

Degree	Type	Year
Early Childhood Education	OB	3

Contact

Name: Mar Moron Velasco
Email: mar.moron@uab.cat

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

It is recommended to have passed the subject "Education of Visual Arts in Early Childhood I"

Objectives and Contextualisation

Learning objectives:

1. To understand and develop the curriculum of visual arts education for early childhood.
2. To acquire criteria for the assessment and understanding of the arts and their application in teaching in early childhood education.
3. Applying learning-teaching strategies in the field of visual arts: image, object and space.
4. Deepen the nature of artistic processes and resources to be executed.
5. Producing art projects.
6. Developing experiences and creating events for a performative arts education.

Competences

- Be familiar with the music, plastics and body language curriculum at this stage as well as theories on the acquisition and development of the corresponding learning.
- Consider classroom practical work to innovate and improve teaching.
- Demonstrate knowledge and understanding of the aims, curricular contents and criteria of evaluation of Infant Education
- Design and regulate learning spaces in diverse contexts which attend to the particular issues of pupils regarding gender equality, equity and respect for human rights.
- Develop educational proposals that promote perception and musical expression, motor skills, drawing and creativity.
- Express other languages and use them for educational purposes: corporal, musical, audiovisual.
- Promote the autonomy and uniqueness of each pupil as factors of education in emotions, feelings and values in early childhood.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.

- Work in teams and with teams (in the same field or interdisciplinary).

Learning Outcomes

1. Acquire the appropriate curricular, methodological, and evaluative skills and knowledge for professional application to the plastic and visual field.
2. Analyse the indicators of sustainability of academic and professional activities in the areas of knowledge, integrating social, economic and environmental dimensions.
3. Be able to promote the autonomy and uniqueness of each child, in terms of visual and plastic education, as factors that educate emotions, feelings and values in early childhood.
4. Being able to work in collaboration with others in artistic processes and projects.
5. Collecting and analysing data from the direct observation of the classroom in order to create a learning sequence proposal adapted to the specific and innovative environment.
6. Design, apply and evaluate a learning sequence that respects the globality and uniqueness of each child.
7. Design proposals for educational intervention in contexts of diversity that address the particular educational needs of children, gender equality, equity and respect for human rights.
8. Know the basics of the corporal expression curriculum at this stage as well as theories on the acquisition and development of relevant learning.
9. Know the principles and theories of music education in infant schooling.
10. Produce educational proposals that promote the perception and expression of motor skills and creativity, using other languages such as music and plastics.
11. Propose ways to evaluate projects and actions for improving sustainability.
12. Reflecting on classroom practices based on observation in order to innovate and improve the teaching task.
13. Understand and produce didactic material applied to arts education.
14. Using different languages (body, music and audio-visual) to express the learning acquired in the subject.

Content

Section I. PRODUCTIVE DIMENSION: Training in the practice of art studio II.

1.1. Visual thinking and artistic development: creative processes.

1.2. Practices and interdisciplinary art projects.

Section II. PERFORMATIVE DIMENSION: Educational action.

2.1. The curriculum of arts education in ECh: the visual and the arts

2.2. Methodologies, processes and strategies: creating environments and learning spaces

2.3. The artist as a teacher / pedagogue

2.4. Links between schools, museums and cultural centers.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			

Exhibitions by the teacher (virtual sessions).	8	0.32	9, 3, 1, 4
Proposals for artistic practice (seminars)	25	1	8, 9, 4, 14
Type: Supervised			
Design of educational interventions	10	0.4	9, 13, 6, 7, 10, 3, 1, 5, 12, 4, 14
Type: Autonomous			
Theoretical reflections	20	0.8	2, 9, 1, 11, 12
Visit to an exhibition.	37	1.48	2, 11, 4, 14

ACTIVITIES:

Autonomous activities

Reading and reflections of texts on topics related to the contents of the subject.

Artistic creation: the processes of artistic creation will begin in the workshop (seminars) and can be followed autonomously in other spaces: nature, library, ...

Visit to an art exhibition, it will be decided at the beginning of the subject and will depend on the exhibitions that are scheduled in Barcelona at this time. The student will have to go on his / her own and make the payment of the ticket, if applicable.

Lectures

Presentations by teachers of the contents and basic questions of the syllabus. They will be done with the whole group.

There will be debates on issues in the area.

During the course, an interdisciplinary project will be carried out between MUSIC AND VISUAL, which will consist of preparing a story that will be explained to the children of the Bellaterra School.

The day of the presentation will start the class at 14:00.

Seminars

Art practice: small group work spaces (maximum 25 students) supervised by the teachers where proposals specific to the area will be made: individually and in groups. It delves into the contents and topics worked on in the large (virtual) group.

Reflections from the texts and viewings of audiovisual documents related to the subject.

Work of the artistic creation process: analysis of the processes and results.

Presentation of educational intervention projects in the field of arts education in early childhood education.

Compulsory visit

In common agreement with the music subject, a compulsory visit to an art exhibition will be scheduled. The student must go there on the day planned by the whole group and pay the entrance fee, if applicable.

VISUAL is planning an outing to the MNAC.

Supervised activities

Individual or small group tutorials to follow the proposals (face-to-face or virtual).

Design of an educational intervention.

SPECIFIC MATERIAL FOR THE DEVELOPMENT OF ACTIVITIES

The sessions of this course are based on research and experimentation with materials by students, which requires an investigation based on image documentation and on the recycling of materials for art education. Moreover, the methodology adopted requires for a good development that students bring to the classroom specialised materials for the developing of art activities (brushes and paints, among others).

*Teachers will recommend the most suitable material for planned activities, which will have a sustainable cost and can be shared among students. We will search for mechanisms to ensure that the student can have it in case you do not have the necessary resources.

Regarding the materials that will be used during the subject in the workshop sessions, priority will be given to natural elements and recycled materials.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Art education activity 1. (Section II. PERFORMATIVE DIMENSION). INDIVIDUAL.	20 %	0	0	2, 13, 6, 7, 10, 3, 11, 4
Art education activity 2. (Section II. PERFORMATIVE DIMENSION). IN GROUP.	20 %	0	0	13, 6, 7, 10, 3
Art education WEB (Section 1 and 2). INDIVIDUAL.	10 %	0	0	2, 9, 13, 6, 7, 10, 3, 1, 11, 5, 12, 4, 14
Art studio 1. (Section I. PRODUCTIVE DIMENSION). INDIVIDUAL.	25 %	0	0	8, 9, 4, 14
Art studio 2. (Section I. PRODUCTIVE DIMENSION). IN GROUP.	25 %	0	0	8, 9, 4, 14

There will be a continuous assessment; class attendance is recommended as these are very experimental sessions, difficult to recover (material, space, tools, ...) and to explain.

Throughout the course there will be two deliveries of works:

- The first delivery will be, in early April (during the first week);
- The second delivery will be during the first week of June. This final installment will be accompanied by the portfolio (be valued content and presentation).
- The re-assessment for the students that didn't pass the previous activities will be the third week of June. Make-up work will be agreed with the teacher during the grade review session and will consist of improving the parts of the website or portfolio that have not been passed. The student will have one week to do them and resubmit them.

The teacher will specify the assignments to be delivered, the format and the exact date of delivery. The return of the works and activities will be in a period not exceeding 20 days after the delivery date.

We will also evaluate the competences on teamwork and cooperative work, as well as the assessment will be gender-sensitive.

To pass this course, the student should demonstrate a good general communicative competence, both orally and in writing and a good knowledge of the language and vehicular languages reflected in the syllabus.

It will be necessary to show as an essential requirement, aptitudes and attitudes compatible with the educational profession, such as: active listening, responsibility, respect, active participation, cooperation, empathy, kindness, punctuality, non-judgmental, arguing, proper use of electronic devices (mobile, computer, etc.) and critical thinking. There will be necessary behaviors that favor a friendly and positive environment in the classroom, with a democratic functioning and where the differences are respected and valued.

The unique evaluation will consist of the release of all evidence on June 15th. The recovery date for the single evaluation will be the same as that for the continuous evaluation (third week of June).

The maximum grade for the recovery will be a 5. The lack of evidence in the portfolio and the two artistic practices represents a non-assessable..

USE OF AI. Permitted use: In this subject, the use of Artificial Intelligence (AI) technologies is allowed as an integral part of the development of the work, as long as the final result reflects a significant contribution of the student in the analysis and personal reflection. The student will have to clearly identify which parts have been generated with this technology, specify the tools used and include a critical reflection on how these have influenced the process and the final outcome of the activity. Non-transparency of the use of AI will be considered as academic dishonesty and may lead to a penalty in the grade of the activity, or higher penalties in serious cases.

It should be borne in mind that the use of artificial intelligence (AI) involves significant energy consumption. For this reason, it is essential to promote responsible and efficient use of AI in education, prioritising applications that have a positive impact. It is also necessary to avoid unnecessary use in order to minimise the environmental impact and to preserve respect for the uniqueness of each person's critical thinking and narrative capacity.

The teacher may decide to give oral and/or written tests to those students who fail the subject or who have to complete the proposed evaluation evidences.

Bibliography

Acaso, M. (2009). *La educación artística no son manualidades. Nuevas prácticas en la enseñanza de las artes y la cultura visual*. Madrid: Catarata

Acaso, M.; Megías, C. (2017). *Art Thinking. Cómo el arte puede transformar la educación*. Barcelona: Paidós

Agra, M.J. (2007). *La educación artística en la escuela*. Barcelona: Graó

- Aguirre, I. (2005). *Teorías y prácticas en educación artística*. Navarra: Universidad Publica de Navarra.
- Alle, M. W. (2004). *Ideology and currículum* (3rd ed.). New York: Routledge.
- Bauman, Z. (2008). *Els reptes de l'educació en la modernitat líquida*. (Tr. J. Sempere). Barcelona: Arcàdia
- (2008). *L'educació en un món de diàspores*. *Debats d'Educació*. Recuperat de: <https://www.fbofill.cat/publicacions/leducacio-en-un-mon-de-diaspores>
- Arnheim, R. (1993). *Consideraciones sobre la educación artística*. Barcelona. Paidós.
- Bamford, A. (2009). *El factor ¡Wuuu! El papel de las artes en la educación*. Barcelona: Octaedro
- Barbe-Gall, F. (2009). *Cómo hablar de arte a los niños*. Donostia: Nerea.
- Barbe-Gall, F. (2010). *Cómo mirar un cuadro*. Barcelona: Lunweg.
- Berger, R. (1979). *Arte y comunicación*. Barcelona: G.G.S.A.
- . (2001). *Modos de ver*. Barcelona: Gustavo Gili.
- Bosch, E. (2009). *Un lloc anomenat escola*. Barcelona: Graó.
- Bosch, E.; altres (1999). *Fer plàstica un procés de diàlegs i situacions*. Barcelona: Rosa Sensat.
- Cabanellas (coord.), I.; Eslava, C. (coord.); Tejada, M.; Hoyuelos, A.; Fornasa, W.; Polonio, R. (2005). *Territorios de la infancia. Diálogos entre arquitectura y pedagogía*. Barcelona: Graó.
- Cardó, C.; Vila, B. (2005). *Material sensorial (0-3 años). Manipulación y experimentación*. Barcelona: Graó.
- Carson, R. (2012). *El sentido del asombro*. Madrid: Ediciones Encuentro SA.
- Contino, A. (2009). *Nens, objectes, monstres i mestres*. Barcelona: Graó.
- Chalmers, F. G. (2003). *Arte, educació i diversidad cultural*. Barcelona: Paidós.
- Chapman, S. N. (2015). Arts Immersion: Using the arts as a language across the primary school curriculum. *Australian Journal of Teacher Education*, 40 (9). Doi:10.14221/ajte.2015v40n9.5
- Chomsky, N. (2003). *Chomsky on democracy education*. New York: Roudledge Falmer.
- Csikszentmihalyi, M. (1998). *Creatividad. El fluir y la psicología del descubrimiento y la invención*. Barcelona: Paidós.
- De Bartolomeis, F. (1994) *El color de los pensamientos y de los sentimientos*. Barcelona: Octaedro.
- Dewey, J. (2008). *El arte como experiencia*. Barcelona: Paidós
- Efland, A. (1993). *Consideraciones sobre la educación artística*. Barcelona. Paidós
- (2002). Una historia de la educación del arte. Tendencias intelectuales y sociales en la enseñanza de las artes visuales. Barcelona: Paidós
- (2004). *Arte y cognición. La integración de las artes visuales en el currículum*. Barcelona: Octaedro
- Efland, A., Freedman, K., Sruhs, P. (2003). *La educación y el arte posmoderno*. Barcelona: Paidós
- Eisner, E. W. (2004). *El arte y la creación de la mente*. Barcelona: Paidós.

- (2002). Ocho importantes condiciones para la enseñanza y el aprendizaje. *Arte, individuo y sociedad*, 47-55. Recuperat de:
<https://artistica.mineduc.cl/wp-content/uploads/sites/58/2016/04/ocho-condiciones-para-la-ensenanza-del-arte.pdf>
- (1998). *El ojo ilustrado. Indagación cualitativa y mejora de la práctica educativa*. Barcelona: Paidós.
- (1995). *Educación la visión artística*. Barcelona: Paidós.
- Freire, H. (2008). Arte infantil y transformación social. *El rapto de Europa. Pensamiento y creación*. 13, 23-38
- Freire, H. (2007). Room 13. Un espacio para crear. *Cuadernos de Pedagogía*, 373, 18-23.
- Gardner, H. (2000). *La educación de la mente y el conocimiento de las disciplinas*. Barcelona: Paidós
- (1999). *Inteligencias múltiples*. La teoría en la práctica. Barcelona: Paidós.
- (1994). *Educación artística y desarrollo humano*. Barcelona: Paidós.
- (1987). *Arte, mente y cerebro*. Barcelona: Paidós.
- Gompertz, W. (2015). *Piensa como un artista*. Barcelona: Taurus
- Hall, C., & Thomson, P. (2017). *Inspiring school change: transformaing education through the creative arts*. New York, London: Routledge.
- Hargreaves, D. J. (2002). *Infancia y educación artística*. Madrid: Morata. 3ª edición.
- Hernández, F. (1997). *Educación y cultura visual*. Sevilla: Publicaciones MCEP.
- Hoyuelos, A. (2012). Les imatges fotogràfiques com a documentació narrativa. *In-fàn-ci-a*, 188, 7-14.
- Iwai, K. (2003). *La contribución de la educación artística en los niños*. Recuperat de:
<http://www.ibe.unesco.org/publications/Prospects/ProspectsPdf/124s/iwas.pdf>
- Logan, L. (1980). *Estrategias para una enseñanza creativa*. Barcelona: Oikos-Thau.
- López Fernández Cao, M. (coord.) (2006). *Creación y posibilidad. Aplicaciones del arte en la integración social*. Madrid: Editorial Fundamentos.
- Malins, F. (1983). *Mirar un cuadro: para entender la pintura*. Madrid: Hermann Blume.
- Marín, R. (2005). *Investigación en Educación Artística*. Granada: Universidad de Granada y Universidad de Sevilla.
- Matthews, J. (2002). *El arte de la Infancia y la Adolescencia. La construcción del significado*. Barcelona, Paidós.
- Morón, M. i París, G. (2013). Espacios de creación artística en la escuela. *Arte y movimiento*, 9, 53-63.
- Munari, B. (2018). *Fantasía*. Barcelona: Gustavo Gili.
- Nobel, A. (2005). *Education through art (the Steiner School Approach)*. Great Britain: Floris Books.
- París, G. (2018). Art i joc, processos de creació a la infància. *Infància*, 225, 37-42.
- París, G. i Morón, M. (2019). Quan l'art entra a l'escola la creativitat surt per la finestra. *Guix*, 453. 41-45.
- Palou, S. (2004). *Sentir y crecer. El crecimiento emocional en la infancia*. Barcelona: Graó.

- Punset, E. (2006). *Un toque de creatividad. Redes n. 417*. Recuperat de: https://www.documaniatv.com/ciencia-y-tecnologia/redes-un-toque-de-creatividad-video_fd0ea7a9f.html
- Rodari, G. (2017). *Escuela de fantasía*. Barcelona: Blackie Books.
- (2004). *Gramàtica de la fantasia, introducció a l'art d'inventar històries*. Barcelona: Columna Edicions, S.A.
- Rogers, C. (1978). *Libertad y creatividad en la educación*. Barcelona: Paidós Educador Contemporáneo.
- Stern, Arno (2016). *Del dibujo infantil a la semiología de la expresión*. Valencia: Samaruc.
- Stern, André (2015). *Yo nunca fui a la escuela*. Valencia: Litera.
- Tatarkiewicz, W. (2002). *Historia de seis ideas*, Madrid: Tecnos.
- Tonucci, F. (1986). *A los tres años se investiga*. Barcelona: Hogar del Libro S.A.
- Torres, M.; Juanola, R. (1998). *Dibuixar, mirar i pensar. Consideracions sobre educació artística*. Barcelona: Rosa Sensat.
- Torres, M.; Juanola, R. (1998). *Una manera d'ensenyar arts plàstiques a l'escola*. Barcelona: Rosa Sensat.
- Vallvé, Ll. (2009). *Ha de ploure cap amunt: reflexions d'un mestre de plàstica*. Barcelona: Rosa Sensat.
- Vecchi, V. (2013). *Arte y creatividad en Reggio Emilia*. Madrid: Morata
- Vigotsky, L. S. (1982). *La imaginación y el arte en la infancia*. Madrid: Akal.
- Vilardebó, C. (1961). *Alexander Calder: Le Cirque de Calder*. Recuperat de: <http://www.youtube.com/watch?v=MWS96nzFUKs>

RECURSOS WEB

- Art Education from Democratic Life*. Recuperat de: www.naea-reston.org/olc/pub/NAEA/home/
- Arts Education Partnership*. Recuperat de: www.aep-arts.org
- Hoja de ruta para la Educación Artística*. (2006). Recuperat de: http://portal.unesco.org/culture/es/ev.php-URL_ID=39546&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Morón, M. (2005). *L'art del segle XX a l'escola*. Recuperat de: <http://www.marmoron.com/lartdelseglexxaescola/html/index.htm>
- National Art Education Association. NAEA*. Recuperat de: www.naea-reston.org
- Sociedad Internacional de Educación por el Arte. Insea*. Recuperat de: <http://insea.org/insea/sociedad-internacional-de-educaci%C3%B3n-por-el-arte>
- Unitat de Didàctica de les Arts Plàstiques. Facultat de CCEE. UAB*. Recuperat de: <http://www.uab.cat/servlet/Satellite/el-departament/didactica-de-les-arts-plastiques-1243492964927.html>
- Enllaços de interés*. Recuperat de: <http://www.uab.cat/web/la-docencia/educacio-de-les-arts-visuals-1345742628701.html>

Software

Video, audio and image editors.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	611	Catalan	second semester	morning-mixed
(PLAB) Practical laboratories	612	Catalan	second semester	morning-mixed
(PLAB) Practical laboratories	613	Catalan	second semester	morning-mixed
(PLAB) Practical laboratories	621	Catalan	second semester	afternoon
(PLAB) Practical laboratories	622	Catalan	second semester	afternoon
(PLAB) Practical laboratories	623	Catalan	second semester	afternoon
(TE) Theory	61	Catalan	second semester	morning-mixed
(TE) Theory	62	Catalan	second semester	afternoon