
MENDIVE



REVISTA DE EDUCACIÓN

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The development of creative potentialities in the training of preschool educators

El desarrollo de potencialidades creativas en la formación de educadores preescolares

O desenvolvimento do potencial criativo na formação de educadores pré-escolares

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ABSTRACT

The development of creative potential in university students, which respond to the demands of the professional model, is one of the indications of the Ministry of Higher Education, since it contributes to the achievement of the search for novel solutions that respond to current social demands. In order to offer an answer to this problem this article that aims to disseminate a didactic model that contributes to the development of

creative potentials from the Plastic Education, in the second year students of the Degree in Preschool Education is presented. During the course of the investigation, theoretical, empirical and statistical methods were applied to collect, interpret and process the information related to the object of study, in order to offer a solution to the identified problem. The result contributes to the didactic of the Plastic Education, in as much, its practical implementation by means of a strategy, established a response to the needs that the students present. The assessment made by the experts and the results of the pedagogical pre-experiment reveals its practical feasibility, in order to favor the creative potentialities of the students.

Keywords: creative potentialities; students; Preschool Education.

RESUMEN

El desarrollo de las potencialidades creativas en los estudiantes universitarios, que respondan a las exigencias del modelo del profesional, constituye una de las indicaciones del Ministerio de Educación Superior, ya que contribuye al logro de la búsqueda de soluciones novedosas que respondan a los requerimientos sociales actuales. En función de ofrecer una respuesta a esta problemática se presenta este artículo, que tiene como objetivo divulgar un modelo didáctico que contribuya al desarrollo de las potencialidades creativas desde la Educación Plástica, en los estudiantes de segundo año de la carrera Licenciatura en Educación Preescolar. En el transcurso de la investigación se aplicaron métodos del nivel teórico, empírico y estadístico que permitieron recopilar, interpretar y procesar la información relacionada con el objeto de estudio, en aras de ofrecer una solución al problema identificado. El

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resultado aporta a la didáctica de la Educación Plástica, en tanto su implementación práctica mediante una estrategia constituye una respuesta a las necesidades que presentan los estudiantes. La valoración realizada por los expertos y los resultados del preexperimento pedagógico revelan su factibilidad práctica, en función de favorecer las potencialidades creativas en los estudiantes.

Palabras clave: potencialidades creativas; estudiantes; Educación Preescolar.

RESUMO

O desenvolvimento do potencial criativo dos estudantes universitários, que atende aos requisitos do modelo profissional, é uma das indicações do Ministério da Educação Superior, pois contribui para a busca de soluções inovadoras que atendam às demandas sociais atuais. Para oferecer uma resposta a este problema, este artigo é apresentado com o objetivo de disseminar um modelo didático que contribua para o desenvolvimento das potencialidades criativas da Educação Plástica, nos alunos do segundo ano do curso de Educação Pré-Escolar. No decorrer da investigação, foram aplicados métodos de nível teórico, empírico e estatístico que permitiram coletar, interpretar e processar as informações relacionadas ao objeto de estudo, a fim de oferecer uma solução para o problema identificado. O resultado contribui para a didática da Educação Plástica, enquanto sua implementação prática, através de uma estratégia, constitui uma resposta às necessidades apresentadas pelos alunos. A avaliação feita pelos especialistas e os resultados do pré-experimento pedagógico revelam sua viabilidade prática, em termos de favorecer as potencialidades criativas dos alunos.

Palavras-chave: potencialidades criativas; estudantes; Educação pré-escolar.

INTRODUCTION

The development of creative potentialities in university students takes a great importance from the scientific-technical progress and the social transformations that take place in the contemporary world, for which reason new demands are placed on the formation of the individual, which allow a better performing tasks and being able to actively participate in the transformations of society; constituting, at present, one of the fundamental objectives of the educational systems in the different countries.

Therefore the challenge of being endowed personalities capabilities that enable them to creative action is presented, and it is synthesized in the four basic pillars: *learning to know*, to acquire the instruments of understanding; *learning to do*, in order to influence the environment; *learning to live together*, to be able to cooperate and participate, *learning to be*, as a creative synthesis that expresses the maximum human potential of each person, which by itself can and must discover, awaken and increase their possibilities.

Scholars of the subject, such as Guilford (1967), made great contributions to the study of creativity. He classify two types of thinking: convergent and divergent. In general, according to his ideas, creativity affects various aspects of creative thinking, the most important characteristics of which are: fluency, flexibility, originality and elaboration.

Meanwhile, the studies carried out by Mitjás (1995, p.5) who define that "Creativity is a process of discovery or production of something new, that meets the demands of a certain social situation, in which the link of cognitive and affective aspects of personality is expressed". The criteria previously discussed are considered of vital importance, highlighting the value of the social and originality as determining aspects. Creativity is approached from a personological perspective.

Therefore, it requires a higher level of response of the education system to the demands of society in the formation of the educator. A transformation of the teaching-learning process is considered fundamental in the way of acting and thinking of students, for the development of the creative potentialities in the context of the current Cuban education, where college students have a general training; it allows them to access the new demands of contemporary society and culture.

The studies about the creative potentialities are about, in particular, to the theoretical and methodological foundation of creativity, valuations of creative activity performance in the pedagogical activity, among others. In correspondence with the above authors as Mitjás (1995); Pérez, Bermúdez, Acosta & Barrera (2004); Martínez & Guanche (2009); Angueira (2015); Caballero, Sanchez & Belmonte (2019) and Zambrano (2019) they present necessary researchers for deepening the different aspects of this subject.

In the aforementioned studies, responses to problems related to creativity are found, particularly in teaching; the need to train creative educators, apt to interpret the most general social processes, to understand

their place in them and insert themselves in their dynamics in a transformative way prevails.

The personological potentialities for creativity are not necessarily expressed immediately in human behavior, but they appear gradually and progressively at the level of each subject, hence the teacher must know these potentialities and their students to promote their development in a differentiated way.

Meanwhile, the definition given by Pérez, Bermúdez, Acosta & Barrera (2004) is more general, when conceiving "as creative potentiality those aspects of the contents and functions of the personality that express the possibilities of the subject to be creative, starting from of the particular configuration that they form in the structure of the personality" (p. 101). For this author, aspects are closely linked to creative behavior, and that is why they constitute important premises of this phenomenon. These creative potentials include: personality traits involved in the creative process, motivation, intelligence, indicators of personality functioning, and the creative product.

Meanwhile, it is appropriate to conceive activities inside and outside the university that promote student awareness, which is essential for creative development. In this regard, Estévez (2015) points out that:

It is necessary the insertion of the students in plethoric activities of aesthetic content, where they "build" relationships based on empathy, sympathy, affectivity, solidarity, internationalism and love at home, school and community. Accordingly,

artistic activities can be used (...): including those of artistic education that enrich sensitivity and stimulate the development of aesthetic needs and interests of the personality (p.25).

For Franco (2017), "all people can be potentially creative, you only have to find the space that makes this development possible and that provides the opportunity to discover those potentials" (p.58). He considers that in the pedagogical work, independence, personal and group initiative, continuous playful experimentation, wide and contrasted information with practice, uninhibited and liberated spontaneity from fears and prejudices, the breaking of some molds and pre-established forms must be established.

The modalities of education of preschool education (institutional and no institutional), urges to have educators able to create and prepare for the development of creativity in early childhood, which can not be the work of fate or the random, but the result of systematic work in teacher training centers aimed at achieving this purpose.

In the regard, the career Degree in Early Childhood Education should foster the development of creative potential of students, so that the content of different subjects and disciplines of the Plan of Study must contribute to the integral development of personality, being essential to promote playful culture.

In this regard the preparation of future graduates for management of the educational process in early childhood and is consolidated, parallel; it must develop specific skills that have to do with the Plastic Education. This

is essential in the daily work of the future educators, since they must develop materials, games, toys and activities as well as decorating classrooms, halls and different spaces.

It ventures into plastic education, like everything that offers images that can be perceived by the visual analyzer and that are found in the surrounding world. It also includes cinema, television and video; hence its object of work is the entire vast universe of the visual. Specialists such as Aroche (1995), Seijas (2011), Perdomo, Uralde, Vale & Suárez (2013) and Uralde & Perdomo (2014), Angueira (2015), Ruiz, Castro, Fiallo & Hernández (2017), demonstrate as a result of Researchers carried out in preschool education, the possibilities for creation that appreciation and production provide, being considered as an integrated and interrelated process.

In the studies for the improvement of the Cuban preschool curriculum, there is the Aesthetic and Artistic Education and Development dimension; This contains in itself those objectives and contents concerning the manifestations of art (music, body expression, art and literature) and also includes the treatment of what is aesthetically beautiful in everyday life, in nature, in the environment and in the social relationships.

Consequently, it is a necessity for the student to assume a leading position in their learning, so the teaching-learning process must become a space in which students are presented with challenges, search for different answers and solutions to the same situation, where they manage to communicate, appreciate and create, design and direct the activities in which they express their creative potentialities in relation to Plastic Education.

The Plastic Education appears as an opportunity to develop the potential linked to the creation, allowing the use of cultural institutions of the community. In this way, students can use it to transform, to be, create and build alternatives.

In fact, the subject Plastic Education and its didactics favor the motivation of students to the profession given the opportunity to appropriate knowledge and develop skills for plastic in its several manifestations, at the time it provides the necessary procedures to respond to early childhood education. In this way they prepare themselves in the direction of the process of appreciation and creation that favors the search for new achievements.

Starting from this point, it arises as objective to develop a teaching model that contributed to the development of creative potential in students of second year of the Bachelor career in Early Childhood Education.

MATERIALS AND METHODS

The educational research was carried out at the "Hermanos Saíz Montes de Oca" University of Pinar del Río. To achieve the objective in the investigative process, the dialectic-materialist was assumed as the general method of science, as the basis and guide for the comprehensive study of objects, processes and phenomena in terms of their internal contradictions and their universal concatenation, subject to laws and principles. This allowed them to penetrate its dynamics to discover the links established in its operation and the logic that favors the application of the methods.

The theoretical level methods used were:

The historical-logic analysis allows the study of the evolution and current status of the creative potential in college students majoring career in Early Childhood Education and its facilities to the understanding of the contradictions of development and current trends, nationally and internationally.

The analysis and synthesis allow to decompose the phenomenon that is investigated into the components and their multiple relationships and to arrive at synthesized reasoning about the creative potentialities in the students.

Induction and deduction possible the interpretation of the results that allows to reach at conclusions and generalizations of theoretical and empirical character, in relation to the creative potential.

The structural-systemic facilitates the general orientation in the construction of the model for the development of the creative potentialities in the students, by determining the relationships between its components, which reveal its internal logic.

The modeling was used in the construction of the model for the development of the creative potentialities in the students, which favors the approach to the social reality that one wants to transform and shape the proposed scientific product.

The hypothetic - Deductive possible to formulate and validate the working hypothesis, which allows to reach to specific conclusions about the development of creative potentials, which determine new empirical predictions, which in turn are under verification.

The empirical level methods used were:

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The documentary analysis, for the analysis of all the bibliography consulted, as well as for the study of normative documents that govern the formation of the early childhood educator, which makes it possible to collect the information and make evaluations on the development of creative potentialities in the students and assume positions related to the subject investigated.

Observation, to ascertain the development of creative potential achieved by students, which allows to determine the strengths and limitations and the possibilities offered by the contexts in which they develop.

The self-report questionnaire: to know the opinion that students have about the creative potential acquired for performance in activities.

The pedagogical test: to verify the level of development of creative potential in students, from the teaching-learning process of Plastic Education.

The interview to the tutors teachers and educators that affect the second year students, to know the opinion about the development of the creative potentialities in the students and the needs of them to achieve this purpose.

Expert judgment for obtaining evaluative criteria about the didactic model for the development of creative potential in students, from the teaching and learning of Plastic Education and of the strategy for implementation in educational practice.

Statistical methods were used to process the information collected during the investigation, as a method of inferential statistics, the non-parametric test of signs. Furthermore, descriptive

statistics, to perform tabulating data to construct graphs is used.

Pedagogical experimentation (pre-experiment variant), to verify the transformation that occurs in the development of creative potentialities during the implementation of the strategy, which allows the implementation of the didactic model in the Bachelor's Degree in Early Childhood Education, starting of the following indicators:

Dimension 1. Cognitive: It is conceived as the knowledge that the student has about divergent and convergent thinking, the components of the system - form, the practical skills of Plastic Education (PE) and the knowledge that they possess regarding the cultural environment.

1.1 Level of knowledge on divergent thinking

1.2 Level of analysis of the components of the system-form

1.3 Level of knowledge about practical skills in PE

1.4 Level of knowledge about the cultural environment

Dimension 2. Affective: It is conceived as the affective reactions expressed in the student during his performance; aesthetic feelings, persistence, motivation, as well as the affectionate and expressive bond in the interaction during the activities are evident.

2.1 Level of expression of aesthetic feelings

2.2 Level of motivation towards the activity

2.3 Level of persistence in the ideas created

of that object of study with a view to transforming reality".

2.4 Level of interaction in the activity

In as much, it constitutes a theoretical construction that interprets designs and reproduces reality or part of it in a simplified way, in correspondence with a concrete historical need and a referential theory.

Dimension 3. Procedural: It is conceived as the abilities expressed by the student in terms of flexibility in the use of methods, originality in the use of teaching aids, fluency in ideas and the development of a new product.

Correspondingly, the didactic model is shown as the representation of those essential characteristics of the teaching-learning process or some of its components, in order to achieve the intended objectives.

3.1 Level of flexibility in the use of the methods

3.2 Level of originality in the use of teaching aids

3.3 Fluency level in the execution of activities

3.4 Level of development of new products

The transformations that are required in the process of developing creative potentialities are those of achieving greater involvement of students in the development of new products by deploying their capabilities. To achieve this purpose, flexibility in methods, novelty in the means and fluency required are required, based on the link between the affective and the cognitive of the personality, in correspondence with the demands of the professional model.

A population of 28 second-year students from the Bachelor's degree in Preschool Education, from the Pinar del Río University "Hermanos Saíz Montes de Oca" was used; the 12 teachers who belong to the pedagogical collective and 18 tutors from the Pinar del Río province who carry out their duties with second-year students.

The didactic model that is proposed constitutes a theoretical construction that reflects the essential characteristics and relationships present in the development of creative potentialities, from the teaching-learning process of Plastic Education, in the second-year students of the Bachelor of Education degree preschool, so that contributed to the formation of a creative educator in accordance with the requirements of the professional model.

RESULTS

To carry out the model, we start from the definition given by Valle (2012, p.139) where he points out that the model "is the representation of those essential characteristics of the object under investigation, which fulfills a heuristic function, since it allows us to discover and study new relationships and qualities

The elaboration of said strategy is supported and corresponds to the postulates derived from the socio-historical-cultural approach of Vygotski (1989) and its followers, highlighting historicism, since in each time it has to

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educate man with the proposed ideals, having to defend and develop said stage of social development; the educator will act in accordance with those requirements. The unity between activity and communication, the social development situation and the role of others and experiences in creative development are highlighted. In line with this, the proposal is based on the following principles:

1. Principle of the collective and individual character in the development of the creative potential of the students.
2. Principle of the unity of activity, communication and personality.
3. Principle of the combination of academic, labor, research, extension activities and the organized influence of Plastic Education, with the help of the mass media.
4. Principle of playful experimentation.
5. Principle of visualization.

Objective of the didactic model

Contribute to the development of creative potentialities from the teaching-learning process of Plastic Education, in the second-year students of the Bachelor's Degree in Preschool Education.

The main category of the didactic model presented is the development of creative potentialities, from the teaching-learning process of Plastic Education; this is made up of a set of components and their relationships that express the most significant features of the reality that is modeled.

The components of the model are: cognitive, affective and procedural. The cognitive component is the content that

allows the student to understand and appropriate the foundations that serve as the basis for the development of creative potentialities, which are consistently incorporated during the process of training graduates in Preschool Education and from the Plastic Education contents.

This component guides the student to contextualize the fundamentals regarding creative potentialities. Both individually and in small groups, students reflect on the content, socialize it and develop new knowledge on each topic developed.

The affective component allows the student to reflect the relationships established according to their needs and is made up of four elements: aesthetic feelings, motivation, persistence and interactions in the activity.

The coordination relationship between the affective component and the cognitive component requires the need for the third component: the procedural one, which guarantees the methodological conditions to achieve the theoretical and experiential apprehension of the contents of creative potentialities from Plastic Education.

The procedural component allows the execution of activities for the development of creative potential in the student. It is made up of flexibility, originality, fluidity and elaboration, manifested by the student as the maximum expression of their creative potential from the teaching-learning process of Plastic Education. Four phases of the creation process are defined that favor the student's behavior: preparation, projection, creative practice and socialization.

As a result of the interaction between the components and elements of the didactic

model for the development of creative potentialities in the second year student of the Bachelor's degree in Preschool Education, a set of essential relationships is proposed that specify the contribution to the theory in relation with the theme.

- Coordination relationship between the cognitive component and the affective component.
- The subordination relationship between the procedural component and the affective component.
- The subordination relationship between the procedural component and the cognitive component.

As a result of the network of relationships between the components and elements of the proposed model, creative awareness arises in Plastic Education that: dynamizes the development of creative potential in the student, helps them to be sensitive to cultural works and to the mistakes of others, promotes awareness in expanding their cognitive horizon, produces changes in the way of conceiving learning and feel the need to self transform her feel, think and do about this process.

Forms of implementation of the didactic model

The model proposed, is introduced into the pedagogical practice in the second year of the Bachelor career in Early Childhood Education; Due to its flexible nature, it is adjustable to different contexts in the initial training of educators, while offering the possibility of being modified and reinforcing its adaptability. The actions to take into account in this regard are the following:

Implementation actions for the diagnostic stage:

- Diagnosis of the level of creative potential, from the teaching-learning process of Plastic Education, that the students possess, by means of the self-report, the pedagogical test and the observation in different contexts of action.
- Characterization of the general disciplinary and subject conception, for the development of creative potentialities, through the analysis of discipline and subject programs.
- Implementation actions for the planning stage:
- Presentation, at the departmental Scientific Session, of the results of the diagnosis and of the actions to be undertaken in the teaching-learning process, for the development of creative potential.
- Projection of courses for teachers and tutors, for the scientific exchange on the particularities of the didactic model proposed.
- Preparation of materials, in various formats, on the development of creative potential from Plastic Education.
- Study of the teaching process plan for the incorporation of a program in the own curriculum, as an alternative to the needs of the territory in terms of the development of creative potential; promote creation workshops in the community with students and the participation of teachers and tutors, which allows creative professional action to be taken.

Implementation actions for the execution stage:

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- Specify in the second year educational project, the actions planned so that the teachers prepare correctly and the students appropriate them.
- Carrying out the activities conceived; for this, the integrated action of the different educational influences must be implicit, so from the year group, the execution of:

- Modelation of educational activities (scheduled activity, independent activity, joint activity, games, and processes) aimed at children from zero to six years old, in both curricular modalities.

- Direction of educational activities aimed at children from zero to six years (independent activities), with the help of the tutor.

Implementation actions for the evaluation stage:

- Carrying out a pedagogical test to verify compliance with the actions proposed in the strategy.
- Inclusion of the results in the validation reports, as well as suggestions for their improvement.

Forms of evaluation of the didactic model

1. The actions foreseen in the evaluation system of the subject.

2. The participation of students in the teaching-learning process, where it is determined whether an increase in the development of creative potentials occurs.

3. The active participation of students in activities of the university, child institutions and community - related

appreciation and plastic production, which express creative potential.

4. The application of instruments to know the level reached in the development of creative potential. In this regard, the use of the established indicators for the development of creative potentials is suggested, through the pedagogical test.

For checking the effectiveness of the teaching model it was used the expert judgment, based on the systematic use of intuitive judgment of an expert group to obtain a consensus of authoritative opinions and pre experiment in teaching practice.

Regarding the relevance of the theoretical assumptions that support the didactic model, the 20 experts consulted (100 %) consider it very appropriate.

When evaluating the relevance of the relationships between the components of the didactic model, 15 (75 %) experts consider it as very adequate and five (25 %) as quite adequate.

Regarding the quality of implementation of the didactic model and its applicability, there is agreement among experts. Of the 20 respondents, 13 (65 %) considered it very adequate, while seven experts (35 %) rated it as quite adequate.

It can be verified that the criteria of the group of experts in relation to the degree of importance of each aspect subjected to its evaluation, have a tendency to evaluate them as very adequate and quite adequate, which allows having a positive overview of the didactic model that is used.

Next, the study of the practical validity of the didactic strategy for the development

of creative potentialities is presented, through the carrying out of a pre-experiment, with the selected sample. In Figures 1, 2 and 3 it is shown the comparison of the results obtained.

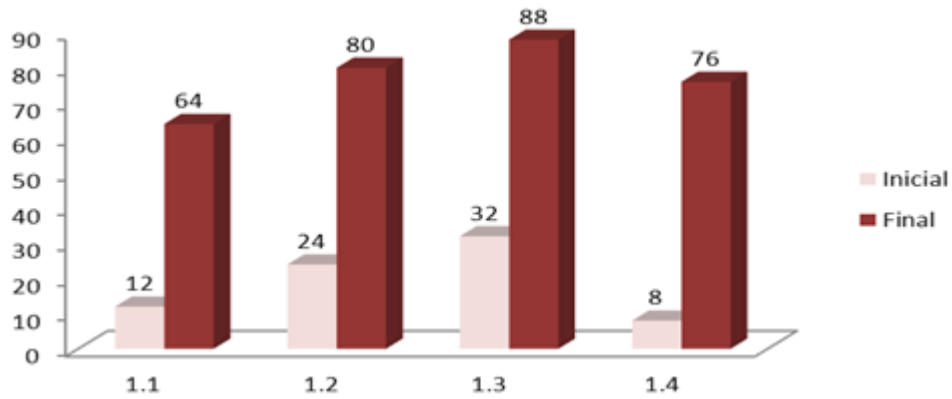


Fig. 1 - Cognitive Dimension. Comparison of the results obtained in the pedagogical test applied to the students. Initial and final diagnosis

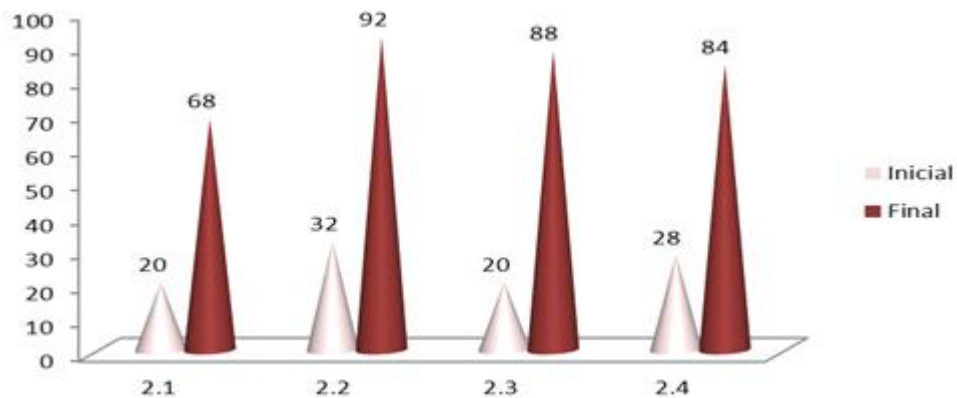


Fig. 2 - Affective dimension. Comparison of the results obtained in the pedagogical test applied to students. Initial and final diagnosis,

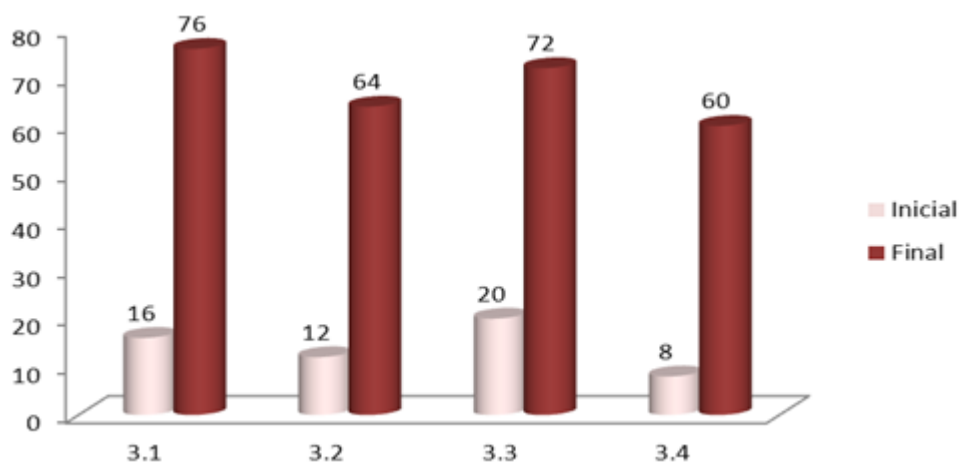


Fig. 3 - Procedural Dimension. Comparison of the results obtained in the pedagogical test applied to the students. Initial and final diagnosis

In the educational measurement a pedagogical test was applied, where it was found that the students strive to exploit their cognitive resources before resorting to aid. There is evidence of recognition of the use of plastic appreciation and production as a way to develop creative potential. A sustained motivation during the creative process is shown, expressed in the student's satisfaction and the effort to reach the proposed final result.

The tendency is to vary the methods without having a fixed rule for all activities, depending on the objective pursued, which contributes to breaking stereotypes and achieving success in carrying out creative tasks.

The data obtained in the two measurements carried out were analyzed with the use of the sign test, the results of which confirm that significant changes were manifested in the development of creative potential from Plastic Education in the second year students of the Bachelor's degree course in Preschool Education, after executing the implementation actions of the didactic model.

DISCUSSION

The systematization about the creative potentialities in the students recognizes, as a theoretical - methodological foundation, the postulates of the historical-cultural school, the didactic conceptions of Plastic Education and the materialistic-dialectical approach about the role of communication and the activity that they perform in their social environment, based on the current demands of the university; where the training of students presupposes a system of educational influences aimed at the development of potentialities, in correspondence with the demands of the professional model.

The creative development in students starts from taking into account, as antecedents, works by Aroche (1995), Seijas (2011), Ruiz Espín *et al.* (2012), Uralde & Perdomo (2014) and Estévez (2015). Studies in this area determine methodologies that promote creative rebirth in students; Meanwhile, in this article, the development of creative potentialities in the students of the Bachelor's Degree in Early Childhood Education is deepened,

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in their continuous interaction in society, with a personological approach, focused on the link between the cognitive and affective aspects of the personality.

Correspondingly, it highlights that the teaching of plastic education is not limited to a scheduled class or activity, but extends to extracurricular and extra-educational activities that the educator must take advantage of in raising children's awareness, in applying what they have learned and in acquiring other new knowledge. The author considers it necessary to specify that the educator, in his important role as tutor in the integral formation of the student, must be a person with a good professional level, both theoretical and practical. Like teachers, they must consider the need to adequately sensitize and guide students.

Plastic education is made up of appreciation and creation activities. These components play an important role in the activities that are conceived in the different educations by increasing the opportunities to perfect the process. It is important to point out the possibilities for creation that appreciation and production provide, as they are considered as an integrated and interrelated process.

The communicative processes in Plastic Education are specified on the basis of the necessary training that the teacher must achieve about the use and mastery, by the students, of the expressive resources of the plastic arts. Therefore, the work with the elements and principles (line, area, color, value, texture, balance, proportion and rhythm), also called components of the system - form, favor the appropriation of new forms to receive information from the environment, favors the interaction with the object and enables a considerable increase in creative potential.

The interaction process, with new possibilities of communication through extra verbal forms, ensures the increase of vocabulary from the association of visual codes and symbols with the necessary verbal communication when expressing their ideas about the observed object, whether it is work of art, environment, objects created by human beings or the creation of the students themselves.

One of the current problems of Plastic Education is limiting the images that are offered to children, some do not match children's interests and others are pigeonholed into foreign stereotypes or adult. Breaking with these educational forms contributes to the formation of an educator capable of building and transforming his environment; that, in addition, can respond critically to a variety of commercial, devoid of aesthetic images.

The theoretical value lies in the contributions made to the teaching of Plastic Education, expressed in the systematization of theoretical references, which allowed us to arrive at the definition of the development process of creative potentials from the teaching-learning process of Plastic Education, in the second year students of the Bachelor's Degree in Preschool Education. In addition, the relationships established between the components and elements that make up the didactic model are presented.

The practical value lies in the implementation strategy of the model for the development of creative potential, which contains the different actions to be developed adjusted to the specific conditions of the Pinar del Río context. The scientific novelty is evident in the systemic articulation of the cognitive, affective and procedural aspects that support the didactic model

and the conformation of its implementation strategy; in which the cultural environment of the community is used, in relation to the children's institution and the University, for creative awareness in Plastic Education, which stimulates the development of creative potential in students.

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