

Original article



Learning Plastic Arts Education in the initial training of primary school teachers

Aprendizaje de la Educación Plástica en la formación inicial del maestro primario

Aprendizagem da Educação Plástica na formação inicial do professor primário

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Received: 8/01/2024

Accepted: 7/05/2025

ABSTRACT

The learning of Plastic Arts Education is considered vital in the initial training of primary school teachers. Teaching implies transferring and transforming knowledge of the subject itself into knowledge of the subject for teaching; that is, that students' perceptual, expressive and creative capacities can be developed as a means of representation and communication. The objective of the article is to present the results of a pedagogical experience implemented in the teaching-learning process of the subject Didactics of Music and Plastic Arts Education, taught in the fourth year of the

Bachelor's Degree in Primary Education, mostly focused on the plastic arts component. From a qualitative approach, with the use of scientific methods such as document analysis, observation guides, questionnaires and pedagogical tests, the reality was diagnosed. The results pointed to the acquisition of knowledge, skills and values for working with elements of visual language, spatial indicators and laws of perception in their relationship with feelings, emotions and capacities inherent to Plastic Arts Education. It was concluded that the activities, as teaching proposals, fostered the preservice teachers' perception, appreciation, and artistic, visual, motor, and creative expression. The experience is a product of collaborative work within the Ibero-American Network of Leadership and Educational Practices (RILPE).

Keywords: visual arts education; primary education; pedagogical experience; primary school teacher.

RESUMEN

El aprendizaje de la Educación Plástica se considera vital en la formación inicial del maestro primario, enseñar implica trasladar y transformar el conocimiento de la materia en sí, en conocimiento de la materia para la enseñanza; o sea, que se pueden desarrollar en los escolares las capacidades perceptivas, expresivas y creativas como medio de representación y comunicación. El objetivo del artículo es exponer los resultados de una experiencia pedagógica implementada en el proceso de enseñanza-aprendizaje de la asignatura Didáctica de la Música y de la Educación Plástica que se imparte en el cuarto año de la Licenciatura en Educación Primaria, mayormente enfocado en el componente de la plástica. Desde un enfoque cualitativo, con el empleo de métodos científicos como análisis documental, guías de observación, cuestionarios y pruebas pedagógicas se diagnosticó la realidad. Los resultados apuntaron a la adquisición de saberes, habilidades y valores para el trabajo con elementos del lenguaje visual, los indicadores de espacio y leyes de percepción en su relación con sentimientos, emociones y capacidades inherentes a la Educación Plástica. Se concluyó que las actividades como propuestas didácticas favorecieron los mecanismos de percepción, apreciación, expresión plástica, visual, motriz y creativa de los maestros en formación. La experiencia constituye un producto del trabajo colaborativo dentro de la Red Iberoamericana de Liderazgo y Prácticas Educativas (RILPE).

Palabras clave: educación plástica; educación primaria; experiencia pedagógica; maestro primario.

RESUMO

A aprendizagem da Educação Plástica é considerada vital na formação inicial do professor primário, pois ensinar implica transferir e transformar o conhecimento da matéria em si em conhecimento da matéria para o ensino; ou seja, é possível desenvolver nas crianças as capacidades perceptivas, expressivas e criativas como meio de representação e comunicação. O objetivo do artigo é expor os resultados de uma experiência pedagógica implementada no processo de ensino-aprendizagem da disciplina Didática da Música e da Educação Plástica, ministrada no quarto ano do curso de Licenciatura em Educação Primária, com foco principalmente no componente plástico. A partir de uma abordagem qualitativa, com o uso de métodos científicos como análise documental, guias de observação, questionários e testes pedagógicos, foi diagnosticada a realidade. Os resultados apontaram para a aquisição de conhecimentos, habilidades e valores para o trabalho com elementos da linguagem visual, indicadores de espaço e leis de percepção em sua relação com sentimentos, emoções e capacidades inerentes à Educação Plástica. Concluiu-se que as atividades como propostas didáticas favoreceram os mecanismos de percepção, apreciação, expressão plástica, visual, motora e criativa dos professores em formação. A experiência constitui um produto do trabalho colaborativo dentro da Rede Ibero-Americana de Liderança e Práticas Educativas (RILPE).

Palavras-chave: educação plástica; educação primária; experiência pedagógica; professor primário.

INTRODUCTION

In the field of education, we can find the approach of the Organization of Ibero-American States (OEI), which promotes, through its program, the formation of citizens starting with basic education, based on the pillars of: learning to know, learning to do, learning to live together, learning to be. In line with the above requirement, the Third Improvement of the National Education System is being implemented in Cuba as a proposed educational project related to the development of the institutional curriculum, networking, work with the family, the community, and methodological work.

In this case, what is novel is the proposal of a more participatory educational approach with a different dynamic that "includes a set of transformations that pose important challenges to the management of educational institutions" (Valiente *et al.*, 2019, p. 4). This corresponds to component

No. 5 of the content of education and that they must constitute intermediate tools in the formulation of the objectives of education in Cuba. According to Tamayo *et al.* (2022), students are expected to demonstrate a sociocultural projection consistent with the ethical and aesthetic ideals of Cuban society, which implies possessing sensitivity, spirituality, and the ability to appreciate and enjoy the beautiful and the good in human relations, nature, art, science, technology and diverse cultural manifestations, as an expression of social self-regulation and personal development.

For the authors, the Cuban educational model guides individuals to develop a sociocultural attitude based on ethical and aesthetic values, which is expressed in their sensitivity to beauty and righteousness, as well as in their ability to positively value human relationships, the natural environment, art, science, technology, and cultural diversity, as an example of self-regulated social behavior and a strong personal identity.

This component has a curricular impact on the learning process of Fine Arts Education, as a way to discover feelings, knowledge, and experiences through various artistic materials and techniques. This means of communication allows for experimentation and the creation of a personal way of giving and receiving information. On an emotional level, the fine arts contribute to the development of personality and creativity, which facilitates the expression of feelings, desires, and emotions, since Fine Arts Education considers the extension of its scope to other non-formal learning spaces designed by the school organization: sociocultural projects, museums, cultural institutions, among others.

In the Cuban context, Art Education considers its expansion into these other non-formal learning spaces. This aspect is evident in the discipline's general objectives, its theoretical and methodological conception, and the resolutions that constitute its legal framework. Therefore, the preparation of primary school teachers must go far beyond the classroom and curricular boundaries. It implies a rethinking of the significance of Art Education in schools, given the current Cuban context.

Visual Arts Education in Primary Education is conceived as a discipline within the curriculum for first through sixth grades. It has two thematic areas, dedicated to Visual Arts Education and Visual Arts Education, whose content is based on the principles and elements of visual language, as well as spatial indicators and the laws of perception.

These expressive media materialize in the development of skills in the student to learn to interpret the visual reality that surrounds them as part of their heritage, the appreciation of the surrounding

environment, the visual works of Cuban and world artists, with an emphasis on contemporary art, and their visual expressions.

This idea must be realized in the work of the Primary Education Graduate, seeking to achieve the comprehensive development of students' personalities, with appropriate direction of the general educational process and specific teaching methods linked interdisciplinarily to Visual Arts Education; based on a cultural climate that fosters the development of ethical and aesthetic values expressed in the various visual arts languages as a source of knowledge, information, enjoyment, and aesthetic taste, and as a means of expressing their identity, preferences, value orientations, motivations, and interests in local, national, and international artistic culture.

The Curriculum for the Bachelor's Degree in Primary Education, developed by the Ministry of Higher Education (MES, 2016), includes the subject of Music and Visual Arts Didactics within the programs of the Main Integrative Discipline, articulated in the dynamics of substantive processes at the university: training, in the following dimensions: educational, instructive, and developmental; teaching, research, and university outreach.

The Professional Model, according to the MES (2016), establishes that the "educational process is the object of the work of the Bachelor of Primary Education; therefore, his or her mission is to achieve comprehensive attention to the development of the personality of the primary school child" (MES, 2016, p. 2). Among the contents of the subject program are, according to the MES (2016): "Plastic Education, its importance. Difference between Plastic Arts for specialized purposes and Plastic Education in the integral formation of the individual. Plastic appreciation from an early age. Techniques and skills for working with plastic arts in primary education" (p. 140).

The teaching-learning process of Visual Arts Education in Primary Education must be conceived from the relationship between the knowledge provided by school and that provided by life; that is, the sociocultural context in which students develop. Providing contextualized knowledge implies taking students to higher levels of awareness of their reality.

For Cabrera (2010), Plastic Arts Education should be directed toward the development of visual critical thinking, "today's youth must recognize and unravel their visual reality; see it from the inside out and vice versa; even be capable of dramatizing it; of reappropriating it" (p. 10). Among the skills to be developed are: drawing, sketching, painting, printing, engraving, modeling, cutting, tearing,

perforation, decorating, designing, gluing, appreciating, and criticizing; that is, the curricular conception should be conceived as a discipline that is part of the study plan from first to sixth grade.

It contains two thematic strands dedicated to Visual Education and Plastic Arts Education. The content is based on the principles and elements of visual language, as well as spatial indicators and the laws of perception, as the theoretical basis for its organization. These expressive media are materialized in the development of skills in students, enabling them to learn to interpret the visual reality that surrounds them as part of their heritage, to appreciate the surrounding environment, the visual works of Cuban and world artists, with an emphasis on contemporary art, and their visual expressions.

From this perspective, it follows that the Primary Education graduate must possess the competencies (knowledge, skills, and values) that enable them to guide the teaching of Art Education based on the knowledge and skills inherent to the discipline, in line with the didactic adaptation to be made. All of this is based on the experience gained and the values to be developed, considering that one of the challenges facing Art Education at the Primary Education level is how to teach this discipline today.

According to Aguirre (2020), the methodological orientations of Plastic Arts Education in primary education identify an insufficient methodological treatment of the plastic appreciation process, by not declaring procedures from a totalizing perspective, which contribute to an aesthetic integrality of the conceptual and formal components of the work of art, which allows students to learn more actively, reflectively and develop.

The above idea refers to the historical cause of the problem investigated given the limited comprehensiveness in the theoretical-methodological treatment of the appreciation of the plastic arts, that is, in the structuring of the system of relationships between professional skills and artistic-aesthetic skills, which allow the integration of the cognitive, affective and attitudinal aspects in the entire training process of the Bachelor of Primary Education.

Therefore, the need for learning Plastic Education in the initial training of the Bachelor of Primary Education during his initial training was deduced, in accordance with the criterion of Ortega (1996) and Aguirre (2020) on the constant preparation in the teaching-learning process of Plastic Arts Education from a correct relationship of the conceptual and formal aspects that lead to the development of capacities for interpretation, analysis, assessment, enjoyment, conservation and teaching of art.

Faced with this challenge, the need to train professionals who are experts in their social, artistic, and cultural environments, possess profound aesthetic perceptions and attitudes, and are more sensitive to and committed to educating new generations is essential. This is only possible if we consider developmental teaching methods that employ productive methods that allow us to understand the phenomenon studied as a whole.

The objective of this article is to present the results of a pedagogical experience derived from the teaching-learning process of the subject of Plastic Arts Education, which is taught in the fourth year of the Bachelor's Degree in Primary Education at the University of Ciego de Ávila "Máximo Gómez Báez".

MATERIALS AND METHODS

Using a qualitative approach and employing research methods and techniques such as observation guides, questionnaires, and pedagogical tests (questionnaires with general open questions), the current state of the Art Education learning levels of the students (primary school teachers in training) who participated in the study was diagnosed. Sixteen fourth-year students of the Bachelor of Primary Education program at the University of Ciego de Ávila "Máximo Gómez Báez" under the Course by Meetings (CPE) modality have an intermediate level in primary education and fulfill their social mission in primary schools in the territory. This constitutes a purposive, non-probabilistic sample, since all the students in the group were chosen to participate in the study.

The general objective of the system of activities was proposed: to contribute to the development of skills for working with the elements of visual language, spatial indicators, the laws of perception and creation in their relationship with feelings, emotions and capacities inherent to Plastic Arts Education in Primary Education.

The proposal was based taking into account Bermúdez Peña (2018) and Sirvent (2018), on the criterion of the appropriation of culture with a social approach, its humanistic character, professional experience, the potential of primary teachers in training, the group relationship and the affective bonds in the process of transformation of the reality studied; from the realization of tasks and activities recognized in educational practice as pedagogical experiences as organized proposals of contents, competences and educational objectives to be developed during the implementation of the teaching-learning process of a certain subject. That is to say, the pedagogical experience consists of

telling a story, an event, a school fact, it is to transmit how, in the context of a center, an activity was practiced.

From the above, it became evident that, when projecting a scientific result as a system, it is necessary to take into account that it is not a matter of the accumulation of components, nor of their simple sum, but that each element plays a decisive role in its functioning based on its individual characteristics, which, when coherently integrated, condition an indissoluble mechanism. In this regard, de la Peña Consuegra & Velázquez Ávila (2018) point out that:

Disciplines and their advances in all fields have made the understanding of systems an invaluable tool for building knowledge. They have enabled interpretations of processes and phenomena that come closer to objective reality as a representation of it, and have increased levels of complexity by incorporating new elements, components, and relationships into the functioning of a given system. All of this is based on the premise of the interconnection and interrelation of all objects in reality, which offer a certain impact on the functioning of a system (p. 34).

Among the characteristics of the activity system we find that:

- It arose from a need in educational practice: inadequacies in the learning of Plastic Arts Education in the initial training process of primary school teachers.
- It is based on the preceding pedagogical theory: on the contributions of established science on the subject (learning of Plastic Arts Education in the initial training of the Bachelor of Primary Education).
- It does not represent an object that already exists in reality: it is a novel pedagogical experience, given the need to equip primary school teachers in training with the knowledge, skills and values inherent to learning Plastic Arts Education and its application in educational and social practice.
- Systemic organization: 12 activities with specific objectives that contributed to the transformation of the reality under study.

The activities were developed within the context of the teaching-learning process for the subject of Visual Arts, and were held weekly. Didactic mediators and participatory techniques were used for the collective appropriation of knowledge, especially in the creative activities/workshops. They were planned in two stages, in line with the objectives of the Visual Arts subject and in accordance with

the organization of grade cycles in Primary Education (first and second cycles). Among the activities carried out were:

- Drawing techniques: teach different techniques such as charcoal, pencil, watercolor and acrylic.
- Abstract painting: encouraging creative expression through abstract painting.
- Modeling: clay and plasticine (creating three-dimensional figures and shapes, promoting fine motor skills).
- Creativity Workshop: Sessions where teachers-in-training can experiment with different materials and techniques.
- Exhibitions: Encourage the organization of exhibitions where students can show their work.
- Analysis of works: encourage discussion and analysis of works of art to develop critical thinking.

These activities not only develop artistic skills but also foster creativity, self-expression, and teamwork, which are essential for developing future teachers.

The study focused on understanding the methods, materials, and techniques used in teaching visual arts education; developing skills for working with elements of visual language, spatial indicators, the laws of perception, and creative abilities, as they relate to the feelings, emotions, and capacities inherent in learning visual arts education in initial primary school teacher training.

The teaching experience was developed within the context of the international project "Strengthening the Initial and Continuing Education of Primary Education Teachers for Local Development" in the province of Ciego de Ávila (2018-2020), code: 10150. It is the result of collaborative work within the Ibero-American Network of Leadership and Educational Practices (RILPE).

The overall objective of the project was to strengthen the initial and ongoing training of primary school teachers by mobilizing professional skills to efficiently promote family and community participation in educational improvement processes based on local development requirements in the province of Ciego de Ávila.

Specific objectives:

1. To systematize the theoretical foundations for the development of professional competencies in primary school teachers, to promote the participation of families and the community in educational improvement processes.
2. To evaluate the impact of initial and ongoing teacher training for primary education on education policy in the context of local development in the province of Ciego de Ávila.

Project development: Ciego de Ávila, Cuba. Guatemala. Mexico.

Project funding: "Máximo Gómez Báez" University of Ciego de Ávila.

RESULTS

During the study, data were collected through the use of three observation guides, questionnaires, and pedagogical tests. The Likert or psychometric scale was used to rank the assessed aspects. The terms High (H), Medium (M), and Low (L) were used to represent the Learning Levels (LL) achieved during the teaching-learning process of Art Education and after the implementation of the activity system. The Likert scale allowed for personalized evaluation of the 16 fourth-year students of the Bachelor of Primary Education program participating in the study.

Data triangulation and systematic comparison ensured the reliability and credibility of the findings. A value was assigned to each item based on the data collection instruments; frequency ranges were established to determine the learning levels achieved by each student, according to the scale created for this purpose. Qualitative indicators were established to assess the learning levels of Art Education among the students, primary school teachers in initial undergraduate training who participated in the study (Figure 1 and Table 1).



Figure 1. Activity to assess the learning levels of Plastic Arts Education in students, primary teachers in initial training

Table 1. Levels of learning acquired from the main methods, materials and techniques to be used in teaching art in Primary Education

Knowledge of the methods, materials and techniques to be used in teaching art in primary education	
Qualitative indicators	LL
Knowledge of plastic arts techniques: drawing, cutting, punching, tearing, gluing, painting, stamping, and modeling.	H
Recognition of color as a basic formal element of plastic activity.	H
Drawing lines of different types.	M
Use various materials for plastic expression	M

Color an image using different shades of color.	H
Use diagrams as a basis for drawing.	H
Use the grid and axis of symmetry as a reference for the drawing.	H
Explore the expressive possibilities of the point and the line.	M
Apply printing techniques.	M
Compose a plastic image according to a number-color code.	H
Combine different drawing, cutting, chopping, gluing, folding and construction techniques.	H
Cut out and assemble objects with moving parts.	M

Through observation, perception, and recording of visual information, connections were established between their own artistic creations and ideas derived from the study of the environment and ideas stored in memory or arising from their own imagination.

The results revealed that the pedagogical experience contributed to the knowledge of the methods, materials and techniques to be used in teaching Art Education in Primary Education.

DISCUSSION

The interpretation of the results confirmed the importance of learning Plastic Arts Education in the initial training of Primary Education graduates. The attraction to learning plastic arts played a fundamental role in the desired transformation. This is consistent with the assertion that motivation becomes a key methodological element that must be maintained throughout the entire pedagogical process linked to this discipline (León Calderón, 2022; cited by Carbonell, 2023). Likewise, in line with what Díaz and Verdecía (2022) proposed, the concept of training is related to the progressive development of physical and moral capacities and is linked to processes such as creating, educating, modeling, and constituting. This notion has been examined from various perspectives -psychological, sociological, philosophical, and pedagogical- to guide educational action toward comprehensive and transformative ends.

In this sense, Díaz and Verdecía (2022); León (2022); Carbonell (2023) agree that learning plastic arts education strengthens the individual's social participation, since through plastic arts they can

manifest, think, invent and above all express what they think and what they feel in their emotional world, which is why this previous condition demands.

Correspondingly, this study recognizes the importance of Plastic Arts Education, along with the rest of the subjects that make up Art Education, in the initial training of professionals. It is considered that one of the main problems that Plastic Arts Education must face is the assessments that educational communities make of it. These not only determine Plastic Arts Education at the Primary Education level, but it is here where a cyclical process begins on erroneous beliefs and previous ideas that condition its learning, which ends -or begins, depending on how you look at it- at the University and affects the training of teachers who, in turn, will be in charge of this subject in primary school. Carbonell's criteria (2023) are corroborated, for whom Plastic Arts Education must conceive as the basis of its teaching the theory of the Zone of Proximal Development (ZPD), defined by Vygotsky as the distance or difference between what the student is capable of doing on their own and what they can only do with help or tutoring. Likewise, the research is in line with the postulates indicating that, on an emotional level, the visual arts contribute to the development of personality and creativity, facilitating the expression of desires, emotions, and feelings (Uralde Cancio, 2011), given that plastic art is conceived as a creative and visual experience that makes it possible to represent reality and, at the same time, communicate emotions. It thus becomes a way to discover feelings, knowledge, and experiences through the use of diverse artistic materials and techniques. This form of communication favors the exploration and construction of a personal way of transmitting and receiving information.

The above criterion takes on special importance in Primary Education, since Visual Arts Education involves transferring and transforming knowledge of the subject itself into knowledge of the subject for its teaching, through a more or less uniform process, with similar mechanics for each teacher. According to this author, the process must begin with the educator's vision of the subject they teach, the purposes or objectives of their teaching, the students' expectations, and the context in which the teaching will take place. It continues with action, through which they must transform their own knowledge into representations that can be understood and assimilated by students.

More recent approaches to the research topic have been developed by León (2022) and Sánchez (2024), who highlight several relevant aspects. First, they emphasize how art education contributes to the development of creative and critical competencies in students. They also promote active methodologies that involve students' active participation in their own learning process. Another key

element is interdisciplinarity, as art education is integrated with other areas of knowledge, favoring a more holistic vision. Finally, they emphasize a socio-emotional approach, recognizing the role this discipline plays in strengthening students' emotional and social development. These criteria coincide with the foundations and findings of the research developed, which reaffirms the relevance and timeliness of the approach taken in the study.

Ultimately, the study achieved the desired transformation in the development of artistic creation skills, in relation to the feelings, emotions, and capacities inherent in learning this subject. They acquired knowledge about the works of different artists and cultures through the creation of personal artistic creations in order to compare and appreciate their different meanings and purposes. It contributed to the development of capacities and skills to express ideas, feelings, and meanings through working with different materials, tools, and techniques, both individually and collectively.

Recommendation: That universities work intensively on the instruction and education of individuals whose goal is to foster sensitivity, humanism, and feelings, a love of the arts, their languages, and forms of expression, as well as an understanding of cultural roots and national heritage.

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Conflict of interest

Authors declare no conflict of interests.

Authors' contribution

The authors participated in the design and writing of the article, in the search and analysis of the information contained in the consulted bibliography.



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