that for a change in consciousness as a whole, a process that allows for a long period of time is necessary, such as basic education, which accompanies both physical and psychological changes in children and causes them. This is an ontogenetic change in subjectivity, which was not possible in this research.

Thus, we are left with a much closer relationship with the concept of awareness, since we focus on a microgenetic method of changes in higher functions. In other words, the results of the experiences we provoke in the participants appear as a "realization of something", which is important for reality, but which does not yet reach consciousness in a broad way. However, when we consider awareness as a process for this change, in this research we have a means to do so.

### 3 METHODOLOGY

The format in which the object of this research is approached is historical, cultural, material and dialectical. Some researchers have demonstrated a research



model that corresponds to the theoretical bases and definitely what is sought with this work. This model is called intervention research. Rocha (2003) builds a history of this type of research, demonstrating that it derives from action research and participatory research, mainly from a Latin American perspective, which is linked to emancipatory projects, a fact also confirmed in the work of Szymanski and Cury (2004), which present this relationship between types of research.

According to Fávero (2011, p. 49), intervention research seeks to overcome the idea of sciences separated from philosophy, in addition, reviewing the idea of rupture “foundates a conception of science as a set of knowledge separated into different areas, the which in turn underpins the mistaken idea of a ready-made and finished science and which as such must be passed on to students” and also overcome the idea of conceptual memorization that restricts critical thinking.

Thus, there is an essence that permeates research, of a research-intervention nature. This would have the intention of producing changes; the attempt to resolve a problem; the applied character; the need for dialogue with a theoretical framework and; the possibility of producing knowledge (Damiani et al., 2013). Based on these assumptions, we organize the procedures and analyzes of this work.

As for the procedures, firstly we believe it is necessary to point out the ethical aspects of the research. Thus, the project passed through the Ethics Committee of the State University of the Midwest, with approval under opinion number 4,845,849. In the project, we point out that the collection of authorizations and acknowledgment of participation in research was carried out through a Free and Informed Consent Form, for parents and the teacher, in addition to an Assent Form for students.

Next, we checked the group of students who participated in the research, that is, the environment in which these students were inserted, understanding whether they had already had contact with RPG and whether they already participate in activities to develop imagination and creative activity. This procedure, carried out through an initial semi-structured interview, collected data on various factors that influence students' imaginative behaviors.

An initial semi-structured interview was also carried out with those responsible for the students, verifying their relationship with learning and perspective on school and creative activity, and with the NAAHS teacher, seeking her references for pedagogical action and perspectives in relation to creative activity.





Later on, we carried out interventions showing how RPG format games work, so that students who had no contact could learn their dynamics. In this process, RPG campaigns were played once a week for a period of 1h and 30m, created by the researchers themselves. The campaigns serve to provide the basis for them to learn how the game works.

The standard situations that must occur in an RPG format game are always related to: firstly, immersion in the game, evoking emotional and motivational aspects; riddles or puzzles, which must be solved using the participants' cognitive skills, developed during the game and also considering their cultural context; characters' conflicts of interest, which put players in a position to debate what is best for the group as a whole, even if it could harm someone's private interest; and facing antagonists (not necessarily personified), which generally generate the experience for the characters to follow a certain trajectory.

When we verified that the participants learned all the dynamics of how the RPG works, the researchers asked each participant to create their story to play a game with their colleagues. This stage required nine sessions to achieve its objective.

When creating each one, they received guidance from the researchers, who made part of the meetings available for such guidance. In these orientations, students were exposed to concepts of Historical-Cultural Theory, as well as possibilities of seeing the world in a more critical way. After the construction of the stories, from its application, through interaction in the game, the modification of imaginative resources that they used to resolve the situations that occurred during the games was verified.

To finalize the context of the participants, new interviews were carried out with those responsible, with teachers and with the students themselves in order to verify a possible systemic change in their experience based on interventions for their imagination and creative activity.

In relation to data analysis, there is a data analysis methodology, microgenetic analysis, which we consider appropriate in relation to the epistemological bases adopted in this research, the instruments and methodology used, as Góes (2000, p. 10) considers, "the microgenetic analysis can be the exclusive path of an investigation or can be combined with other procedures, to compose, for example, a case study or participatory research".



The concept of microgenesis appears in Vygotski's work, supported by Werstch, as one of the four genetic plans of study (Moura et al., 2016; Tomio; Schroeder; Adriano, 2017), and is considered as a small change in some higher function during the process in which an experiment is carried out (Siegler; Crowley, 1991). However, different from what Siegler and Crowley (1991) seek with this method (generalization and quantification in microgenetic analysis), this research seeks to understand change from a qualitative perspective. In view of this, then, microgenetic analysis can be called a detailed analysis of the process of events that configure social genesis (Góes, 2000).

## 4 RESULTS AND DISCUSSIONS

The report we selected to present belongs to the student named Sun. Firstly (i) we will present your surroundings or political and economic context in which you found yourself, based on your own interpretation of this, then (ii) a context of the history you created and the guidelines, ending with (iii) awareness both in the story narrated by him and in material reality.

### 4.1 The sun's surroundings

We agree to consider that a being is complex, deep, subjective, that is, a true universe in motion and, for this reason, apprehending it in a section of a text would be absolutely impossible. What we do, then, is briefly describe what the subject himself may consider about himself and also what his closest loved ones consider.

Sun is a 13-year-old student who lives with his mother and, according to her, his academic development is as expected. "His emotions, he has problems dealing with his emotions. It's difficult when he gets a no, when he has to do something and he doesn't understand what to do, when he's going to take a test and he doesn't know." The mother reports that Sun has difficulty organizing his routine, appearing quite forgetful and she needs to remind him of various activities (except school ones), otherwise he ends up not doing them. "On social issues he only has one friend. I have a nephew his age. They talk about the basics. He doesn't make a

point of making friends, visiting places, finding out who his cousins are. His place of comfort is at home in his room.”

His mother works in Education and has good knowledge of the classroom and school processes. However, when asked about the impacts of the pandemic on education, she proposes that “before, everyone was a little complacent in projects, etc. After the pandemic, people had to innovate, mainly looking for technology to be able to teach.” She says that she herself had to look for new technological possibilities to carry out her work. “I think the pandemic shook us up. If there were no pandemic, we would all be more stagnant, more comfortable.”

In this speech it is possible to see how the dominant ideology affects even workers who are immersed in the Brazilian educational reality, directing their awareness and, therefore, actions towards the approval of a resolution, in our view, precarious and elitist by adopting only the technological bias as a response to something profound like the pandemic phenomenon in relation to education.

The student himself points out his relationship with teachers as follows: “there was a very old teacher who didn't teach, she talked about politics and gave moral lessons, she didn't teach, she taught politics. In general, there is a lot of inconsistency, most people don't get straight to the point.” This speech is the reproduction of a vision of education that seeks neutrality, learning and concepts detached from their surroundings, a vision that dehumanizes and depoliticizes the agents involved in education, including students.

He has an idea of leaving home at eighteen, his mother explains. He also thinks a lot about private pensions, he even asked his mother to pay for one, but she said he would have to work and pay his own. So “all the money he earns, he saves and researches where to invest”. Here we notice a strong and premature influence of the capitalist system on Sun's concerns.

We concluded that this was a worrying environment, as the dominant ideology was reproduced by Sun in the most acute way possible, considering his age. It is important to emphasize that we do not at any time attribute any blame to him and his mother for reproducing such an ideology, since it is precisely the alienation of consciousness that generates this reproduction. Furthermore, we considered, at a previous moment, that the work of becoming aware of Sun would be difficult.



## 4.2 The creation of the sun

The story that Sun creates goes back to the “old west” scenarios in the USA, at the end of the 19th century. It revolves around a bank robbery gone wrong. “Two gangs attempt to rob the same bank and, after successful action by the local police, they will all need to flee the city.”

Right after this speech, Sun points out that he will need to interact with his colleagues to find out what will come next. We noticed that he had only created the premise of the game, but had not thought about several aspects, which made us modify the dynamics of the guidance, questioning him on how he would approach these aspects. One of the first questions we asked was about the characters, their abilities, their characteristics, their life stories, etc. At that moment he remembered that there would only be three people playing, so he preferred it to be one gang instead of two.

Thus, we realized that in the first interaction about the characteristics of his story, he presented a change, a situation that should be standard in RPG and creation. Another important issue that we see in the orientation with Sun is that, from the beginning, he relies on the idea of interaction with others in order to create what will come next (Vygotski, 2009). When we appreciate this, we understand that it is possible, through interaction, to move towards small awareness towards triggering more substantial changes.

Later, in the second orientation, Sun creates the characters and describes them. “There will be a guy who thinks he is and will have those double pistols, there will be a guy who is basically a spinner and there will be an indigenous man who will be very crazy, he will have two tomahawks, a closed-barreled shotgun and the pipe from peace”. He describes the gang leader as a thin man, very fast and cocky, but the most charismatic. His old gang had all been wiped out and now he was reforming a new one. The sniper as someone thin, small, but very strategic, who lived nearby and joined the gang. The indigenous people are the strongest of all and had their tribe invaded by colonizers, who ended up killing almost all of the people and those who remained ended up being arrested or killed in some way. According to Sun, the indigenous man is in this life of robbery not only for survival, but to take revenge in some way on the white man.



From this orientation we see that Sun actually needed to research materiality in History, making a relationship with the universe he was proposing and presenting very pertinent characteristics about the characters' experiences. We highlight the creation of the indigenous character, who carried in detail the mark of colonization by Europeans.

During the two other orientations we realized that, although Sun showed signs that he could develop an awareness of material reality, he still clung to solving problems through the accumulation of capital. This is exactly the development of consciousness from Vygotsky seen in a microgenetic way (Delari Júnior, 2015). In other words, some small changes that do not yet have a generalizing effect, but that already demonstrate a contradiction with what is established in consciousness.

In the story that was narrated and experienced by the other research participants, the characters fled the robbery with difficulty, leaving only the three main characters, who decided to go to another state, since they managed to carry much of the stolen money.

When crossing the border, in the first city they decide to enter a salon, resulting in the following interaction:

Neco: is there anyone more isolated or alone that I can talk to, or ask something?  
Master Sun: there is a guy who is more isolated, yes, but when you look you notice that he has an iron star on his chest.  
Neco: is he the sheriff?  
Master Sun: I believe so.  
Neco: so I'll go in normally, sit down and order a beer.  
Master Sun: ok. Soon the beer is served and you feel at ease.  
Rohan: I will also drink with him.  
Damon: I'm going to go to the bar and also drink, but I want to go to another table.  
Master Sun: so when you enter the bar everyone is quiet, the whole bar. Everyone was shouting and talking, but when you enter, it's completely silent.  
Damon: hey, where's the music? I take the shotgun off my back and hold it in my hand.  
Master Sun: you feel the pressure it causes in the place, but you also know that you are feared. The music starts playing again and people start talking and shouting. Little by little the noise starts to return completely. However, soon some guards who were at the door approach you from behind and punch you, as you didn't leave your weapon at the entrance to the room, as is usual in the city. You end up falling to the ground.

Damon is another student participating in the research who is playing with the indigenous character created by Sun and this is one of the times that the narrator demonstrates consistency in his awareness about the treatment of indigenous peoples at the time and in the region in which the game takes place.

passed. In the same vein, Damon became considerably attached to his story as a character and made decisions based on that context.

As the story progresses, a woman appears in that same hall and offers another robbery on a train, which would arrive in a week and carry a large amount of money. The players decide to carry out the robbery, which goes without many problems.

The woman indicates that her share is five thousand and suggests that they hide it on her farm, so as not to be robbed and so they do. Sun sets the stage so they can do whatever they want with the money, explaining that it's not easy to track, unless they try to leave it in banks. Damon decides to take some of the money and take revenge on the nearest city that attacked his people, which was Houston. According to him, the money would be used to buy dynamite and hire mercenaries who would help him destroy the city hall and the city's main leaders. When the others learn of the plan they decide to follow him back to Texas, Damon and Rohan leading the way, and Neco and Santos preparing the surroundings. Thus, Sun describes the scenario.

Master Sun: do you enter the city and go straight to the city hall?

Damon: yes.

Master Sun: so you know it's a very prejudiced city and everyone looks at you, even when you're accompanied by Rohan and the mercenaries. Arriving at city hall, a young man at the door says: "What is a dirty Indian doing in our city hall?"

Damon: I'm going to pull out the gun and shoot this guy!

Master Sun: ok, then roll the dice.

Damon: 13!

Master: you killed him.

The player's action immediately triggers a series of events: the city hall guards react by shooting; Neco and Santos blow up another part of the city to disperse the group of police officers; Damon, Rohan and the mercenaries exchange fire with guards, police and even civilians, killing a number of people; Damon orders the mercenaries to blow up the city hall by deploying dynamite. The city hall building ends up falling on top of those who were there, while the others find themselves in a war scenario in the city.

Finally, amidst the chaos generated by the confrontation, Damon and Rohan manage to leave the wreckage of the city hall and escape with Santos and Neco, who had taken advantage of the situation to rob the city's bank. Everyone gathers near the station and escapes on the train which, due to what happened in the city,

didn't even stop. They go down in the middle of a forest, divide the money and each one goes their own way.

### 4.3 Sun's awareness

In general, Sun's story presents a group of characters on the margins of society who decide to organize themselves to overcome the premature loss of their own lives. A story with this premise can easily demonstrate the reality in which we live, exposing the misery that people experience under the rule of banks and capitalism. However, we note that the structure given by Sun is no different from a sequence of audiovisual productions reporting a group of vigilantes dissatisfied with the direction of society, but that their actions to modify this reality are centered on an individuality benefiting only the group.

The main path that Sun suggests for resolving the gang's problems is the accumulation of money, allowing a certain freedom for the group to do whatever they want based on the possession of valuables. This is a speech already reproduced around Sun, when he asks his mother to pay him a private pension or ends up saving all his money to invest in something profitable.

Even if Sun's surroundings lead him to think in the way we described, there are possibilities of expanding this thought to understand reality, which is what we seek through RPG. Thus, in its history, we observe some traces of awareness regarding specific issues, which we describe and analyze below.

As already mentioned, Sun's story portrays a gang based in the old American West, very similar to the audiovisual productions of vigilante groups that seek to rob a bank for their own survival. We understand that the attack on banks can have two aspects, one of which is more individualistic, which is the initial direction given by Sun, and the other is more revolutionary, in the sense of overthrowing a system of control. The development of the story allowed partial development of both aspects.

Sun's description of the characters is quite important, containing a bold and charismatic leader, a strategist and a European, all heavily armed. However, this group has a member who, depending on the interactions between players, subverts the logic of such a plot, the representative of the region's original peoples.

Sun's description of this character sets precedents for a true revolution in the face of the most direct objectives in the game, such as breaking the functioning of various customs and cultures described. The indigenous man who had his tribe killed by colonizers in the region only decided to join the gang so he could rebel against these people and, in part, at the end of the story this is what ends up happening. This situation, despite the direction it gives to the game as a whole, demonstrates space for awareness about the reality of indigenous peoples around the world, which appears in the participants' speeches after the game sessions.

In this sense, in the story, when the group enters the hall of one of the cities, Sun narrates the reaction of the people there when they see the indigenous man: everyone remains silent, paying attention. Damon demonstrates an immersion in the character in such a way that he reacts in a very emotional way to the silence, in a tone of rebellion (when he has his gun in his hand) to the astonishment of the audience in the room. However, the guards there soon restrain Damon through violence so that he drops his weapon. We note, in these statements, a number of important details related to the awareness of reality: (i) the astonishment at an indigenous person being in a respected group and entering a room of "civilized" people, according to the time; (ii) the reaction of the individual taken by a revolt in relation to this people; (iii) the reaction of the guards who, although they had the right to approach him, did so in a much more violent manner than when approaching other people.

Other situations of the same type, but more profound, occur in the story. When they get the amount they want, Damon decides to use the money to rebel against the city that attacked his people and, faced with a commotion, the other players decide to follow him. In the scene they go straight to the city hall and there one of the citizens (through Sun's narration) says: "what is a dirty Indian doing in the town hall?". The result of this speech, very possible in the real world depending on the subject's alienation, generates a true revolt among all the players who accompany him in confronting that group.

In view of these statements, we perceive the traces of awareness of both Sun and the other players in relation to facts that happen to original peoples in the system in which we find ourselves. Furthermore, we also observe how emotions are important both for awareness and for behaviors in the face of this awareness.

From this, we understand that this is how the development of consciousness occurs, understanding some situations in reality while others still require further





elaboration. This is a movement of education itself that aims to be a humanitarian ethic that generates subjects capable of understanding and exercising criticism in the reality in which they find themselves.

## 5 coNCLUSION

We begin this work by pointing out how basic education is a field of complex understanding and permeated by the various factors that involve society. That even educational agents most aware of this condition may find themselves questioning which possible practices help to overcome a technicalist education, aiming at the emancipation of subjects.

Faced with this question, we suggest the organization of a method related to the game in the RPG format as a way of overcoming the problems listed. We understand RPG as one of the most complex games and most prone to the development of creative activity, as well as one of the ways of understanding the mechanism of imagination in Vygotsky (2009). In this way, some research has worked on the application of RPG in education and the development of creative activity.

In the research by Schmit and Martins (2011), they found that what has been done is the creation of technical materials based on RPG and their direct application in education, but RPG opens up many more possibilities than this, requiring further reflection. insights into its usefulness for education. In our view, following the authors' findings, for the development of imagination and consciousness, it is not enough to just participate in the game as a character, but the creation of a universe that will be modified and will change based on interactions with other players. Hence we see the need to teach students how to create their RPG systems and be masters.

We found that in all cases education and creative activity were, in some way, related to the job market and how much wealth could be accumulated depending on dedication to these activities. This relationship clearly appears in the participant's mother's speech, as when she advises him to save money to invest in his own private pension, that is, if he dedicates himself now to accumulating capital, it is this action that will allow him to obtain a comfortable life. from retirement. Sun himself is



very objective in relation to what he wants, for example, in relation to education he does not appreciate political discussions, but he values the content applicable in practice, which takes us to technicist teaching, an ideal condition for the maintenance of capitalism. These characteristics appeared directly in his creation of the story, which had as its premise precisely the robbery of a bank to accumulate capital by the characters. Once again, this is not a question of blaming the subjects in relation to their creations or conditions, but rather a demonstration of how the narrative affects everyone and it remains for us to become aware of this narrative, through activities such as RPG so that we can overcome this state.

On the other hand, the game itself, in addition to projecting Sun's surroundings, opened up possibilities for revolution in relation to disadvantaged realities experienced by human beings through becoming aware of the materiality in which they are inserted. This demonstrates the two aspects of imagination and creative activity postulated by Vygotski (2009), the reproductive aspect being the reflection of the surroundings and the creative aspect the possibility of change.

From the report it was possible to observe that with the guidance and mediation of a teacher, students are able to develop autonomy to research and understand topics as complex as the experience of a people originating from the North American continent in the 19th century and how this unfolds to the present day.

Furthermore, the need for the characters to work together in the master stories, from those of the researcher to those of the participants. Unlike other games, in RPG we move away from the aim of competitiveness between players, so the proposed challenges focus much more on collaboration between characters rather than competition. We recognize that this factor was responsible for an important change in the interaction of research participants, that is, the scenario of antagonism offered by the capitalist system in which the participants are inserted, is overcome by the need for cooperation between them, promoting awareness about the own experience and illustrating the collective of human creations.

Finally, we believe that each awareness tends to bring about a reorganization of this same development and, for this reason, there is a need for continuity of activity of a revolutionary nature, otherwise, the subjects will return to the organization of what is already established by the current system.

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