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Universitat Autònoma de Barcelona

TREBALL DE FI DE GRAU

Grau en Educació Primària en anglès

EARTH-ART: A NATURE-BASED ARTISTIC PROPOSAL TO PROMOTE WELL-BEING, CREATIVITY AND ATTENTION IN PRIMARY EDUCATION

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RESUM

Actualment, l'exposició a les pantalles forma part de la vida quotidiana dels infants i planteja nous reptes dins l'àmbit educatiu. En aquest context, aquest Treball de Fi de Grau té com a objectiu dissenyar una situació d'aprenentatge que connecti l'art, la natura, el benestar emocional, la creativitat i l'atenció en el cicle superior d'educació primària. La proposta, titulada *Earth-Art: Reconnecting with nature through art*, es basa en el *Land Art*, l'ús de pigments naturals i l'experimentació amb materials de l'entorn. S'ha dissenyat com un projecte anual format per quatre fases i un total de 32 sessions, en què l'alumnat observa la natura, crea produccions artístiques i reflexiona sobre la seva relació amb el medi. La metodologia s'ha basat en una revisió teòrica, en l'anàlisi de pràctiques educatives existents i en una avaluació docent. Com que no s'ha pogut implementar amb alumnes, la proposta ha estat avaluada per cinc mestres d'educació primària amb experiència al cicle superior a través d'una enquesta quantitativa i qualitativa. Els resultats mostren una valoració molt positiva, especialment pel que fa a la coherència pedagògica, l'alineació curricular i la possible contribució al benestar, la creativitat i l'atenció de l'alumnat. Tot i això, caldria adaptar el temps i l'organització de les sessions abans d'una futura implementació en un context real.

Paraules clau: educació artística; aprenentatge a l'aire lliure; *Land Art*; benestar emocional; educació primària; pigments naturals

RESUMEN

Actualmente, la exposición a las pantallas forma parte de la vida cotidiana de los niños y niñas y plantea nuevos retos dentro del ámbito educativo. En este contexto, este Trabajo de Fin de Grado tiene como objetivo diseñar una situación de aprendizaje que conecte el arte, la naturaleza, el bienestar emocional, la creatividad y la atención en el ciclo superior de educación primaria. La propuesta, titulada *Earth-Art: Reconnecting with nature through art*, se basa en el *Land Art*, el uso de pigmentos naturales y la experimentación con materiales del entorno. Se ha diseñado como un proyecto anual formado por cuatro fases y un total de 32 sesiones, en las que el alumnado observa la naturaleza, crea producciones artísticas y reflexiona sobre su relación con el medio. La metodología se ha basado en una revisión teórica, en el análisis de prácticas educativas existentes y en una evaluación docente. Como no se ha podido implementar con alumnado, la propuesta ha sido evaluada por cinco maestras de educación

primaria con experiencia en el ciclo superior a través de una encuesta cuantitativa y cualitativa. Los resultados muestran una valoración muy positiva, especialmente en relación con la coherencia pedagógica, la alineación curricular y la posible contribución al bienestar, la creatividad y la atención del alumnado. Aun así, sería necesario adaptar el tiempo y la organización de las sesiones antes de una futura implementación en un contexto real.

Palabras clave: educación artística; aprendizaje al aire libre; *Land Art*; bienestar emocional; educación primaria; pigmentos naturales

ABSTRACT

Nowadays, screen exposure is part of children's daily lives and creates new challenges within the educational context. In this context, this Bachelor's Degree Final Project aims to design a learning situation that connects art, nature, emotional well-being, creativity and attention in the upper cycle of primary education. The proposal, titled *Earth-Art: Reconnecting with nature through art*, is based on Land Art, the use of natural pigments and experimentation with materials from the natural environment. It has been designed as an annual project composed of four phases and a total of 32 sessions, in which students observe nature, create artistic productions and reflect on their relationship with the environment. The methodology was based on a theoretical review, the analysis of existing educational practices and an evaluation by teachers. As the proposal could not be implemented with students, it was evaluated by five primary education teachers with experience in the upper cycle through a quantitative and qualitative survey. The results show a very positive evaluation, especially regarding pedagogical coherence, curricular alignment and the possible contribution to students' well-being, creativity and attention. However, the timing and organisation of the sessions should be adapted before a future implementation in a real classroom context.

Keywords: art education; outdoor learning; Land Art; emotional well-being; primary education; natural pigments

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1. INTRODUCTION

Analysing the new realities in schools, I have observed the transformation that has occurred in the educational system due to the development of new technologies. Although technological progress has brought many advantages, it has also contributed to an increase in children's behavioural and developmental issues, which are often related to constant exposure to digital devices. McArthur et al. (2022) show that higher daily screen time is linked to attention problems, hyperactivity, developmental delays and lower language acquisition.

As a result, children are getting used to the immediacy, instant feedback and constant stimulation offered by the digital platforms, which can reduce their participation in essential developmental activities such as free play, social interaction and real language communication. This situation may have a negative impact on children's learning processes, emotional regulation and overall well-being.

For these reasons, the goal of this Bachelor's Degree Final Project (TFG) is to design an educational learning situation that promotes emotional well-being, creativity, attention and a stronger connection with the environment during the upper cycle of primary education. The project does not aim to reject the use of technology, but to propose a more balanced learning experience based on direct contact with nature, creativity and sensory exploration.

Some research in ecotherapy shows that spending time in natural environments can improve attention capacity and reduce stress, contributing to students' mental well-being (Burls, 2007). Furthermore, Altarawneh et al. (2023) explain that interaction with nature can decrease ADHD symptoms and improve academic performance. Bearing this aspect in mind, the project proposes an approach based on nature-based creative practices, outdoor learning and ecotherapy.

In this context, the proposal designed in this TFG is based on Land Art and the use of natural pigments. Through these artistic experiences, students can observe the environment, experiment with natural materials, create artworks and reflect on their relationship with nature. Therefore, the project seeks to connect artistic education, emotional well-being, attention and environmental awareness through a meaningful learning situation.

2. OBJECTIVES[1]

MAIN OBJECTIVES

The main objective of this Bachelor's Degree Final Project (TFG) is to explore how artistic experiences in nature, such as Land Art and the use of natural pigments, can contribute to children's well-being, creativity and attention in primary education, especially in a context where screen exposure is increasingly present.

SPECIFIC OBJECTIVES

1. To understand how excessive screen time can affect children's development, behaviour and attention during the primary education stage.
2. To examine different educational approaches related to nature and well-being, such as ecotherapy and outdoor learning.
3. To analyse how artistic processes developed in natural environments can encourage creativity, imagination and emotional expression in children.
4. To design an educational proposal based on Land Art and natural pigments that promotes creativity, connection with nature and emotional well-being.
5. To reflect on the educational value of integrating artistic and nature-based experiences in primary education.

[1] The objectives have been written considering Bloom's taxonomy, moving from understanding and examining to analysing, designing and reflecting (Wilfrid Laurier University, n.d.).

3. THEORETICAL APPROACH

3.1. SCREEN EXPOSURE AND ITS IMPACT ON CHILDREN'S DEVELOPMENT

In recent years, transformations in home and school environments have been observed due to the increasing use of digital devices in children's daily lives. Although technologies have provided many opportunities, many researchers have studied their impact on children's development and well-being.

McArthur et al. (2022) found that preschoolers who spend more than an hour a day on screens are more likely to show behavioural issues, developmental delays and difficulties to learn languages. The study also emphasises that these problems, especially language delays and emotional struggles, get significantly worse the more time children spend in front of a screen.

An interesting finding in this study is that excessive screen time may involve the loss of daily learning opportunities essential for children's development, such as play, social interaction and learning how to manage their emotions and behaviour. By highlighting this, the authors aim to raise awareness of the developmental consequences. These issues can affect their future learning in an educational centre, as children who struggle with attention and social skills generally find it harder to learn and participate meaningfully in the classroom.

Similarly, UNESCO (2023) suggests that the excessive use of technologies has a negative impact on academic performance, as the presence of digital screens can distract students, affecting their learning process. Additionally, it exposes that digital technologies should be used as a complement, learning how to balance human and digital interaction.

For this reason, the problem is not only technological but also educational. As children get used to constant digital stimulation, schools have to create balanced environments to promote attention. This need encourages the creation of educational proposals that are more experimental and allows the connection to the environment and nature.

3.2. NATURE, WELL-BEING AND ECOTHERAPY

In order to address these issues, different nature-based approaches have arisen, such as ecotherapy. This framework seeks to integrate both psychological and ecological perspectives. Ecotherapy, green therapy, or nature therapy is described as a practical way of applying

ecopsychology that focuses on how reconnecting with nature helps our mind, body and social lives (Horne et al., 2025).

Originally, Roszak et al. (1995) argued that human beings and nature are deeply connected as their well-being depends on the natural world. Consequently, losing this connection can affect humans' development, especially when it occurs in childhood.

From a practical point of view, ecotherapy consists of organised activities in nature designed to help mental and physical health. Mind (2013) defines these activities as actions that require human beings to stay active through things like gardening or environmental projects. This approach promotes a real purpose and a meaningful interaction with the natural world.

Similarly, other researchers such as Bragg et al. (2015) and Wood et al. (2016) showed evidence that reconnecting with nature brings a significant amount of benefits related to physical, social and emotional well-being. Additionally, these results contribute to the idea that experiences with the natural environment promote a positive cognitive development (Richardson et al., 2015).

In general, these researchers suggest that ecotherapy helps to understand how nature supports children's overall development. In contrast to digital spaces, which are often overstimulating, nature offers a slower experience. For this reason, education practices should include this type of interaction to provide balance and focus.

3.3. ATTENTION AND REGULATION IN NATURE

Apart from general benefits of nature for well-being and engagement, it is also important to consider its role in supporting attention and self-regulation. These processes are particularly relevant in educational contexts, as they directly influence students' ability to participate, focus and learn.

In contrast to current highly stimulating environments, natural environments promote different positive conditions that provide slower rhythms and reduce the cognitive load, benefiting children's development (Burls, 2007). This relates to the Attention Restoration Theory (ART) developed by Kaplan and Kaplan (1989), which explains that digital devices often cause mental fatigue by demanding constant effort. Nature, however, provides a soft fascination, patterns that

“hold the attention but often in an undramatic fashion.” (Kaplan & Kaplan, 1989, p. 192), that allows the mind to rest and to improve its capacity to focus.

Altarawneh et al. (2023) reinforce this idea in their research by showing that ecotherapy activities are linked with reductions in ADHD symptoms and improvements in academic performance. These results suggest a strong relationship between nature experiences and attentional processes, which are generally connected to learning outcomes.

3.4. OUTDOOR LEARNING

Current reality has led to many learners disconnecting from traditional educational systems, as students increasingly expect stimulating, relevant and meaningful experiences, which are not often considered inside a classroom setting. As a response to this context, outdoor learning seeks to use the basis of ecotherapy in order to support children’s self-regulation and learning, using the natural environment as a meaningful setting.

Likewise, outdoor learning aims to provide a unique learning experience, by engaging students with a natural environment and by promoting students’ participation in hands-on activities (McGeeney, 2016). This type of education develops curiosity, active participation and attention, key elements for significant learning.

Furthermore, the effectiveness of these outdoor experiences contribute to the *Affective filter* (Krashen, 2003) of learners’ process. Zen and Ariana (2015) considered this theory of Krashen for their study. This research provides evidence that children who are exposed to situations of low anxiety and high self-confidence show better academic results, especially in language acquisition. Bearing this aspect in mind, the nature setting becomes a positive environment that allows students to absorb knowledge effectively. This point of view is related to the *Pleasure hypothesis* (Krashen, 2003) which exposes that children learn better through activities that are interesting and motivating as it reduces mental fatigue.

Horne et al.’s (2025) research also found that participation in nature-based learning led to improvements in students’ confidence, social skills, behaviour and overall well-being, particularly among those who were previously disengaged from mainstream education. These results support that outdoor learning can play an active role in re-engaging learners by offering an alternative education that is more aligned with their needs and interests.

Therefore, outdoor learning can be a response to the current context, counteracting the consequences of the immediacy of digital environments, such as lack of social interaction and physical activity, and multiple psychological effects.

3.5. ART AND CONNECTION WITH NATURE

Nature provides an educational setting for artistic expression. By introducing art and nature together in educational proposals, students can connect with their environment through their senses and emotions.

Ecotherapy shows that creative practices in nature can strengthen the ability of attention and bond created with the environment. McGeeney (2016) describes that observing and arranging elements in nature helps children connect with their environment and manage their emotions. These sensory experiences play an important role on how nature-based learning approaches support children's well-being.

Moreover, based on the *Pleasure hypothesis* (Krashen, 2003), the integration of artistic practices in natural environments can help the development and learning of students as they take part in interesting and motivating activities. Besides, working with different textures and colours in nature also contributes to social interaction (Bragg et al., 2015). Consequently, students benefit through arts activities as they become more observant, they learn to interact with nature in a creative way.

Land Art is an approach that contributes to this connection between art and nature. It is a technique that is based on creating temporary artworks using natural materials. This dynamic allows children to take an active role, becoming artists and creators. Learners use natural elements such as soil, leaves, stones or pigments to explore, experiment and express ideas, participating in a learning based on direct experience, sensory engagement and interaction with the environment.

Furthermore, artistic activities act as a way of emotional expression, allowing students to externalise their feelings, experiences or beliefs through their own creations. These types of experiences are relevant in educational contexts where emotional development and well-being are key aspects of learning. Contact with natural environments has been shown to support psychological well-being, reduce stress and enhance overall mental health (Burls, 2007).

Bearing these aspects in mind, the nature-based creative practices prove that nature and creativity are essential in learning. By working on activities such as Land Art, students develop different skills, such as attention and self-regulation, while bonding with the natural world.

3.6. LAND ART

Land Art is an artistic movement that arose at the end of the 1960s based on the creation of artworks directly in nature using materials such as stones, leaves or soil. Land Art is different from traditional art as it seeks to establish a direct relationship between art and environment, as nature becomes the material and the place of creation (Zencirci & Sönmez, 2022). These artworks are usually temporary which highlights the value of the process and the interaction with the environment rather than the final product.

Due to its approach, Land Art can become a meaningful opportunity in education, as it allows children to explore, experiment and connect with their environment through sensory and hands-on experiences. According to Zencirci and Sönmez (2022), this type of practice can promote creativity, imagination and environmental awareness, while fostering sustainable attitudes towards nature. In this approach, students become active learners, observing and interacting with nature to become creators.

Moreover, through Land Art, children's emotional well-being and attentional processes can be supported. McGeeney (2016) explains that creative activities developed in the natural environment can support emotional expression and self-regulation by encouraging observation, concentration and interaction with the environment.

For these reasons, Land Art becomes an appropriate educational approach for this proposal, as it combines artistic expression, sensory experiences and exploration, and contact with nature through meaningful and creative experiences.

3.7. SUSTAINABILITY OF MATERIALS

Beyond the benefits of natural environments, it is also important to consider the materials used in artistic practices. In many educational contexts, students often use synthetic materials such as acrylic paints or industrial pigments without reflecting on their impact.

Research has shown that these products often contain synthetic components that contribute to environmental pollution. Studies by Andrady (2017) and Turner (2021) expose that everyday supplies, such as paints, can release microplastic into the environment, which are difficult to eliminate and affect the environment.

As a response, the creation of natural pigments in educational settings may act as a sustainable educational alternative. By using material such as soil, leaves or charcoal, students explore hands-on artistic processes while developing awareness of the impact and the origin of the materials.

Moreover, this approach promotes an active role of students, related to the Sustainable Development Goals (SDGs) established by the United Nations (2015). Integrating objectives such as *Responsible Consumption and Production* or *Climate Action* (United Nations, 2015) in art education, students reflect on how individual choices in the classroom can contribute to environmental preservation.

4. REVIEW OF EXISTING PRACTICES AND RESOURCES

In order to ensure educational coherence of the proposal and to align it with current educational approaches, it is important to analyse existing practices that connect art, nature and well-being. These teaching resources act as a basis for my proposal, as they show that natural environments can become meaningful learning settings.

Firstly, the learning situation, *El ritme de la natura* (2025)*,* developed by *Generalitat de Catalunya, Centre de Recerca Ecològica i Aplicacions Forestals (*CREAF*)* provides a proposal focused on outdoor observation and students' connection with nature. In this project, students are encouraged to interact with nature, observe environmental changes and document them in a field journal. Although the topics addressed in this project are different from those of the proposal designed in this TFG, it provides important methodological aspects, such as the value of observation, direct experience, and learning through contact with the environment.

Another educational idea that connects with this proposal is the Reggio Emilia approach, as it understands the environment as an active element in the learning process. In the article, "Children and Place: Reggio Emilia's Environment as Third Teacher", Strong-Wilson and Ellis (2007) explained how the environment can become a third teacher, as it influences children's creativity, exploration and interaction with nature. This perspective is related to the project designed in this TFG, as nature is also used as part of the learning process, becoming a source of materials, sensory experiences and artistic inspiration.

Lastly, *Escola al Bosc* has been analysed. It is a project created by *Escola Cooperativa el Puig* (2020) that focuses on strengthening the relationship between students and nature through a continuous interaction, fostering sustainable attitude towards it. Their methodology is based on sensory experiences and environmental exploration. As explained previously, these aspects are also present in the proposal designed in this TFG, promoting activities related to observation, artistic experimentation and, especially, emotional connection with the environment.

In conclusion, the analysis of the existing practices has shown that art and nature are two approaches that can be integrated within a pedagogical approach. Bearing these aspects in mind, the project aims to create an interdisciplinary proposal that combines elements from all of them, such as outdoor observation, sensory exploration, creativity and reflection, in order to promote a deeper connection between students, art and nature.

5. CONTEXTUALISATION

This educational proposal has been designed following the Catalan educational system, the current educational curriculum and the structure of the learning situations. This project is not developed for a specific school. However, it is planned to be applicable in an ordinary primary education context in Catalonia.

The current Catalan educational curriculum is based on a competency-based approach, in which students participate in meaningful and contextualised learning situations. Considering this structure, learning experiences are planned as interdisciplinary proposals that connect different areas of knowledge while working on various competences, such as critical thinking, creativity or cooperation. Moreover, the Catalan curriculum encourages meaningful learning experiences that connect students with their social and natural environment while also promoting sustainability and personal development. For this reason, the proposal is aligned with the principles of the Catalan educational system, as it promotes active learning through artistic, outdoor and sensory experiences.

The project is aimed at students in the upper cycle of primary education, especially, for 5th and 6th graders, between 10 and 12 years old. During this stage, students are developing autonomy, critical thinking skills and the ability to reflect on their own learning process. In addition, students usually show interest in collaborative work, creativity and exploration. Bearing these aspects in mind, the incorporation of a hands-on and nature-based project can be meaningful for their general development.

This proposal has been designed for a heterogeneous classroom with diverse learning needs, in which students may present different levels of attention, motivation and emotional regulation. Therefore, it is important to create learning experiences focused on active participation, cooperation and interaction with the environment.

Based on the Catalan curriculum, the project is structured as a meaningful learning situation that integrates different areas of knowledge and works on different competences. During the development of the project, artistic education, nature education and personal and social development have been considered. Consequently, through the use of natural materials, artistic creation and outdoor experiences, students can develop cognitive skills, emotional awareness, creativity and a deeper connection with the environment.

Despite the fact that this proposal has been designed following the Catalan educational system, the issues addressed are considered global problems. Nowadays, children are increasingly exposed to screens, which may affect their attention, well-being and learning process. Considering this situation, this project is not limited to a specific context and, with the necessary adaptations, it could be implemented in other educational environments. In order to allow this, the design of the proposal is flexible and can be adapted to different contexts, while maintaining its focus on art, nature, creativity, well-being and attention in primary education.

6. METHODOLOGY

The methodology of this Bachelor's Degree Final Project (TFG) has been planned following the typology of a learning situation, as the main purpose is to design a proposal that connects art and nature in order to contribute to students' well-being, creativity and attention in primary education.

In order to achieve this goal, two main phases have been used. Firstly, a stage based on theoretical research was carried out to support the initial observations and to establish the foundations of the proposal. This phase focused on the impact of screen exposure on children's development, behaviour and attention. It also considered the benefits of nature, outdoor learning, ecotherapy, Land Art and the use of natural materials in education.

Secondly, a stage of design and creation of the pedagogical proposal was developed. Therefore, based on the research analysed, an educational intervention was created. During this process, the theoretical framework was used as a basis to design a coherent teaching sequence connected to the current educational needs identified in the project.

During this design process, it was observed that, although there are many sources that show the benefits of art and nature for children's development, the proposals analysed were not conceived in the same way as the present project. For this reason, the articles and studies analysed were used as a source of inspiration and as a basis to create the teaching sequence.

In addition, some educational resources and artistic sequences developed by the Museum of Modern Art (MoMA, n.d.) were also considered during the design process. These resources were especially useful because they offer ways of working on art through observation, reflection, sensory exploration and the use of artistic concepts. Bearing this aspect in mind, MoMA acted as an artistic and methodological reference to design activities in which students observe, describe, interpret and create from natural elements.

Finally, it is important to highlight that this methodology ensures that the intervention proposal follows a coherent pedagogical response to the current challenges found in the educational context. The proposal is not only based on theoretical research, but also on existing educational and artistic resources that helped to shape the structure, the activities and the methodological approach of the project.

6.1. DESIGN AND PEDAGOGICAL JUSTIFICATION OF THE INTERVENTION

As mentioned before, this educational proposal follows a competency-based and experiential learning approach and is aligned with the principles of the Catalan educational curriculum. The intervention has been structured as a progressive process in which students reconnect with nature through art, outdoor and sensory experiences.

The designed learning situation is divided into four phases that follow a coherent pedagogical sequence. Through this structure, students progressively develop observation skills, emotional and environmental awareness, creativity and connection with nature through direct interaction with the environment.

The intervention proposal has been designed as a long-term learning situation of four phases and a total of 32 sessions, distributed throughout the academic year. Each phase includes eight sessions and has a specific purpose within the learning process. This organisation allows students to move progressively from exploration and observation to artistic creation and final reflection. This structure aims to promote a meaningful learning process in which students gradually reconnect with nature through artistic, sensory and outdoor experiences. Due to the characteristics and duration of the proposal, the evaluation of the design was carried out through teachers' professional feedback, which is explained in the following section.

The first phase, *Learning about pigments*, has been designed as an introduction to sensory and experimental experiences. During this phase, students begin to create their connection with nature and its elements. Through silent walks, collection and classification of elements, and experimentation with pigments, students can develop attention, curiosity and awareness of their environment. When planning this stage, the main focus was on creating a slower learning process, contrasting with the immediacy of digital environments.

The second phase, *Land Art*, focuses on introducing artistic creations in natural spaces. After exploring textures, colours and materials during the first stage, students create collaborative artworks in nature. Land Art has been placed in this phase to follow a progressive process, as students move from observation and experimentation to creation through direct interaction with the environment. Through the use of natural and temporary materials, the project understands art as a connection with nature rather than a finished and permanent product.

The third phase, *Experiment and create art from the ground up*, allows students to use their knowledge and techniques acquired in a more personal way. Throughout this stage, learners work on their autonomy by using their own pigments and artistic resources to express ideas, emotions and personal experiences. This phase has been planned to move from collaborative exploration to individual expression, promoting confidence, creativity and emotional expression.

Lastly, the fourth phase, *Field journal and closure*, is aimed to promote reflection. Throughout the proposal, students work with their field journal to document observations, emotions, drafts and discoveries. During this phase, students can revise their learning process, reflect on their relationship with nature and become aware of their emotional development. From this perspective, reflection allows students to give meaning to their artistic and sensory situations experienced during the proposal.

Methodologically, the proposal combines Project-Based Learning (PBL), outdoor learning and arts education. On the one hand, students take an active role through experimentation, collaboration and creation. On the other hand, the role of the teacher is based on guidance, observation and support during the learning process. In this context, the pedagogical approach promotes autonomy, creativity, cooperation and active participation.

Additionally, as previously mentioned, the intervention has been designed for heterogeneous groups. Therefore, it incorporates strategies to foster inclusion, cooperation and peer learning. The balance between group and individual work activities allows students to negotiate shared goals and explore their own emotional responses.

The proposal also considers the educational use of digital technologies from a responsible perspective. Although this project seeks to reduce the overstimulation caused by the excessive screen exposure, digital devices can be used as tools to document and share the artistic process. In this case, photography and visual recording are used to collect evidence of the Land Art creations without placing technology at the centre of the learning experience.

To conclude, the proposal has been designed to provide an alternative experience focused on students' progressive development through contact with nature, artistic creation and reflection. The sequence of activities and methodology act as a response to the theoretical approach analysed and to the current educational context.

After describing the four phases of the learning situation, the following table summarises how each phase contributes to the progressive development of the proposal.

	PHASE	PURPOSE	MAIN ACTIVITIES	EXPECTED OUTCOME
1	Learning about pigments	To introduce students to sensory and experimental experiences and to begin creating a connection with nature.	Silent walks, collection and classification of natural elements, and experimentation with pigments.	Students develop attention, curiosity and awareness of their environment.
2	Land Art	To introduce artistic creations in natural spaces through direct interaction with the environment.	Creation of temporary collaborative artworks in nature using natural materials.	Students move from observation and experimentation to creation, understanding art as a connection with nature.
3	Experiment and create art from the ground up	To allow students to put the knowledge and techniques acquired into practice.	Application of their own pigments and artistic resources to express ideas, emotions and personal experiences.	Students develop autonomy, confidence, creativity and emotional expression.
4	Field journal and closure	To promote reflection on the learning process and on students' relationship with nature.	Use of field journals to document observations, emotions, drafts, discoveries and final reflections.	Students reflect on their learning process, their relationship with nature and their emotional well-being.

6.2. EVALUATION OF THE PROPOSAL

As the intervention was designed as an annual learning situation, it was not possible to implement it with students within the timeframe of this TFG. The proposal is organised into four phases, with a total of 32 sessions distributed throughout the academic year. For this reason, implementing the whole project would have required more time than the one available for the development of this TFG.

Bearing this aspect in mind, the proposal was evaluated by five primary education teachers with experience in the upper cycle of primary education. This evaluation process was used to analyse whether the learning situation was coherent, realistic and viable for this educational stage. Therefore, the aim was to validate the design of the proposal before a possible future implementation.

To collect the teachers' opinions, a survey was designed.[2] It included both quantitative and qualitative questions. The quantitative part was based on a scale from 1 to 5 and focused on four main aspects: pedagogical coherence, curricular alignment, students' well-being, emotions and attention, and viability of implementation. These sections allowed the analysis of the proposal from different educational perspectives. Furthermore, the survey also included open-ended questions which allowed teachers to explain their opinions in more detail, identify the most innovative or interesting aspects of the proposal, suggest possible improvements and reflect on its possible impact on students' well-being and attention.

The combination of quantitative and qualitative questions was useful because it provided both numerical data and professional reflections. In this way, the evaluation did not only show whether teachers valued the proposal positively, but also helped to understand which aspects could be improved before implementing it in a real classroom.

Finally, this evaluation was useful to obtain the teachers' professional perspective on the proposal before implementing it with students. It also helped to identify strengths and aspects to improve, especially regarding the organisation and timing of the sessions. Consequently, the teachers' evaluation became an important part of the project, as it helped to understand how the proposal could be made more coherent, realistic and adapted to each educational context.

[2] In Annex 10.2, the survey used to evaluate the proposal is presented.

7. RESULTS AND DISCUSSION

7.1. PARTICIPANTS

The learning situation has been reviewed by five primary education teachers with different teaching backgrounds and years of experience. Some of them specialised in attention to diversity. All of them have experience teaching upper primary students as tutors.[3]

7.2. QUANTITATIVE RESULTS

The quantitative results obtained from the survey were very positive. The items were rated on a scale from 1 to 5, where 1 represented the lowest level of agreement and 5 the highest. The survey was organised into four main sections: pedagogical coherence, curricular alignment, students' well-being, emotions and attention, and viability of implementation. These sections allowed teachers to analyse the proposal from different educational perspectives, considering organisation and coherence of the activities, their relationship with the Catalan competency-based curriculum, their contribution to students' emotional well-being and attention, and their viability in a real school context.

In the first section, teachers evaluated the pedagogical coherence of the proposal. They assessed whether the objectives, activities and assessment were connected, whether the activities followed a clear sequence, whether the methodology promoted active learning and student participation, and whether the proposal was appropriate for the upper primary students. This section has an average score of 4.92 out of 5, which suggests that teachers considered the proposal well organised, coherent and suitable for the educational grades.

The second section was related to the curricular dimension of the proposal. Teachers evaluated the project's alignment with the Catalan competency-based curriculum, the development of transversal competences, and the promotion of creativity, artistic expression, environmental awareness and sustainability. They also assessed whether the learning situation integrated different areas of knowledge in a meaningful way. This section has an average score of 4.96 out of 5, showing that the proposal was considered to be strongly connected to the current Catalan curriculum and to the development of meaningful competences.

[3] In Annex 10.3, the specialisation and years of experience of each participating teacher are presented.

The third section focused on the impact of the proposal on students' well-being, emotions and attention. Teachers evaluated whether the project could contribute to students' emotional well-being, promote connection with nature, help improve attention and emotional regulation, integrate art and nature in a meaningful way, and motivate students. This section also obtained an average score of 4.96 out of 5. This result is especially relevant because it is connected to the main purpose of the TFG, which is to explore how nature-based artistic practices can promote creativity, well-being and attention in primary education.

Finally, in the fourth section, teachers assessed the viability of the proposal, considering whether it could be implemented in an ordinary school context, whether the materials were accessible and realistic, whether the timing was appropriate, whether the activities could be adapted to different educational needs, and whether teachers would implement this proposal in their own classroom. This section obtained an average score of 4.68 out of 5. Although this result is still very positive, it was the section with the lowest average score. This suggests that teachers considered the proposal viable and valuable, but also identified some practical aspects that could be improved, especially the timing and duration of the sessions. For this reason, these aspects should be taken into account before implementing the proposal in a real classroom.

Overall, most items received high scores, which suggests that the teachers considered the proposal coherent, meaningful and viable for the upper cycle of primary education.[4] These results offer an initial positive validation of the proposal, especially in relation to its pedagogical organisation, curricular alignment and contribution to students' well-being and attention. Moreover, the score in the viability section shows the importance of adapting outdoor and artistic projects to the real organisation of the school before future implementation.

7.3. QUALITATIVE RESULTS

As mentioned before, in addition to the quantitative section, the survey included open-ended questions. These questions allowed teachers to explain their opinions in more detail and to share professional reflections about the proposal. Through these answers, it was possible to identify the aspects they considered the most innovative or interesting, the elements they would

[4] In Annex 10.3, the graphs showing the results of all the sections assessed in the questionnaire can be found.

improve, and their opinion about the impact of the proposal on students' well-being and attention.

In general, the qualitative answers were aligned with the positive quantitative results. One of the most repeated ideas was the value of connecting art, emotions and nature in the same learning experience. Teachers highlighted this relationship as one of the most innovative aspects of the proposal. Through their answers, it is shown that they understood the project not only as an artistic activity, but also as a way to help students express themselves, explore the natural environment and connect learning with emotions.

Another important aspect mentioned by the teachers was the use of outdoor learning and hands-on activities. Some participants valued the possibility of going outside and working directly in nature with students. This idea is connected to the purpose of the proposal, as the design is based on direct experience, observation and experimentation with natural materials. These answers suggest that teachers consider the proposal as a meaningful learning situation, different from more traditional classroom activities.

Teachers also pointed out that the proposal could be useful for different types of learners. Participants mentioned that the project takes into account students' different abilities and that, through hands-on activities, it can support students who do not always learn best through academic or traditional tasks. This shows that the proposal was considered inclusive, as it offers different ways of participating, learning and expressing ideas.

Regarding students' well-being and attention, all teachers agreed that this type of project could have a positive impact. Their answers suggested that being outdoors, working with natural materials and taking part in practical activities could help students feel more engaged, motivated and supported in the learning process. This idea is directly related to the main objective of the TFG, which is to explore how nature-based artistic practices can promote creativity, emotional well-being and attention in primary education.

The main aspect suggested for improvement was the timing of the proposal. Several teachers considered that the sessions could be longer or that the project could include more hours. Some participants suggested sessions of around one hour and a half, while others mentioned that the project should last longer in order to allow more time for exploration, creation and reflection.

This feedback is important because it shows that, although the proposal was positively valued, its implementation would need to be adapted to the real context of the school.

Overall, the qualitative results support the educational value of the proposal. Teachers highlighted the connection between art, nature and emotions, as well as the benefits of outdoor and experiential learning. Their suggestions also helped to identify timing as the main aspect to revise before future implementation.

7.4. DISCUSSION OF THE RESULTS

The results obtained from the survey show that the proposal was positively valued by the participating teachers. The high scores in pedagogical coherence, curricular alignment and well-being suggest that the proposal responds to the main objectives of the TFG, especially regarding the connection between artistic expression, nature, creativity, well-being and attention.

As explained in the methodology, the learning situation was not implemented with students. For this reason, the results obtained do not show the real impact of the proposal on children, but the professional perception of the teachers who evaluated it. Nevertheless, this validation is important because teachers can identify whether a learning situation is realistic, meaningful and adapted to the needs of students in the upper cycle of primary education.

Bearing this aspect in mind, the evaluation also shows that the proposal is connected to the pedagogical approach developed throughout the TFG. The teachers' answers reinforce the importance of outdoor learning, hands-on activities and the connection between art, emotions and nature. These aspects are related to the theoretical framework, which explains that contact with nature and creative experiences can support students' attention, emotional regulation and well-being.

Furthermore, the feedback received also helped to identify some aspects that should be considered before implementing the proposal in a real school context. The main aspect to improve is the timing of the sessions and the duration of some activities. This suggests that, although the proposal is considered valuable and viable, it would need to be adapted to the organisation and timetable of each school.

Finally, a future implementation would allow the collection of direct evidence from students. Field journals, observation grids, self-assessment activities and teacher notes could be used to

analyse students' motivation, attention, emotional expression and connection with nature during the project.

Overall, the evaluation process has helped to confirm that the proposal is coherent and has educational value. Moreover, it has also allowed me to look at the project in a more critical and realistic way, especially regarding how it could be implemented in a real school context.

7.5. RELATION BETWEEN THE RESULTS AND THE OBJECTIVES

The results obtained from the teachers' evaluation can be related to the main objective of this TFG, which was to explore how artistic experiences in nature, such as Land Art and the use of natural pigments, can contribute to children's well-being, creativity and attention in primary education. The high scores obtained in the survey suggest that the proposal was considered suitable to work on these aspects in the upper cycle of primary education, especially because it connects artistic expression, nature, emotional well-being and attention through a structured learning situation.

The first specific objective focused on understanding how excessive screen time can affect children's development, behaviour and attention during the primary education stage. This objective was mainly addressed through the theoretical framework of the project. However, the teachers' evaluation helped to confirm that the proposal could be understood as an educational response to this context, as it offers slower, sensory, active and nature-based learning experiences instead of highly overstimulating activities.

The second specific objective was to explore different educational approaches related to nature and well-being, such as ecotherapy and outdoor learning. Although this objective was also developed through the theoretical approach, the results of the survey also showed that teachers consider the presence of outdoor learning, contact with nature and hands-on activities in the proposal as valuable aspects. This suggests that these approaches can be meaningful for upper primary students.

The third specific objective was focused on analysing how artistic processes developed in natural environments can promote creativity, imagination and emotional expression in children. This objective was present in the design of the proposal and in the teachers' evaluation. Several participants highlighted the connection between art, emotions and nature as one of the most

innovative aspects of the project. Moreover, the positive results related to creativity, artistic expression, well-being and motivation reinforced the idea that the proposal can foster these aspects.

The fourth specific objective was to design an educational proposal based on Land Art and natural pigments that promotes creativity, connection with nature and emotional well-being. This was the objective most directly connected to the teachers' evaluation, as the survey focused on analysing the coherence, viability and educational value of the learning situation. The results show that the proposal was considered coherent, meaningful and appropriate for the upper cycle of primary education, which helps to validate the pedagogical value of the design.

Finally, the fifth specific objective was to reflect on the educational value of integrating artistic and nature-based experiences in primary education. The quantitative and qualitative results contributed to this reflection, as they provided a professional perspective on the strengths and possible improvements of the proposal. Teachers valued the connection between art, nature and emotions, while also identifying timing as the main aspect to improve. Therefore, the results helped to develop a more critical and realistic view of the proposal and its possible future implementation.

8. CONCLUSIONS

This Bachelor's Degree Final Project (TFG) has focused on designing a learning situation that connects art, nature and emotional well-being in the upper cycle of primary education. Originally, the project started as a response to the need to create learning experiences that reduce excessive digital stimulation and promote more sensory, active and meaningful ways of learning.

Throughout the project, the theoretical framework has helped to understand the impact that screen exposure can have on children's development, behaviour and attention. Moreover, it has also shown the value of nature-based approaches, outdoor learning, Land Art and artistic practices in education. These ideas have been the basis for the design of the proposal *Earth-Art: Reconnecting with nature through art*, a long-term learning situation where students explore natural pigments, create Land Art pieces and reflect on their relationship with nature through artistic experiences.

Bearing these aspects in mind, the project has allowed me to respond to the main purpose of the TFG, which was to explore how artistic experiences in nature can contribute to children's well-being, creativity and attention in primary education. The theoretical research, the design of the intervention and the teachers' evaluation have helped to address the analysed problem with a possible educational response.

The evaluation carried out by five primary education teachers suggests that the proposal is coherent, meaningful and appropriate for the upper cycle of primary education. The teachers valued positively the connection between art, nature and emotions. They also highlighted the use of outdoor and hands-on activities. Therefore, the project can be considered a useful educational proposal to promote creativity, emotional well-being, attention and environmental awareness in primary education.

In this sense, the results obtained are coherent with the aim of the project, as they show that the proposal was positively valued from a professional teaching perspective. The evaluation also helped to confirm that the learning situation has educational value and that it could be adapted to a real school context with some improvements.

8.1. LIMITATIONS AND FUTURE IMPROVEMENTS

Although the evaluation of the proposal was positive, it is important to consider some limitations. The main limitation is that the project has not been implemented with students as it was designed as an annual learning situation of four phases and a total of 32 sessions. For this reason, it was not possible to design and implement the whole project within the timeframe of this TFG.

Bearing this aspect in mind, the results obtained do not show the real impact of the proposal on children's creativity, emotional well-being or attention. Instead, they reflect the professional perspective of the teachers who assessed the learning situation. However, this evaluation was necessary to analyse the coherence, viability and possible implementation of the proposal before implementing it in a real classroom.

The teachers' feedback also helped to identify some aspects that should be improved before a future implementation. The main aspect mentioned was the timing of some sessions. Some activities may need more time for exploration, creation and reflection, especially those related to outdoor learning, natural pigments and Land Art. Therefore, future implementations should consider the organisation and timetable of each school, adapting the duration of the sessions to the real context of the classroom.

For a future implementation, it would be important to include a more complete evaluation process with students. This would help to observe how they respond to the activities and to analyse whether the proposal really contributes to their motivation, attention, emotional expression and connection with nature.

8.2. FUTURE IMPLEMENTATION AND PROFESSIONAL REFLECTION

This Bachelor's Degree Final Project (TFG) has also been useful for my professional development as a future teacher. It has helped me understand the importance of designing learning situations that are coherent, meaningful and adapted to students' needs. Moreover, it has allowed me to connect theoretical research with pedagogical practice. The proposal was designed from the theoretical framework, the existing educational resources analysed and my own observations. The teachers' professional feedback was useful afterwards, as it helped me evaluate the proposal from a more realistic and educational perspective.

The project has also helped me reflect on the role of the teacher when designing learning experiences. In this proposal, the teacher is not only responsible for explaining contents, but also for guiding observation, encouraging reflection, supporting emotional expression and creating spaces where students can learn through direct experience. In this sense, the project has reinforced the idea that education should not only focus on academic learning, but also on students' well-being, creativity, attention and relationship with the environment.

Regarding the continuity of the proposal, the project could be adapted to different schools and educational contexts. Although it has been designed following the Catalan curriculum and for the upper cycle of primary education, the main problem addressed is not limited to one specific context. Screen exposure, lack of contact with nature and the need to support emotional well-being are current educational challenges. For this reason, with the necessary adaptations, the proposal could be implemented in other schools.

Finally, the project can also have continuity in future educational practices, as it connects artistic education with sustainability and environmental awareness. Through the use of natural materials and Land Art, students can work on creativity while also reflecting on their relationship with nature. In this sense, the proposal can help students become more aware of the importance of taking care of the environment.

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10. ANNEXES

10.1. INTERVENTION DESIGN

TITLE
Earth-Art: Reconnecting with nature through art
CYCLE
Upper cycle of primary education - 5th and 6th grade (10/12 years old)
DURATION
The project is structured into four phases. Each phase is developed over four weeks and includes around eight sessions.

DESCRIPTION
This teaching unit is designed for 5th and 6th grade students and is based on a Project-Based Learning (PBL) approach. In this project, students reconnect with nature through art by exploring natural materials, creating pigments, designing Land Art creations and producing personal artworks inspired by their experiences. At the beginning of the unit, students investigate where colours come from and discover how natural elements such as soil, leaves, stones and charcoal can be transformed into pigments. Through outdoor walks, observation tasks, and field journal entries, they develop curiosity and awareness of their natural environment. From there, students work collaboratively to create ephemeral Land Art pieces using only materials found in nature, while also documenting their creations through photography, using technology as a tool. Later, students use the techniques they have learned to design and produce their own individual artworks, expressing emotions, memories or personal ideas through natural paints. Throughout the process, they reflect on their learning journey in a field journal and participate in discussions about well-being, creativity and the relationship between nature and technology.

The project finishes with a final exhibition where students present their artworks and creative process to families and the school community.

The main aim of this teaching unit is to help students develop artistic expression, environmental awareness and emotional well-being through meaningful hands-on experiences to work on creativity, reflection and connection with nature.

AREA OR SUBJECT	SPECIFIC COMPETENCES
Educació Artística / Artistic Education	**Original:** *Competència específica 1. Descobrir propostes artístiques de diferents cultures, èpoques i estils, mitjançant la percepció i la vivència, per desenvolupar la curiositat, el respecte i el gaudi.* **Translation:** Specific Competency 1. Discovering artistic proposals from different cultures, eras, and styles, through perception and lived experience, to develop curiosity, respect, and enjoyment.
Educació Artística / Artistic Education	**Original:** *Competència específica 3. Experimentar i crear amb les possibilitats del so, la imatge, el cos i els mitjans digitals i multimodals, mitjançant activitats i experiències que incorporin l'aprenentatge autoregulat per expressar i comunicar coneixements, idees, sentiments i emocions.* **Translation:** Specific competence 3. Experimenting and creating with the possibilities of sound, image, the body, and digital and multimodal media, through activities and experiences that incorporate self-regulated learning to express and communicate knowledge, ideas, feelings, and emotions.

Educació Artística / Artistic Education	**Original:** *Competència específica 4. Dissenyar, elaborar i difondre creacions culturals i artístiques col·laboratives, assumint diferents rols, posant en valor el procés, per desenvolupar la creativitat, el sentit de pertinença i arribar a un resultat final.* **Translation:** Specific competence 4. Designing, producing, and disseminating collaborative cultural and artistic creations, assuming different roles and valuing the process, in order to develop creativity and a sense of belonging while achieving a final result.
Coneixement Del Medi Natural, Social I Cultural / Natural, Social And Cultural Sciences	**Original:** *Competència específica 1. Seleccionar i utilitzar dispositius i recursos digitals de forma responsable i eficient per tal de buscar informació, comunicar-se i treballar col·laborativament i en xarxa i per crear continguts segons les necessitats digitals del context.* **Translation:** Specific Competency 1. Selecting and using digital devices and resources responsibly and efficiently to search for information, communicate, and work collaboratively and in networks, as well as to create content according to the digital needs of the context.
Coneixement Del Medi Natural, Social I Cultural / Natural, Social And Cultural Sciences	**Original:** *Competència específica 4. Conèixer i prendre consciència del propi cos, de les emocions i sentiments propis i aliens, a partir de l'adquisició d'hàbits fonamentats en coneixements científics, per aconseguir el benestar físic i emocional i afavorir la convivència.* **Translation:** Specific Competency 4. Knowing and becoming aware of one's own body, as well as one's own and others' emotions and feelings, based on the acquisition of habits grounded in scientific knowledge, to achieve physical and emotional well-being and promote coexistence.

Coneixement Del Medi Natural, Social I Cultural / Natural, Social And Cultural Sciences	**Original:** *Competència específica 6. Analitzar críticament les causes i conseqüències de la intervenció humana en l'entorn integrant els vessants social, econòmic, cultural, tecnològic i ambiental definits en els objectius de desenvolupament sostenible, per tal de promoure la capacitat d'afrontar els problemes, aportar solucions i actuar de manera individual i col·laborativa en la seva resolució, posant en pràctica hàbits de vida i de consum responsable i sostenible.* **Translation:** Specific Competency 6. Critically analysing the causes and consequences of human intervention in the environment by integrating the social, economic, cultural, technological, and environmental dimensions defined in the Sustainable Development Goals, in order to promote the capacity to face problems, provide solutions, and act individually and collaboratively in their resolution, putting into practice responsible and sustainable lifestyle and consumption habits.

TRANSVERSAL COMPETENCES	
COMPETENCE	**ASSESSMENT CRITERIA**
Original: *Competència personal, social i d'aprendre a aprendre (CPSAA)* *CPSAA 1. Conèixer les pròpies emocions, idees i comportaments personals i emprar estratègies per gestionar-los en situacions de tensió o conflicte, adaptant-se als canvis i harmonitzant-los per assolir els seus objectius.*	**Original:** *5è i 6è* *1.2. Emprar, de manera autònoma, estratègies per a la gestió de les emocions, les idees i els comportaments, valorant-ne tant l'eficàcia com les conseqüències en situacions del context educatiu.*

Translation: *Personal, Social and Learning to Learn Competence* CPSAA 1. Identifying one's own emotions, ideas, and personal behaviours, and employing strategies to manage them in situations of tension or conflict, adapting to changes and harmonizing them to achieve one's goals.	**Translation:** 5th and 6th grade 1.2. Autonomously employing strategies for managing emotions, ideas, and behaviours, evaluating both their effectiveness and their consequences in situations within the educational context.
Original: *Competència personal, social i d'aprendre a aprendre (CPSAA)* *CPSAA 3. Reconèixer i respectar les emocions i experiències dels altres, participar activament en el treball en grup, assumir les responsabilitats individuals assignades i utilitzar estratègies cooperatives dirigides a la consecució d'objectius compartits.* **Translation:** *Personal, Social and Learning to Learn Competence* CPSAA 3. Recognizing and respecting the emotions and experiences of others, actively participating in group work, assuming assigned individual responsibilities, and using cooperative strategies aimed at achieving shared goals.	**Original:** *5è i 6è* *3.2. Aplicar estratègies de treball cooperatiu, acceptant les responsabilitats dels diferents rols i reconeixent la diversitat i el valor de les aportacions de les altres persones.* **Translation:** 5th and 6th grade 3.2. To apply strategies of cooperative work, accepting the responsibilities of the different roles and recognizing the diversity and the value of the contributions of the other people.

Original: *Competència ciutadana (CC)* *CC2. Participar en activitats comunitàries, en la presa de decisions i la resolució dels conflictes de forma dialogada i respectuosa amb els procediments democràtics en el marc de la Unió Europea, de l'ordenament jurídic de l'Estat espanyol i Catalunya, dels drets humans i de l'infant, i del valor de la diversitat i l'assoliment de la igualtat de gènere, la cohesió social i els objectius de desenvolupament sostenible.*	**Original:** *5è i 6è* *2.2. Participar activament en la comunitat escolar, la vida social i l'entorn assumint responsabilitats, establint acords i presentant propostes de millora de la vida al centre, des de l'exercici dels principis democràtics, que emanen dels drets humans i els drets dels infants i de les minories.*
Translation: *Citizenship Competence* CC2. Participating in community activities, decision-making, and conflict resolution through dialogue and respect for democratic procedures within the framework of the European Union, the legal systems of Spain and Catalonia, human and children's rights, the value of diversity, the attainment of gender equality, social cohesion, and the Sustainable Development Goals.	**Translation:** 5th and 6th grade 2.2. Actively participating in the school community, social life, and the environment by assuming responsibilities, establishing agreements, and presenting proposals to improve life at the school, based on the exercise of democratic principles derived from human rights and the rights of children and minorities.
Original: *Competència ciutadana (CC)* *CC4. Identificar les relacions sistèmiques entre les accions humanes i l'entorn i iniciar-se en l'adopció d'hàbits de vida sostenibles, per contribuir a la conservació de la biodiversitat des d'una perspectiva tant local com global.*	**Original:** *5è i 6è* *4.2. Participar en la construcció de models de convivència i d'organització social sostenibles en el temps basats en la cooperació, la cura i la protecció de l'entorn i el respecte a les persones.*

Translation: *Citizenship Competence* CC4. Identifying the systemic relationships between human actions and the environment, and beginning to adopt sustainable lifestyles to contribute to the conservation of biodiversity from both a local and global perspective.	**Translation:** 5th and 6th grade 4.2. Participating in the construction of social organization and coexistence models that are sustainable over time, based on cooperation, care and protection of the environment, and respect for people.
Original: *Competència digital (CD)* *CD2. Crear, integrar i reelaborar continguts digitals en diferents formats (text, taula, imatge, àudio, vídeo, programa informàtic, etc.) mitjançant l'ús de diferents eines digitals per expressar idees, sentiments i coneixements, respectant la propietat intel·lectual i els drets d'autor dels continguts que es reutilitzen.* **Translation:** *Digital Competence* CD2. Creating, integrating, and reworking digital content in various formats (text, tables, images, audio, video, computer programs, etc.) using different digital tools to express ideas, feelings, and knowledge, while respecting intellectual property and the copyright of any reused content.	**Original:** *5è i 6è* *2.2. Crear i editar produccions digitals senzilles de manera autònoma en activitats pròpies del context escolar.* **Translation:** 5th and 6th grade 2.2. Autonomously creating and editing simple digital productions in activities specific to the school context.
Original: *Competència digital (CD)* *CD4. Conèixer els riscos i adoptar, amb l'orientació del o de la docent, mesures preventives en l'ús de les tecnologies digitals*	**Original:** *5è i 6è* *4.5. Evitar els riscos emocionals, prevenint conductes addictives i d'assetjament de manera guiada, en l'ús de tecnologies.*

per protegir els dispositius, les dades personals, la salut i el medi ambient, i iniciar-se en l'adopció d'hàbits d'ús crític, segur, saludable i sostenible d'aquestes tecnologies. **Translation:** *Digital Competence* CD4. Identifying risks and adopting, with the teacher's guidance, preventive measures in the use of digital technologies to protect devices, personal data, health, and the environment, and beginning to adopt habits for the critical, safe, healthy, and sustainable use of these technologies.	**Translation:** 5th and 6th grade 4.5. Avoiding emotional risks by preventing addictive behaviours and bullying through guided practice when using technologies.
Original: *Competència emprenedora (CE)* *CE1. Reconèixer necessitats i reptes a afrontar i elaborar idees originals utilitzant destreses creatives i prenent consciència de les conseqüències i efectes que les idees puguin provocar en l'entorn per proposar solucions valuoses que responguin a les necessitats detectades.* **Translation:** *Entrepreneurial Competence* CE1. Identifying needs and challenges to be addressed and developing original ideas by using creative skills, while becoming aware of the consequences and effects that these ideas may have on the environment, in order to propose valuable solutions that respond to the identified needs.	**Original:** *5è i 6è* *1.2. Elaborar solucions creatives i originals, saber-les argumentar i generar-ne de noves a partir del diàleg i fent ús de tècniques creatives.* **Translation:** 5th and 6th grade 1.2. Developing creative and original solutions, knowing how to argue for them, and generating new ones through dialogue and the use of creative techniques.

Original: *Competència emprenedora (CE)* *CE3. Crear idees i solucions originals, planificar tasques i cooperar amb altres i en equip, valorant el procés realitzat i el resultat obtingut, per dur a terme una iniciativa emprenedora, considerant l'experiència com una oportunitat per aprendre.* **Translation:** *Entrepreneurial Competence* CE3. Creating original ideas and solutions, planning tasks, and cooperating with others and in teams, evaluating both the process carried out and the result obtained, to implement an entrepreneurial initiative, considering the experience as an opportunity to learn.	**Original:** *5è i 6è* *3.1. Concretar els passos que s'han de seguir per desenvolupar la idea triada, com i quan es farà cada tasca i com es repartiran els responsabilitats.* **Translation:** 5th and 6th grade 3.1. Defining the steps to be followed to develop the chosen idea, specifying how and when each task will be performed, and how responsibilities will be distributed.

KNOWLEDGES	
***EDUCACIÓ ARTÍSTICA* / ARTISTIC EDUCATION**	
TYPE OF KNOWLEDGE	**KNOWLEDGE**
Original: *Percepció i anàlisi (Educació plàstica i visual)* **Translation:** Perception and analysis (Visual arts education)	**Original:** *5è i 6è* *Identificació i exploració de les possibilitats expressives i comunicatives dels elements configuratius del llenguatge plàstic (punt, línia, color, textura, pla) a partir de l'observació i anàlisi de les manifestacions artístiques treballades.* **Translation:** 5th and 6th grade Identification and exploration of the expressive and communicative possibilities of the formal elements of

	visual language (point, line, color, texture, plane), based on the observation and analysis of the artistic works studied.
Original: *Creació i interpretació (Educació plàstica i visual)* **Translation:** Creation and interpretation (Visual arts education)	**Original:** *5è i 6è* *Experimentació amb diferents mitjans, suports i materials d'expressió plàstica, utilitzant tècniques bidimensionals, tridimensionals i digitals en imatges, dibuixos, pintures, modelatges i construccions i accions performatives pròpies o col·laboratives treballades en diferents contextos.* **Translation:** 5th and 6th grade Experimentation with different media, supports, and materials for visual expression, using two-dimensional, three-dimensional, and digital techniques in images, drawings, paintings, modeling, and constructions, as well as individual or collaborative performance art pieces studied in various contexts.
Original: *Creació i interpretació (Educació plàstica i visual)* **Translation:** Creation and interpretation (Visual arts education)	**Original:** *5è i 6è* *Planificació, experimentació i documentació de processos creatius, personals o col·laboratius, en les produccions artístiques treballades a l'aula, assumint diferents rols per expressar idees, sentiments o emocions identificant i valorant-ne les fases i els resultats finals.* **Translation:** 5th and 6th grade Planning, experimentation, and documentation of creative processes, whether personal or collaborative, within the artistic productions developed in the

	classroom, assuming different roles to express ideas, feelings, or emotions, while identifying and assessing both the phases and the final results.
Original: *Creació i interpretació (Educació plàstica i visual)* **Translation:** Creation and interpretation (Visual arts education)	**Original:** *5è i 6è* *Utilització de tècniques, materials i recursos informàtics i tecnològics per a la captura, creació, edició, documentació i difusió de produccions plàstiques i visuals personals o de grup per expressar idees o emocions.* **Translation:** 5th and 6th grade Using techniques, materials, and IT and technological resources for capturing, creating, editing, documenting, and disseminating personal or group visual and plastic productions to express ideas or emotions.
***CONEIXEMENT DEL MEDI NATURAL, SOCIAL I CULTURAL* / NATURAL, SOCIAL AND CULTURAL SCIENCES**	
TYPE OF KNOWLEDGE	**KNOWLEDGE**
Original: *La vida al nostre planeta (Cultura científica)* **Translation:** Life on our planet (Scientific Culture)	**Original:** *5è i 6è* *Aplicació de pautes que fomenten una salut emocional i social adequada: higiene del son, gestió de l'oci del lleure, ús adequat de dispositius digitals i estratègies per al foment de relacions socials saludables.* **Translation:** 5th and 6th grade Application of guidelines that promote proper emotional and social health: sleep hygiene, leisure and free time management, appropriate use of digital devices, and strategies for fostering healthy social relationships.

Original: *Consciència ecosocial (Societats i territoris)* **Translation:** Eco-social Consciousness (Societies and Territories)	**Original:** *5è i 6è* *Anàlisi de la petjada ecològica en diferents parts el món i interpretació de les interrelacions entre les persones, l'economia i la natura amb criteri d'ecodependència.* **Translation:** 5th and 6th grade Analysis of the ecological footprint in different parts of the world and interpretation of the interrelationships between people, the economy, and nature based on the principle of ecodependency.
Original: *Consciència ecosocial (Societats i territoris)* **Translation:** Eco-social Consciousness (Societies and Territories)	**Original:** *5è i 6è* *Coneixement dels recursos limitats que ofereix el planeta, l'explotació que se'n fa i l'esgotament d'aquests.* **Translation:** 5th and 6th grade Knowledge of the planet's limited resources, how they are exploited, and their depletion.
Original: *Consciència ecosocial (Societats i territoris)* **Translation:** Eco-social Consciousness (Societies and Territories)	**Original:** *5è i 6è* *Valoració d'actuacions que contribueixen a la consecució dels objectius de desenvolupament sostenible en l'orientació que donem al nostre estil de vida.* **Translation:** 5th and 6th grade Assessment of actions that contribute to achieving the Sustainable Development Goals through the orientation of our lifestyle.

Original: *Digitalització de l'entorn personal d'aprenentatge (Tecnologia i digitalització)* **Translation:** Digitization of the Personal Learning Environment (Technology and Digitalization)	**Original:** *5è i 6è* *Selecció i utilització de dispositius i de recursos digitals d'acord amb les necessitats del context educatiu.* **Translation:** 5th and 6th grade Selection and use of digital devices and resources according to the needs of the educational context.
***EDUCACIÓ EN VALORS CÍVICS I ÈTICS* / EDUCATION IN CIVIC AND ETHICAL VALUES**	
TYPE OF KNOWLEDGE	**KNOWLEDGE**
Original: *Educació emocional* **Translation:** Emotional education	**Original:** *5è o 6è* *Presa de consciència, expressió i regulació de les emocions pròpies i alienes, basades en una autoestima ajustada, com a aspecte determinant en la millora del benestar individual i col·lectiu en la relació amb un mateix i amb els iguals.* **Translation:** 5th or 6th grade Awareness, expression, and regulation of one's own and others' emotions, based on balanced self-esteem, as a decisive factor in improving individual and collective well-being in relationships with oneself and with peers.
Original: *Sostenibilitat i ètica ambiental* **Translation:** Sustainability and Environmental Ethics	**Original:** *5è o 6è* *Valoració i reconeixement de l'impacte de l'activitat humana en el planeta a partir d'accions quotidianes.* **Translation:** 5th or 6th grade Assessment and recognition of the impact of human activity on the planet based on everyday actions.

	LEARNING OUTCOMES AND ASSESSMENT CRITERIA	
	LEARNING OUTCOMES (LO) What do we want learners to learn? Why? SKILL + KNOWLEDGE + GOAL	**ASSESSMENT CRITERIA (AC)** How do we know they have achieved the learning objectives? ACTION + KNOWLEDGE + CONTEXT
1	Identify and explore the expressive and communicative possibilities of point, line, colour, texture and shape in order to create artworks inspired by nature.	AC based on *Educació Artística. Competència específica 3.* (3.1 and 3.2) Experiment with the expressive possibilities of colour, texture, shape and natural materials through artistic creations inspired by nature, showing curiosity and creativity during the process.
2	Experiment with different natural materials, supports and artistic techniques in order to discover creative ways of visual expression.	AC based on *Educació Artística. Competència específica 3.* (3.2) Create artistic productions using different natural materials, supports and techniques to express ideas and emotions creatively.
3	Plan and document personal or collaborative creative processes in order to express ideas, feelings and emotions through art.	AC based on *Educació Artística. Competències específica 3 i 4.* (3.3 and 4.3) Plan, document and share personal or collaborative artistic processes through field journals and creative productions, expressing ideas, emotions and reflections while respecting different roles and perspectives.
4	Discover Land Art and other nature-based artistic proposals in order to appreciate different artistic	AC based on *Educació Artística. Competència específica 1.* (1.2)

	expressions with curiosity and respect.	Identify and describe the materials, shapes and natural elements used in Land Art creations, participating respectfully in discussions about different artistic expressions.
5	Select and use digital devices responsibly in order to document, edit and share artistic creations.	AC based on *Natural, social and cultural science. Competència específica 1.* (1.2 and 1.3) Use digital devices responsibly to document and share artistic creations through photographs, videos or digital presentations adapted to the activity.
6	Apply healthy habits related to emotional well-being, social relationships and digital balance in order to improve personal wellness.	AC based on *Natural, social and cultural science. Competència específica 4.* (4.3) Apply strategies that promote emotional well-being, positive social interaction and responsible use of technology during artistic and outdoor activities.
7	Analyse the ecological footprint and the impact of human actions on nature in order to develop environmental awareness.	AC based on *Natural, social and cultural science. Competència específica 6.* (6.1) Analyse the impact of human actions on natural environments by identifying environmentally responsible and non-sustainable behaviours.
8	Evaluate sustainable actions and responsible lifestyles in order to contribute to a more respectful relationship with the planet.	AC based on *Natural, social and cultural science. Competència específica 6.* (6.3) Participate in sustainable practices and propose responsible actions that contribute to the care and protection of the natural environment.

PHASE 1: LEARNING ABOUT PIGMENTS			
SESSION 1			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the project: The teacher presents the project: “Earth-Art: Reconnecting with nature through art” and discusses nature and digital environments.	15 min	Whole group	Visual presentation and images.
Initial discussion: In order to start thinking about the origins, the teacher starts talking about “Where do colours come from? Can they come from nature?”.	15 min	Whole group	
Visual exploration: The teacher shows images of natural pigments and a video: https://youtu.be/Lks5qbxzZYQ.	10 min	Whole group	Images and video.
Initial state: Students complete an initial survey using visual scales to self-assess their current emotional situation, typical stress levels, and daily relationship with digital devices. This survey has no right or wrong answers. The teacher keeps the answers until the end of the project.	10 min	Individually	Initial survey worksheet.[5]

[5] Example of the survey.

Field journal entry: Students begin their personal journals by reflecting on where natural colours come from and the current state of their connection with nature and technology. They also express their personal expectations for the project. To promote autonomy and self-expression, students are encouraged to choose the format and style of their journals.	10 min	Individually	Field journal notebook and pencils.

SESSION 2			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the silent walk: The teacher explains that students are going to take part in a silent walk focusing on sounds, smells and textures. The rules of the field trip are explained, emphasizing the importance of not leaving a trace.	10 min	Whole group	Outdoor space.
Silent walk: Students do a silent and observing walk to connect with their environment.	15 min	Individually	Outdoor space.
Material collection: Students are asked to collect natural elements such as soil, stones, or fallen	20 min	Whole group and individual	Bags or boxes.

leaves to use in future artistic creations. To promote environmental responsibility and respect for the ecosystem, they are instructed to gather only materials already found on the ground, ensuring no negative impact on the environment.			
Field journal entry: Drawing and writing observations and feelings of their walk and recollection of material.	20 min	Individually	Field journal notebook and pencils.

SESSION 3			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of classification: The teacher explains the criteria for classification (colour, texture, smell, and hardness) and the importance of using all senses to connect with the present moment. The goal is to move away from digital immediacy and focus on slow, detailed observation.	10 min	Whole group	Collected natural materials and labels.
Classifications activity: Students organise the collected natural elements based on the explained criteria and label them.	10 min	Small heterogeneous groups (3-4 students)	Collected natural materials and labels.

This hands-on activity requires attention to small details, fostering curiosity and reducing the cognitive load caused by screens.			
Introduction of other tools: The teacher demonstrates how to use magnifying glasses properly to observe patterns and textures not visible to the naked eye. This activity introduces soft fascination, a key part of Attention Restoration Theory (Kaplan & Kaplan, 1989).	5 min	Whole group and individual	Magnifying glasses and some materials as examples.
Experiment with tools: Students do a deeper analysis of the materials.	15 min	Small heterogeneous groups (3-4 students)	Magnifying glasses, collected natural materials and labels.
Field journal entry: Students document their findings in their personal field journals. Learners can stick materials, like leaves or small stones, in their entry, add labels describing the textures and smells.	10 min	Individually	Field journal notebook, pencils, glue, tape and crayons.

SESSION 4			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of transforming nature into art: The teacher explains how natural elements can be transformed into pigments. This introduction focuses on the slow process of creation, contrasting it with the instant results of digital tools.	10 min	Whole group	Samples of pigments.
Grinding materials: Students use mortars to crush materials such as soils, dry leaves, and charcoal. This activity helps them focus on the transformation of texture, promoting a sensory connection (McGeeney, 2016).	20 min	Small heterogeneous groups (3-4 students)	Mortars, stones, soil, dry leaves, and charcoal.
Using a filter: The teacher shows how to use sieves to remove impurities, such as small stones or sticks, to obtain a fine powder. This step teaches patience and precision.	5 min	Whole group	Sieves and boxes.
Filtering: Students sieve some of their collected natural materials. This repetitive and careful task is designed to reduce stress and cognitive load, encouraging	10 min	Small heterogeneous groups (3-4 students)	Sieves and boxes.

students to be fully present in the hands-on activities (Burls, 2007).			
Colour mixture: Students mix the obtained powders with small amounts of water or natural binders. They test the intensity of the colours on paper, observing how different natural sources produce different to. nes.	15 min	Small heterogeneous groups (3-4 students)	Water, boxes, brushes and paper.
Field Journal Entry: Students record the results of their experiments. They can paint directly into their journals and write brief observations about which materials produced the best pigments.	10 min	Individually	Field journal, brushes, created pigments.

SESSION 5			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of creating paint: The teacher explains that pigments need a type of glue, called binder, to stick to surfaces. Students watch a MoMA's video that introduces this concept. This introduction emphasizes how the origin of art used natural elements.	10 min	Whole group	Samples of binders.

Experimenting with different binders: Students test different natural substances like honey, egg, oil, gum arabic, among others. They observe the smell, stickiness and transparency of each one, creating a sensory connection and fostering curiosity (McGeeney, 2016).	20 min	Small heterogeneous groups (3-4 students)	Honey, egg, oil, gum arabic and containers.
Introduction of mixture and its textures: The teacher demonstrates how to mix the previously created pigments with the chosen binders to achieve different textures (liquid, thick, or grainy). This activity helps students on their precision and patience development.	5 min	Whole group	Pigments and binders.
Mixing pigments: Students create their own paint mixtures. By trying different proportions, they explore how texture changes, which promotes soft fascination and helps restore the attention capacity (Kaplan & Kaplan, 1989).	15 min	Small heterogeneous groups (3-4 students)	Pigments, binders, sticks/brushes for mixing.

Final journal entry: Students record their final results in their journals. They can create a colour and binder chart, where they paste samples and label them.	10 min	Individually	Field journal and mixtures created.

SESSION 6			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the artist's palette: The teacher explains the concept of tonality through three key terms: Tints (adding white/water for light), Shades (adding black/charcoal for darkness), and Tones (adding grey for neutrality). Students also watch a MoMA's video to comprehend how these mixtures are done currently. This helps students understand how one single natural pigment can create a whole range of variations.	10 min	Whole group	Created pigments and color theory samples.
Creation of the palette: Students create their natural palette. Using the binders from the previous session, they prepare their paints, focusing on achieving different tints and shades from the	20 min	Individually	Pigments, binders and mixing boxes.

pigments they have developed throughout the project.			
Experimentation: Students experiment how water affects intensity and how mixing pigments creates new tones. They experiment with glazing, layering thin coats, and creating gradients, which requires focus and a slow pace to observe the subtle changes in the mix.	5 min	Whole group	Palettes, water, brushes and paper.
Field Journal entry: Students paint a final palette in their journals. They name their custom colours. For example: “Dusty Rose Tone" or "Deep Earth Shade", acting as creators (McGeeney, 2016).	15 min	Individually	Field journal and created pigments and binders.
Presentation of colours: Students present their natural palettes and their names.	10 min	Individually	Field journal.

SESSION 7			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the concept mindfulness: The teacher introduces the concept of mindfulness as being present in nature. The explanation focuses on how	10 min	Whole group	Created pigments, binders and color theory samples.

slowing down helps us listen to our emotions and reduces the stress caused by digital immediacy (Burls, 2007).			
Mindfulness: Students take part in a hands-on sensory activity where they interact with natural elements such as leaves, stones, soil in silence. They are asked to focus on textures, temperatures, and smells to enjoy the moment, practicing soft fascination (Kaplan & Kaplan, 1989).	15 min	Whole group	Natural materials.
Art as a medium for emotional expression: The teacher explains that art is a language used to express feelings and thoughts that are often difficult to put into words. To inspire reflection, the teacher shares an experience —such as the article *"Using art to express emotions when the world feels heavy"* (How to Pastel, 2025), inviting students to think about how creativity can help us process complex emotions and find balance.	5 min	Whole group	Created pigments and binders.

Drawing of emotions: Students use their journals and natural paints to draw their sensations and emotions. They are encouraged to represent their emotions without worrying about perfection. This creative process acts as a tool for emotional regulation and personal growth, as described in ecotherapeutic practices (McGeeney, 2016).	20 min	Individually	Field journal and mixtures created.
Sharing circle: The session concludes with a group discussion where students can share their feelings and experiences. This real social interaction fosters empathy and counteracts the isolation of digital environments (McArthur et al., 2022).	10 min	Whole group	

SESSION 8			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the importance of the process: The teacher explains the importance of reflecting on the process.	10 min	Whole group	
Journal review: Students go through their field journals, reviewing their notes, pigment	15 min	Individually	Field journal.

tests, and reflections. This self-evaluation allows them to see their progress in reconnecting with nature and emotional regulation (McGeeney, 2016).			
Oral presentation: Students share their favourite pigment and the palette they are most proud of. By explaining their choice, they practice communication and reinforce their identity as artists, fostering social interaction (McArthur et al., 2022).	20 min	Whole group and individual	Field journal.
Preparation of the next phase: The teacher and students discuss the next stage of the project. They identify which materials and techniques from their journals will be most useful for the upcoming Phase 2.	20 min	Individually	Field journal and mixtures created.
Final reflection: Students complete an exit ticket to reflect upon how their perception of colour and nature has changed.	5 min	Individually	Exit ticket.[6]

[6] Example of the exit ticket.

PHASE 2: LAND ART			
SESSION 9			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of Land Art: The teacher introduces Land Art as a movement where nature and the artwork are inseparable. This introduction highlights that art can be created without synthetic materials, using only what the Earth provides.	10 min	Whole group	Presentation of different images of Land Art, such as those from Slideserve (2014).
Introduction of artworks: The teacher presents the work of key artists like Andy Goldsworthy and Robert Smithson. Students observe how these artists use stones, leaves, or ice to create ephemeral beauty in natural settings.	15 min	Whole group	Presentation of different images of Land Art, such as those from Slideserve (2014).
Visual analysis: Students analyse the artworks, identifying the materials, geometric shapes, and natural patterns, such as spirals, lines, circles. This activity contributes to the development of the soft fascination, helping to restore attention capacity (Kaplan &	15 min	Whole group	Images and video.

Kaplan, 1989).			
Ephemeral or temporary art: The teacher promotes a discussion upon why Land Art works often disappear and how that makes us feel. This helps students understand the value of the present moment and the slow process, contrasting with digital immediacy (McArthur et al., 2022).	10 min	Whole group	
Field journal entry: Students write or draw their initial ideas and feelings in their journals. They can sketch a small design inspired by the artists they have just seen, integrating art, nature and education into their own creative vision.	10 min	Individually	Field journals.

SESSION 10			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the field trip: The teacher introduces a field trip. The rules of the field trip are explained again, emphasizing the importance of not leaving a trace. The main goal of this trip is to see	5 min	Whole group	

nature as a studio for creative expression and emotional calm.			
Field trip: A mindful walk to a natural space close to the school. This outdoor classroom activity may help to reduce mental fatigue and prepares the students for a slower pace of work (Burls, 2007).	15 min	Whole group	
Identification: Students analyse the artworks, identifying the materials, geometric shapes, and natural patterns, such as spirals, lines, circles. This activity contributes to the development of the soft fascination, helping to restore attention capacity (Kaplan & Kaplan, 1989).	10 min	Whole group	
Nature exploration: Students explore the area in small groups, looking for specific sites, such as a tree base of a flat stone, to create their artwork. This analysis develops spatial awareness and a sense of connection with the environment (McGeeney, 2016).	20 min	Small heterogeneous groups (3-4 students)	

Collection of material: Students gather natural materials found on the ground, such as sticks, stones or dry leaves. This hands-on activity fosters soft fascination and helps students to enjoy the present moment (Kaplan & Kaplan, 1989).	15 min	Small heterogeneous groups (3-4 students)	Boxes.
Field journal entry: Students find a quiet spot to sit and draw a quick sketch of their chosen location in their journals. They list the materials they have collected and write one or two words describing how the place makes them feel. For example: “peaceful" or "hidden".	10 min	Individually	Field journals.

SESSION 11			
Brief description of the activity	Timing of the activity	Grouping	Materials
Building the artwork: The teacher explains how to transform and create from a draft into a physical place. The emphasis is placed on using the geometric patterns observed in Session 9 and the importance of teamwork and shared vision.	10 min	Whole group	

Choosing the topic: Groups choose a central theme for their artwork, for example: spirals, animal shapes, mandalas or colours. This collaborative decision-making process promotes social interaction (McArthur et al., 2022).	10 min	Small heterogeneous groups (3-4 students)	
Draft: Students draw a proposal of their artwork in their field journals. This visualization helps them focus on the present, promoting patience and planning (Kaplan & Kaplan, 1989).	20 min	Small heterogeneous groups (3-4 students)	Field journals.
Roles: Students assign specific roles, depending on the design and the needs for their artwork. For example: material collectors, designers, photographers or coordinators.	10 min	Small heterogeneous groups (3-4 students)	
Field journal entry: Each student records the group's final decision in their journal. They must draw the final sketch, list the materials needed and write down their assigned role. This ensures every student is committed and clear about the project's direction.	10 min	Individually	Field journals.

SESSION 12			
Brief description of the activity	Timing of the activity	Grouping	Materials
Field trip: The teacher reminds students the importance of enjoying the moment and being responsible with nature.	5 min	Whole group	
Organising: Students collect and organise their natural materials by type and colour based on their plan. This step helps reduce cognitive overload and prepares the mind for the creative task (Kaplan & Kaplan, 1989).	5 min	Small heterogeneous groups (3-4 students)	
Draft: Students draw a proposal of their artwork in their field journals. This drawing helps them focus on the present, promoting patience and planning (Kaplan & Kaplan, 1989).	10 min	Small heterogeneous groups (3-4 students)	Field journals.
Building a model: Students start building their artwork using the natural material selected. This hands-on activity fosters soft fascination and sensory connection, breaking from digital stimulation (Burls, 2007).	30 min	Small heterogeneous groups (3-4 students)	Collected materials, field journal and cameras.

Documentation of the process: Using a camera, students document the process and the final result. Thanks to the use of technology as a creative tool to record ephemeral art, they develop a more conscious relationship with digital devices			
Field journal entry: Students take a moment to sit by their artwork and write a brief entry in their journals. They reflect on the most difficult part of the build and how it felt to see their idea become real in nature (McGeeney, 2016).	10 min	Individual	Field journal.

SESSION 13			
Brief description of the activity	Timing of the activity	Grouping	Materials
Field trip: The teacher explains that today is the day to finish the Lart Art creation. The emphasis is placed on paying attention to the small things, in order to do the final improvements.	5 min	Whole group	
Improvements: Students complete and improve their creations. It encourages precision and slow work.	15 min	Small heterogeneous groups (3-4 students)	Artworks, field journal and cameras.

Presentation of the creation: Each group explains their creation to the rest of the class, describing their theme and the challenges they faced. These types of activities promote social interaction (McArthur et al., 2022).	25 min	Whole group	Final artworks.
Silent walk: Students participate in a silent walk to observe their peers' creations. Based on their previous experience, the main goal is to practice active observation and appreciation of others' artwork.	5 min	Whole group	Final artworks.
Field journal entry: Students choose their favourite artwork, apart from their's, and write a final entry. They share their impressions and feelings about the process, consolidating their learning and the emotional connection with nature.	10 min	Individually	Field journal and final artworks.

SESSION 14			
Brief description of the activity	Timing of the activity	Grouping	Materials
Inclusion of technologies: The teacher explains that technology will now be used to document their ephemeral art. The goal is to take part in an active digital creation, using cameras to communicate their experience to others.	5 min	Whole group	
Selection of photos: Groups review the photos taken during Session 12 and 13, choosing the images that best capture their artwork. This activity requires critical thinking and agreement within the group.	10 min	Small heterogeneous groups (3-4 students)	Digital photos.
Editing photos: Teacher introduces how to perform basic editing such as cropping, adjusting light or contrast, with tools like Canva, in computers or tablets, enhancing the natural tones they discovered.	30 min	Small heterogeneous groups (3-4 students)	Computer/tablet and digital photos.
Image edit: Students start exploring editing with the chosen tool.			

Explanation: Students arrange the images into a poster or document and write a short explanation for their artwork, describing the materials used, the theme and the main emotions during the process.	5 min	Small heterogeneous groups (3-4 students)	Computer/tablet and digital photos.
Presentation: Students send the poster to the teacher and present it in front of the class.	10 min	Whole Class	Poster.
Exhibition: The teacher prints the posters and shares them around the school, as paintings.	After the class		Poster printed.

SESSION 15			
Brief description of the activity	Timing of the activity	Grouping	Materials
Back to the origins: The teacher explains that sometimes we have to go back to our first steps to improve them, especially in arts. As students have experimented with materials and pigments, they know how to create each.	10 min	Whole group	
Pigments improvement: Students improve or redo their pigments from Phase 1. They apply their new knowledge of tints, shades, and tones to adjust the intensity and texture.	30 min	Small heterogeneous groups (3-4 students)	Pigments, mortars and binders.

Creation of kits: Students organise their pigments into kits. This task of classifying and labeling promotes organizational skills and a sense of ownership over their created resources.	10 min	Small heterogeneous groups (3-4 students)	Boxes and labels.
Field journal entry: Students write down their final mixtures in their journals for future projects of phases. The knowledge acquired is a permanent tool they can use outside the classroom.	10 min	Individually	Field journal.

SESSION 16			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of changes: The teacher introduces the final session by explaining that while the Land Art creations may have already changed or disappeared, the real "artwork" is the memory and the skills they have developed.	5 min	Whole group	
Exhibition: Students walk around the school to see the posters, as if it was an art museum.	30 min	Whole group	Posters.
Discussion: The teacher guides a discussion about ephemeral art: "If the art disappears, what		Whole group	Posters.

remains?". The main point is to reflect on the value of the experience over the physical object.			
Field journal entry: Students write their final thoughts in their field journals. They answer questions like: *How did I feel without screens? What was my favorite natural color? What did I learn about my classmates?* This promotes emotional regulation (McGeeney, 2016).	10 min	Individually	Field journal.
Closure activity: The Phase 2 ends with a sharing circle where students can read a sentence from their journal or share a feeling. This reinforces social interaction, which is often weakened by digital isolation (Burls, 2007).	15 min	Whole group	Field journal.

PHASE 3: EXPERIMENT AND CREATE ART FROM THE GROUND UP			

SESSION 17			
Brief description of the activity	Timing of the activity	Grouping	Materials
Working individually: The teacher explains that after learning about pigments (Phase 1) and Land Art (Phase 2), each student will start to use these tools to express their own voice, individually, from scratch.	5 min	Whole group	Images taken during the process of creation.
Review of previous phases: The teacher does a brief review of the content that students have done, such as tints, shades and binders, and, then, they discuss Land Art experiences. This activity allows students to consolidate learning and confidence for the future tasks.	10 min	Whole group	
Discussion: The teacher reminds students that art can be used as language to share messages and emotions. Students are encouraged to explain how they felt during the previous phases.	10 min	Whole group	

Introduction of phase 3: Students have to choose a personal theme they want to explore, such as a memory, a feeling, or a natural element. This autonomy promotes personal growth and emotional engagement, as they feel motivated (Krashen, 2003).	25 min	Individually	Field journal.
Sketch: Students draw their first visual ideas in their journals. This planning stage helps manage impulsivity and fosters patience.			
Field journal entry: Students express their first thoughts and expectations about this phase.	10 min	Individually	Field journal.

SESSION 18			
Brief description of the activity	Timing of the activity	Grouping	Materials
Different surfaces: The teacher explains that art can be placed on different surfaces. Students will be experimenting how each material has its unique texture that can be used as canvasses.	5 min	Whole class	

Preparation of the material: Students prepare and organise their pigments and binders from previous sessions. This fosters a sense of responsibility and ownership over their creative tools (McGeeney, 2016).	10 min	Small heterogeneous groups (3-4 students)	Field journal, pigments and binders.
Experimentation: Students test their natural pigments on various surfaces: paper, fabric, wood, stones, and leaves. This hands-on activity provides a sensory connection (McGeeney, 2016) and a restorative break from digital stimulation (Burls, 2007).	30 min	Individually	Different surfaces.
Observation: Students analyse the absorption, texture, and colour changes on each surface. They can take notes in their field journal about each material. This process develops "soft fascination," helping to restore attention capacity exhausted by screens (Kaplan & Kaplan, 1989).	15 min	Individually	Field journal.
Field journal entry: Students write about which surface works best for their personal theme chosen.	5 min	Individually	Field journal.

SESSION 19			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction of the final creation: The teacher explains that having explored surfaces and materials, students will now start their personal artwork, going from experimentation to artistic expression.	5 min	Whole group	
Planning: Students create a detailed first draft of their individual artwork in their field journals, helping them stay present and promoting patience and planning.	25 min	Individually	Field journal.
Selection of materials: Students select their final natural palette, specific binders, and the surface they will use.	15 min	Individually	Pigments, binders and surfaces.
Peer-feedback: Students in their small groups share their drafts and try to give peer feedback to each other, using sentence starters, such as "I like how you used…" or “If it were mine, I would…”. This evaluation activity promotes social interaction and it fosters empathy (McArthur et al., 2022).	10 min	Small heterogeneous groups (3-4 students)	Field journal.

Adjustments: Students get their field journals adjusting their plans based on peer feedback and their own criteria. This self-evaluation allows them to refine their identity as creators.	5 min	Individually	Field journal.

SESSION 20			
Brief description of the activity	Timing of the activity	Grouping	Materials
Slow process: The teacher reminds students that this is a slow process and in order to do it properly, students should focus on the physical sensation of the materials and being fully present in the creative act.	5 min	Whole group	
Preparations: Students organise their workspace and get the kits they prepared previously. Then, they can also prepare new pigments and binders. This act of personal organization fosters a sense of responsibility and ownership over their creative tools (McGeeney, 2016).	10 min	Individually	Kits, pigments and binders.

First layers: Students apply base colors and textures. They experiment with different densities, applying water, to observe how pigments interact with their chosen surface.	35 mins	Individually	Brushes, pigments, binders and chosen surfaces.
Clean-up: Students clean their materials and workspace. This is an important task that encourages a respectful relationship with their tools and teaches patience.	10 min	Whole group	Water, sink and soap.
Field journal entry: Students write a brief entry describing the challenges of the work.		Individually	Field journal.
Documenting the process: Students take a photo of their artwork.			Camera.

SESSION 21			
Brief description of the activity	Timing of the activity	Grouping	Materials
Detail: Students analyse their dry layers from the previous session. Then, they compare it to their initial plan and start adding details, using tints, shares and tones, working on depth.	45 min	Individually	Brushes, pigments, binders and chosen surfaces.

Clean-up: Students clean their materials and workspace. This is an important task that encourages a respectful relationship with their tools and teaches patience.	15 min	Whole group	Water, sink and soap.
Field journal entry: Students write how their artwork is evolving progressively.		Individually	Field journal.
Documenting the process: Students take a photo of their artwork, using technology as a creative tool to record art helps them develop a more conscious relationship with digital devices.			Camera.

SESSION 22			
Brief description of the activity	Timing of the activity	Grouping	Materials
Finishing the artwork: The teacher explains that today is the final day of individual creation. It is emphasized that they should be satisfied with their well-finished project and the importance of claiming their work as their own.	5 min	Whole group	

Adjustments: Students refine details, adjust tones and complete their artwork. This stage encourages precision and slow work, allowing students to finalize their creative vision.	35 min	Individually	Brushes, pigments, binders and chosen surfaces.
Design of the signature: Students create a unique signature for their artwork, reinforcing their identity as creators.	10 min	Individually	Brush and paint or permanent markers.
Clean-up: Students clean their materials and workspace. This is an important task that encourages a respectful relationship with their tools and teaches patience.	10 min	Whole group	Water, sink and soap.
Documenting the result: Students use a camera or tablet to photograph their finished piece.		Individually	Camera.

SESSION 23			
Brief description of the activity	Timing of the activity	Grouping	Materials
Review the process: The teacher explains that students will use technology again to document their ephemeral art. The goal is to take part in an active digital creation, using cameras to communicate..	5 min	Whole group	

Poster creation: Students edit their photos with the chosen tool. These photos are arranged in a poster and write a reflection on learning, emotions, and their connection with nature.	45 min	Individually	Computer/tablet and digital photos.
Presentation: Students send the poster to the teacher and present it in front of the class.	10 min	Whole Class	Poster.
Exhibition: The teacher prints the posters and shares them around the school, as paintings.	After the class		Poster printed.

SESSION 24			
Brief description of the activity	Timing of the activity	Grouping	Materials
Communicating: The teacher reminds us that art is a language used to share messages and emotions that are often difficult to put into words. Through their work students will communicate their journey to the school community.	5 min	Whole group	
Preparation of the exhibition: Students work together to display their individual artworks and their posters in the school hall.	10 min	Whole group	Artworks and posters.

Exhibition: Teachers and students from the school observe the art and can ask questions to the artist.	35 min	School community	Artworks and posters.
Explanation: Students stand by their work and explain their creative process, the materials used, and the emotions they intended to express.			
Final reflection: The teacher starts a short closing discussion on how students felt to share their internal world through natural materials.			

PHASE 4: FIELD JOURNAL AND CLOSURE			

SESSION 25			
Brief description of the activity	Timing of the activity	Grouping	Materials
Review of the project: Students conduct a review of their field journals, reading all their entries. The idea is to allow them to be aware of their own evolution as a continuous process.	20 min	Individually	Field journal.
Self-reflection: Students complete a SWOT (strengths, weaknesses, opportunities and threats) analysis in their field journals. Students are asked to identify improvements (Strengths) and personal challenges (Threats). Additionally, they are asked about their changes in thoughts and emotions through their connection with nature.	20 min	Whole group	Field journal.
Discussion: The teacher allows students to share their reflections and discuss how challenges can be faced.	20 min	Whole group	

SESSION 26			
Brief description of the activity	Timing of the activity	Grouping	Materials
Screen use: The teacher asks students to talk about how they were feeling emotionally and mentally during the project when technology was used only for essential documentation. They compare this to their usual digital habits.	15 min	Whole group	
Discussion of slow and face pace: The teacher drives the discussion to focus on comparing the slow rhythm of nature and the fast one of the constant immediacy and instant feedback of digital devices.	10 min	Whole group	
Journal sharing: Students share their favourite entries focused on enjoying moments in nature. The teacher asks students to be aware of the high levels of attention and sensory experiences they achieved when digital distractions were removed.	25 min	Whole group	Field journal.
Field journal entry: Students represent in their field journal one idea about what they learned and felt about the balance between the digital world and nature.	10 min	Individually	Field journal.

SESSION 27			
Brief description of the activity	Timing of the activity	Grouping	Materials
Introduction: Students work in pairs to present their final artworks from Phase 3. They act as audience to each other's creations, observing and asking questions about the projects.	40 min	Pairs	Field journal.
Rehearse: Pairs rehearse explaining the meaning and the process behind their work. The idea is to prepare the message, building confidence.			
Pair feedback: Students provide constructive feedback to classmates using supportive sentence starters, such as "I like how you expressed…". This feedback is given orally, but students also write it down to keep a record of it.	10 min	Pairs	Peer feedback cards.
Adjustments: Students have individual time to improve their oral presentations based on the pair feedback given.	5 min	Individually	Field journal.

SESSION 28			
Brief description of the activity	Timing of the activity	Grouping	Materials
Final survey: Students repeat the session done on the first session to to self-assess their current emotional state, typical stress levels, and daily relationship with digital devices. Using the same visual scales.	10 min	Individually	Final survey worksheet.[7]
Comparison: The teacher provides students their initial survey answers and they have to compare it with today's results. The main focus is to identify changes made throughout the project.	15 min	Individually	Initial and final survey answers.
Group discussion: The teacher guides a discussion and reflection about how the contact with nature has helped in emotional regulation.	20 min	Whole group	
Field journal entry: Students represent one final idea about nature and their change.	15 min	Individually	Field journal.

[7] Example of the survey.

SESSION 29			
Brief description of the activity	Timing of the activity	Grouping	Materials
Exhibition: Students discuss the experience from the exhibition at the end of Phase 3. They identify what worked and what they would like to improve for the final exhibition, with families and visitiors. The teacher takes notes about the feedback on the white board.	15 min	Whole group	White board.
Layout: Students work in small groups to decide the final layout and organisation. They analyse and focus on how to display each of the sketches, trials and labels to make sure their process is explained.	20 min	Small heterogeneous groups (3-4 students)	Field journal.
Materials: Students recollect all the process evidence for the final exhibition.	10 min	Whole group	Sketches, trials, labels and artworks.
Organisation: Students present their layout proposals and the whole group gets into an agreement.	15 min	Whole group	Field journal.

SESSION 30			
Brief description of the activity	Timing of the activity	Grouping	Materials
Vocabulary revision: The teacher does a revision of key words, such as pigments, binders or Land Art. Students must become experts on this field for the final exhibition.	10 min	Whole group	
Roles: Students assign roles for the exhibition day, considering aspects such as greeting visitors or guiding the families through the exposition. Other classmates are responsible for explaining their process and artwork.	10 min	Whole group	
Script: Students create their script with the help of a pair.	10 min	Pairs	Fiel journal.
Exhibition rehearsal: Students practice their final presentations, but this time standing by their station. They focus on fluency and explaining the link between their art and nature.	30 min	Pairs	Sketches, trials, labels, field journal and artworks.

SESSION 31			
Brief description of the activity	Timing of the activity	Grouping	Materials
Earth-Art: The final exhibition takes place. Students welcome their families and visitors and act as guides. They show their artworks and field journals to explain the slow creative process and how they connected with nature. Families can ask questions, which helps students feel like real creators. To finish, the whole group takes a photo to celebrate their success together.	60 min	Whole group and visitors	Sketches, trials, labels, field journal and artworks.

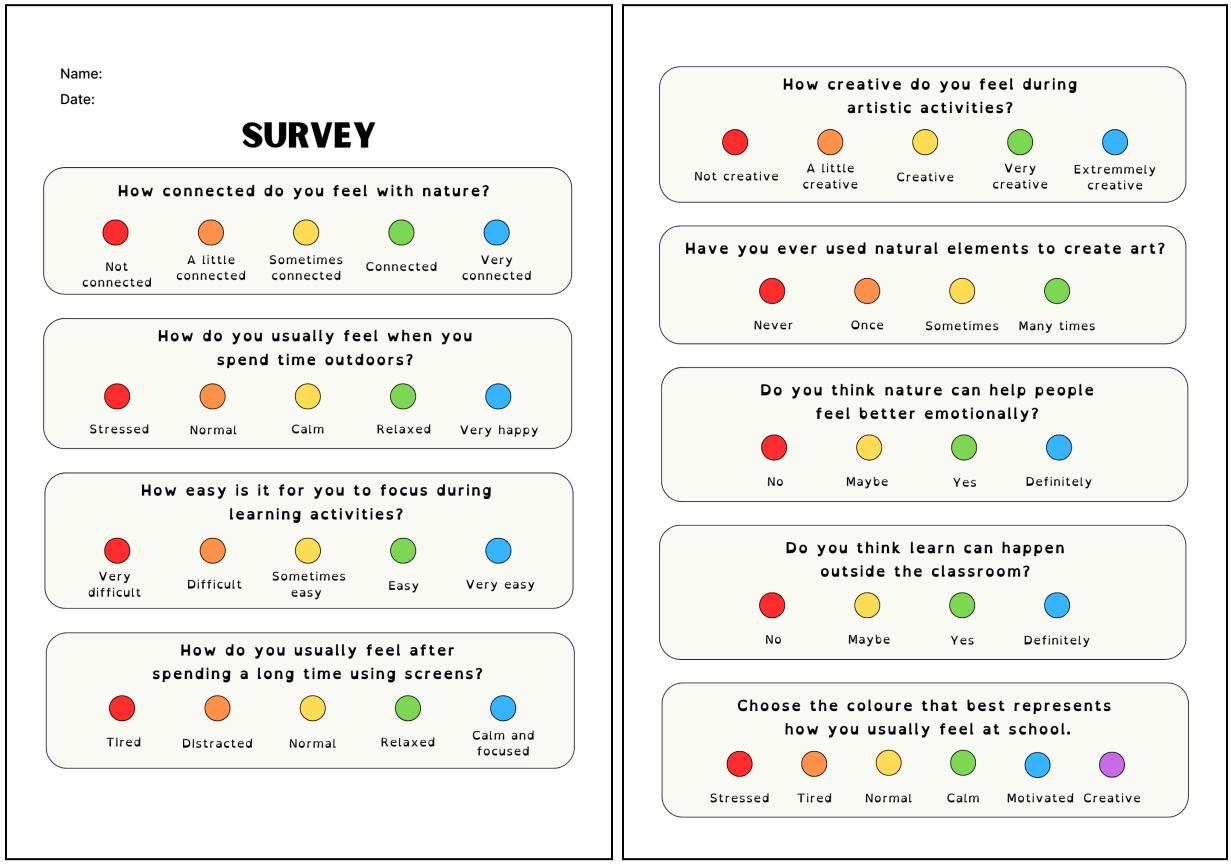
SESSION 32			
Brief description of the activity	Timing of the activity	Grouping	Materials
Final discussion: The teacher guides a discussion about how everyone feels now, at the end of the project. Students reflect on their favourite moments and what they have learned about their well-being, the connection and contact with nature.	15 min	Whole group	
Commitment: Students write a personal commitment in their journal.	5 min	Individually	

Collective commitments: Students do a brainstorm of commitments to propose and share on a large collective poster.	35 min	Whole group	
Poster: Students design a collective poster by writing commitments on small pieces of paper and sticking them like post-its. The goal is to display it in the school hall to inspire other students to reflect on their own habits.			Poster A3.
Farewell: Students go to the school hall to hang the poster. With this act, the teacher congratulates students for their hard work and explains that the project has ended. From this moment, students are starting a new chapter with nature.	5 min	Whole group	Poster A3.

MATERIALS CREATED

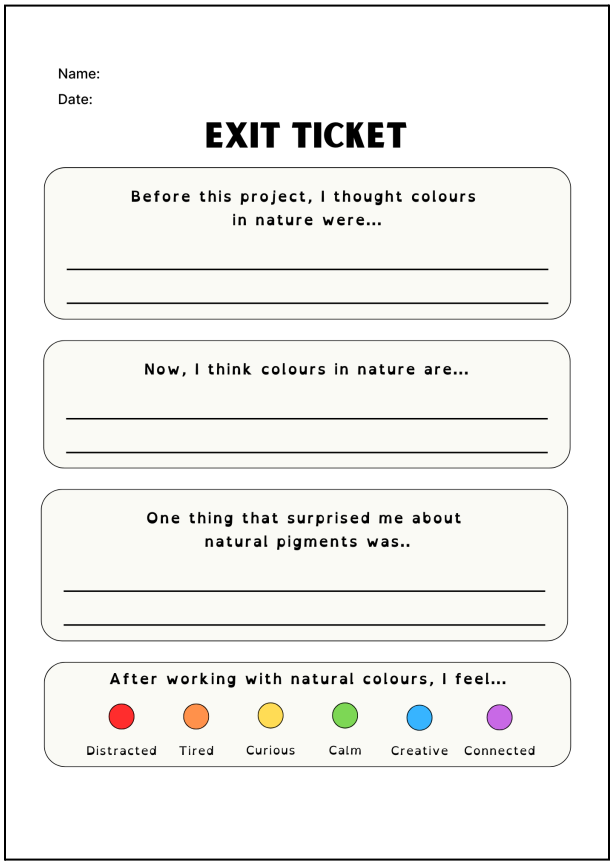
Survey

Below, an example of the survey for Sessions 1 and 30 is presented. This survey aims to observe possible changes in students' attention, emotional well-being, creativity and connection with nature throughout the development of the project. In order to visualise the survey more clearly, the following link can also be consulted: https://canva.link/c7xe56tcgb3jsyx.

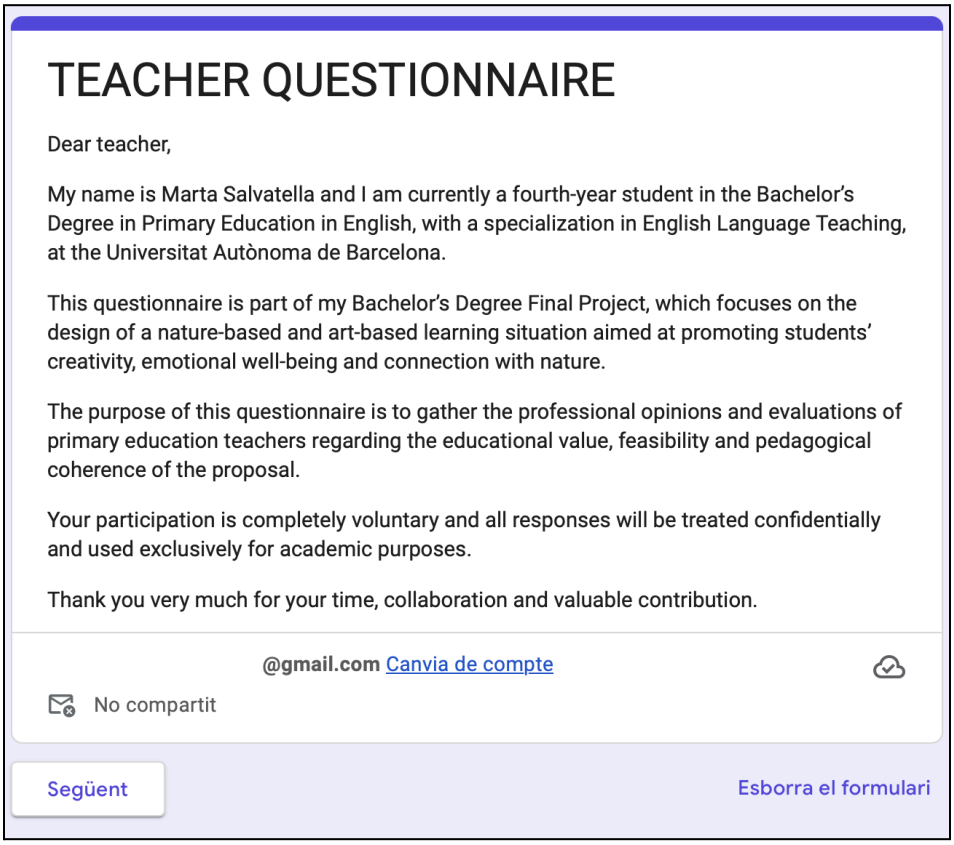


Exit ticket

Below, an example of the exit ticket for Session 8 can be observed. This reflective activity encourages students to reflect upon how their perception of colour, nature and natural materials has changed throughout the first phase of the project. In order to visualise the exit ticket more clearly, the following link can also be consulted: https://canva.link/gw47dw4yukqhk4b.



10.2. SURVEY



TEACHER QUESTIONNAIRE

Dear teacher,

My name is Marta Salvatella and I am currently a fourth-year student in the Bachelor's Degree in Primary Education in English, with a specialization in English Language Teaching, at the Universitat Autònoma de Barcelona.

This questionnaire is part of my Bachelor's Degree Final Project, which focuses on the design of a nature-based and art-based learning situation aimed at promoting students' creativity, emotional well-being and connection with nature.

The purpose of this questionnaire is to gather the professional opinions and evaluations of primary education teachers regarding the educational value, feasibility and pedagogical coherence of the proposal.

Your participation is completely voluntary and all responses will be treated confidentially and used exclusively for academic purposes.

Thank you very much for your time, collaboration and valuable contribution.

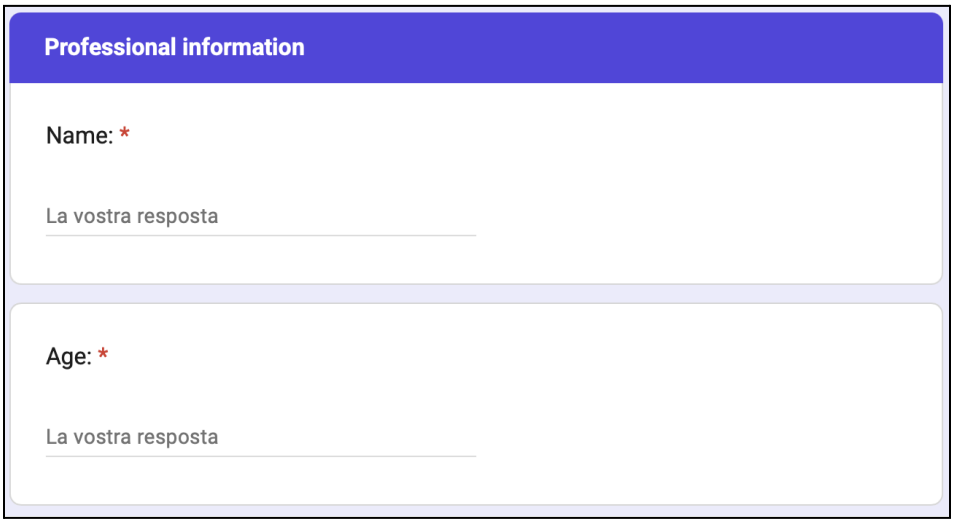
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Esborra el formulari

Professional information



Professional information

Name: *

La vostra resposta

Age: *

La vostra resposta

Years of teaching experience: *

- ◯ Less than 5 years
- ◯ Between 5 and 10 years
- ◯ Between 10 and 20 years
- ◯ More than 20 years

Grades taught: *

- ☐ I3
- ☐ I4
- ☐ I5
- ☐ 1st grade
- ☐ 2nd grade
- ☐ 3rd grade
- ☐ 4th grade
- ☐ 5th grade
- ☐ 6th grade

Teaching specialization: *

La vostra resposta

Evaluation of the proposal

Evaluation of the proposal

Please rate the following statements from 1 to 5.

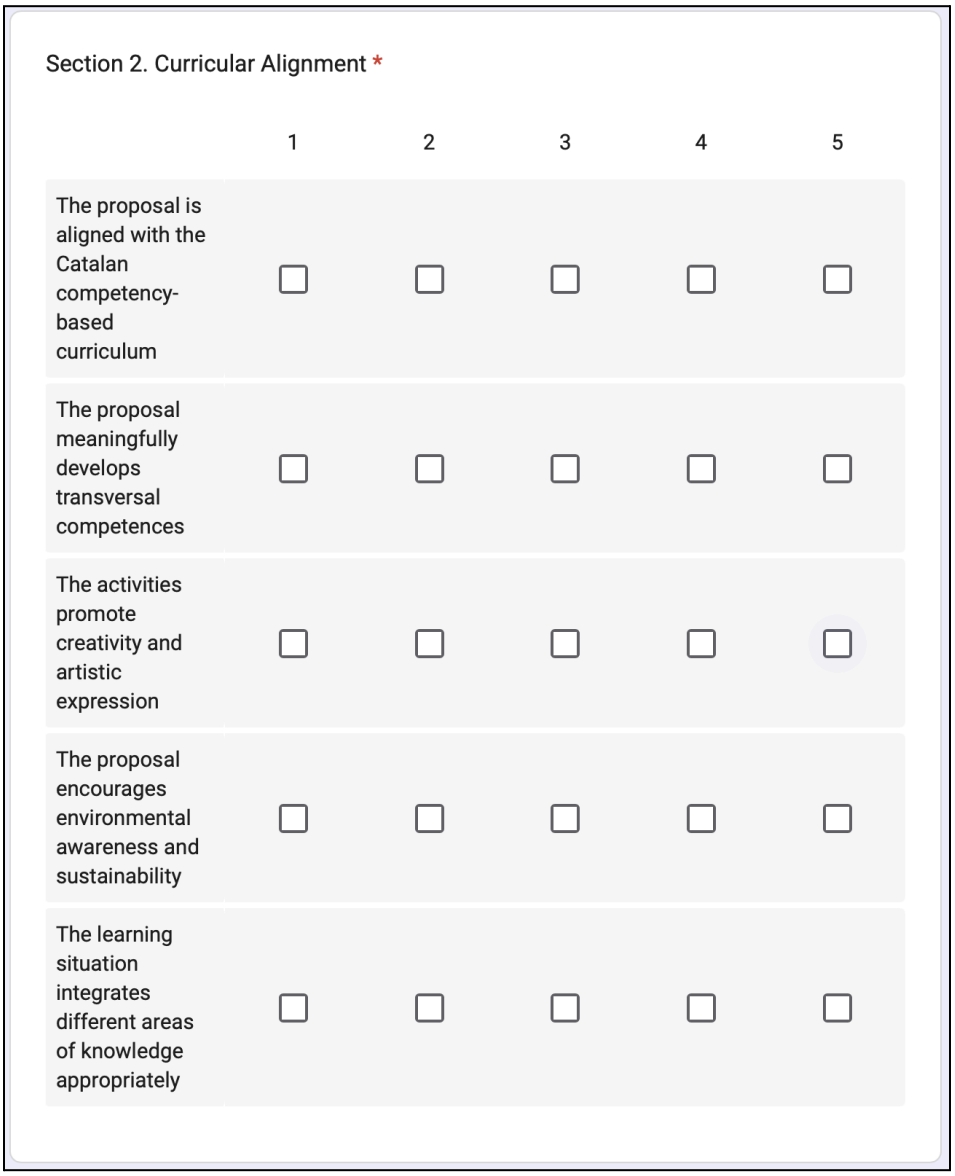
Section 1. Pedagogical Coherence



Section 1. Pedagogical Coherence *

	1	2	3	4	5
The proposal shows coherence between objectives, activities and assessment	☐	☐	☐	☐	☐
The activities follow an appropriate pedagogical sequence	☐	☐	☐	☐	☐
The methodology promotes active learning	☐	☐	☐	☐	☐
The proposal encourages student participation	☐	☐	☐	☐	☐
The activities are appropriate for upper primary students	☐	☐	☐	☐	☐

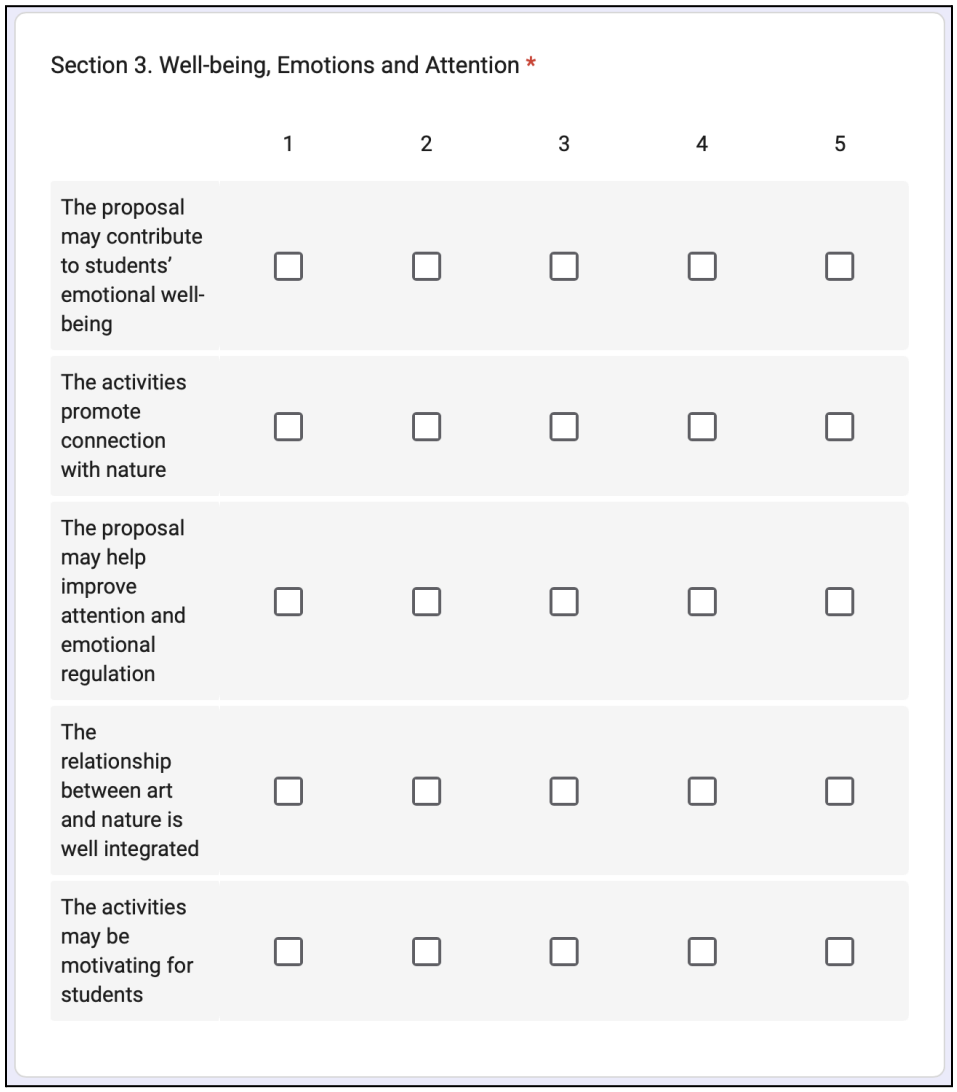
Section 2. Curricular Alignment



Section 2. Curricular Alignment *

	1	2	3	4	5
The proposal is aligned with the Catalan competency-based curriculum	☐	☐	☐	☐	☐
The proposal meaningfully develops transversal competences	☐	☐	☐	☐	☐
The activities promote creativity and artistic expression	☐	☐	☐	☐	☐
The proposal encourages environmental awareness and sustainability	☐	☐	☐	☐	☐
The learning situation integrates different areas of knowledge appropriately	☐	☐	☐	☐	☐

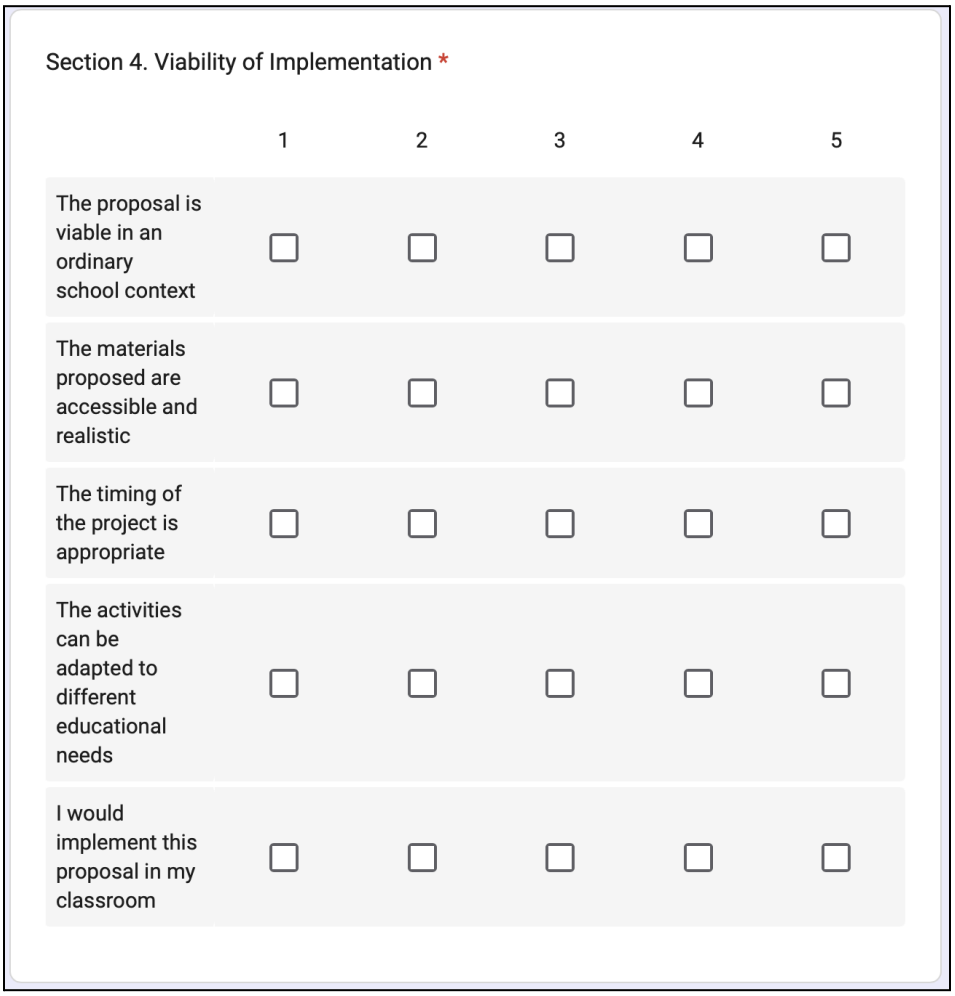
Section 3. Well-being, Emotions and Attention



Section 3. Well-being, Emotions and Attention *

	1	2	3	4	5
The proposal may contribute to students' emotional well-being	☐	☐	☐	☐	☐
The activities promote connection with nature	☐	☐	☐	☐	☐
The proposal may help improve attention and emotional regulation	☐	☐	☐	☐	☐
The relationship between art and nature is well integrated	☐	☐	☐	☐	☐
The activities may be motivating for students	☐	☐	☐	☐	☐

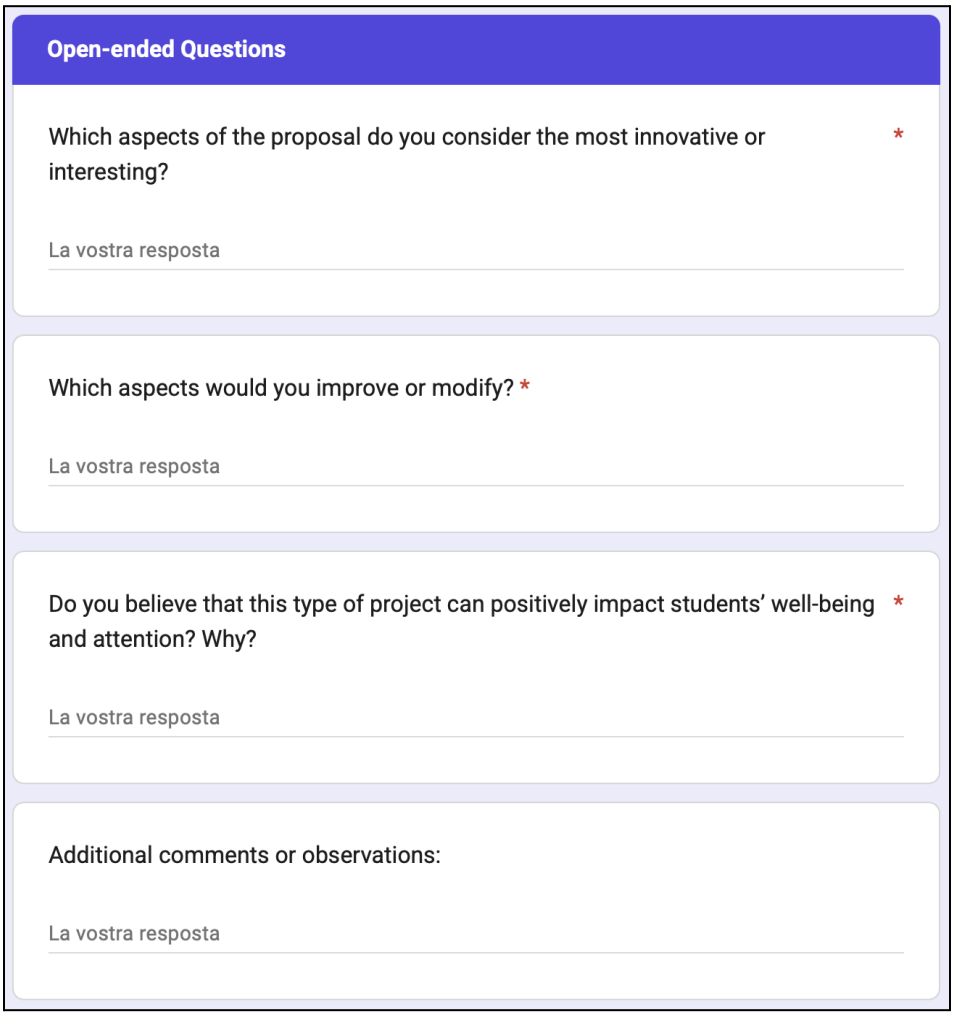
Section 4. Viability of Implementation



Section 4. Viability of Implementation *

	1	2	3	4	5
The proposal is viable in an ordinary school context	☐	☐	☐	☐	☐
The materials proposed are accessible and realistic	☐	☐	☐	☐	☐
The timing of the project is appropriate	☐	☐	☐	☐	☐
The activities can be adapted to different educational needs	☐	☐	☐	☐	☐
I would implement this proposal in my classroom	☐	☐	☐	☐	☐

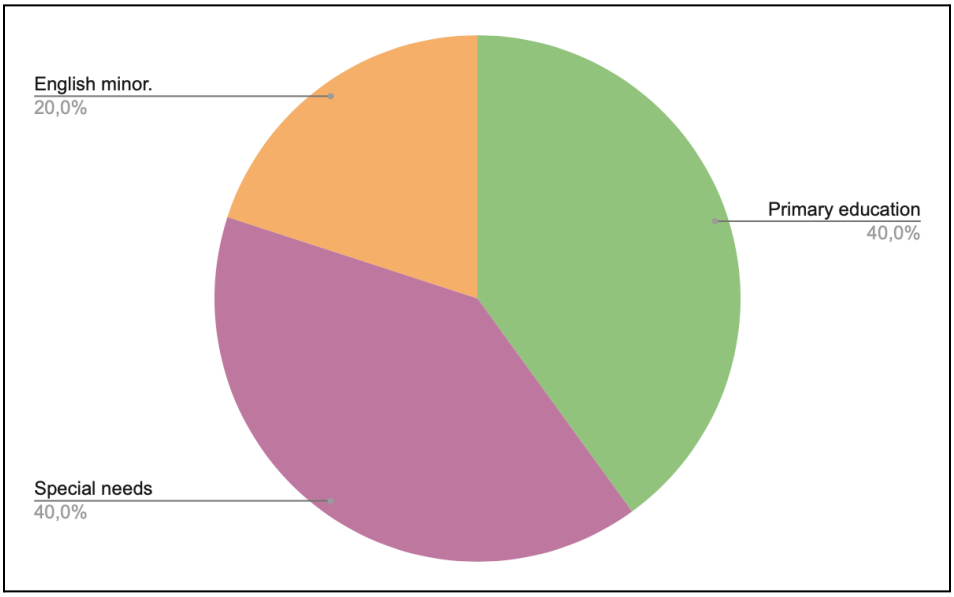
Open-ended Questions



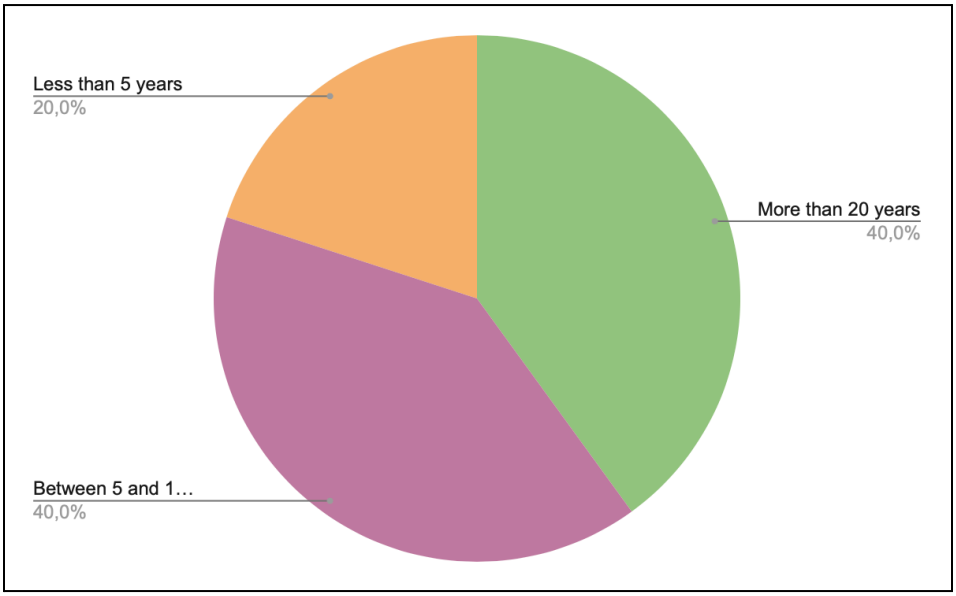
10.3. RESULTS OF THE SURVEY

Professional information

Teaching specialization:

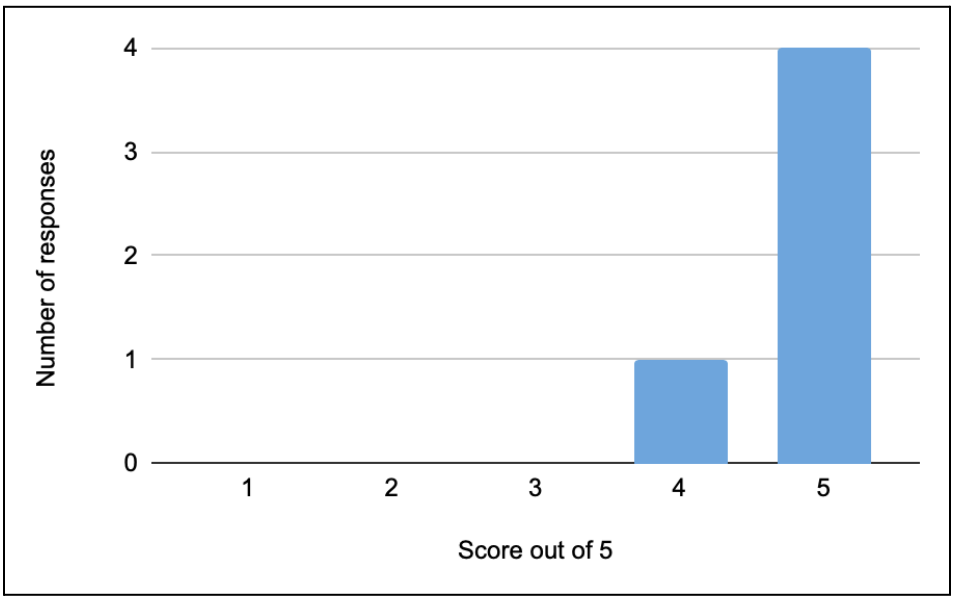


Years of teaching experience:

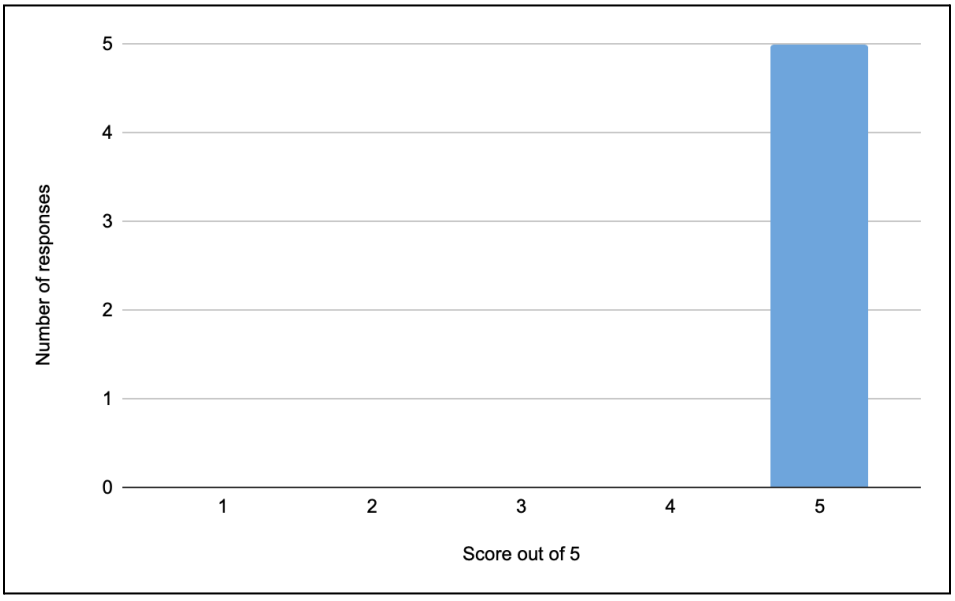


Section 1. Pedagogical Coherence

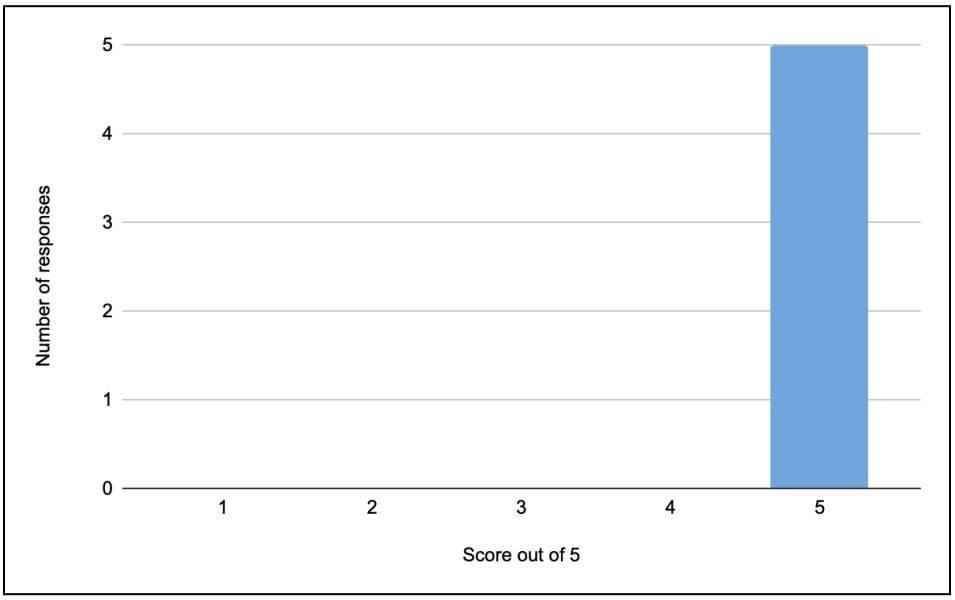
The proposal shows coherence between objectives, activities and assessment:



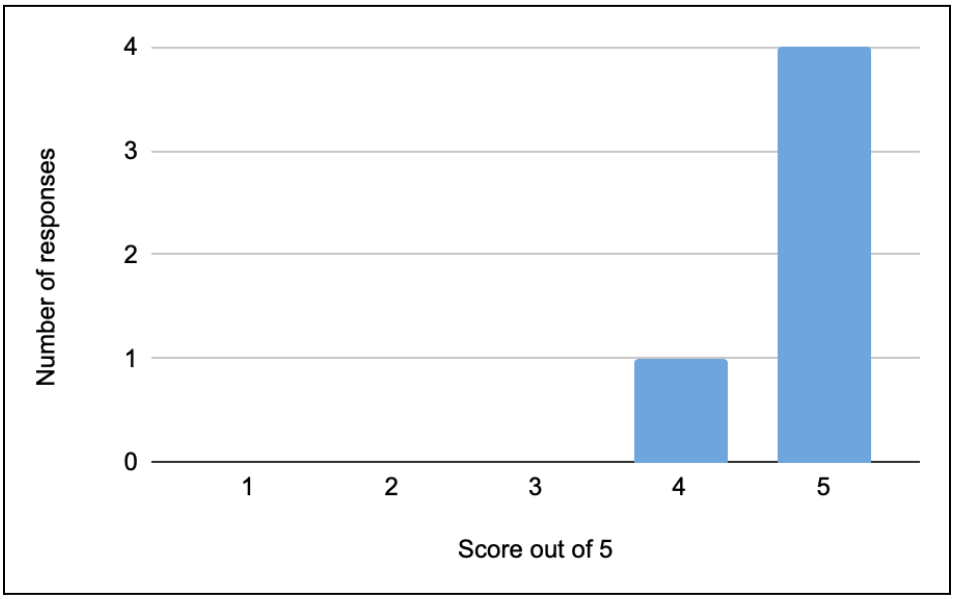
The activities follow an appropriate pedagogical sequence:



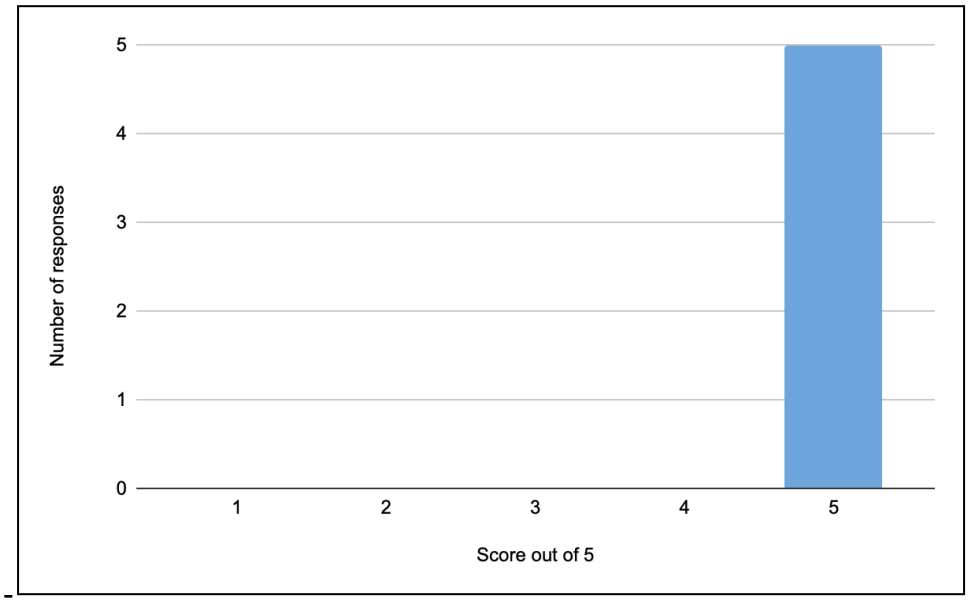
The methodology promotes active learning:



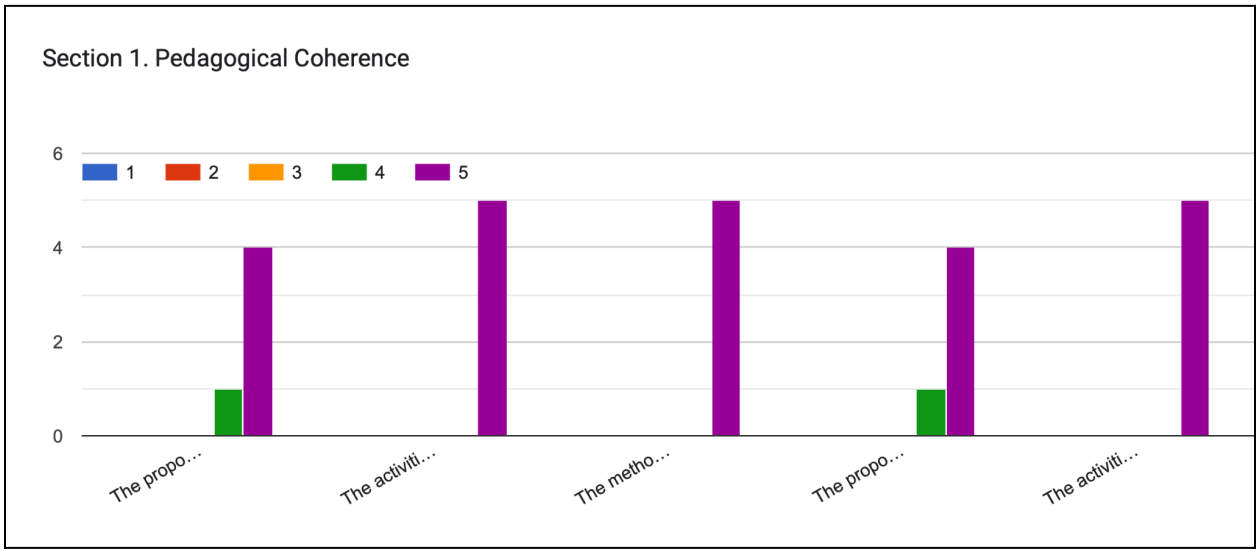
The proposal encourages student participation:



The activities are appropriate for upper primary students:

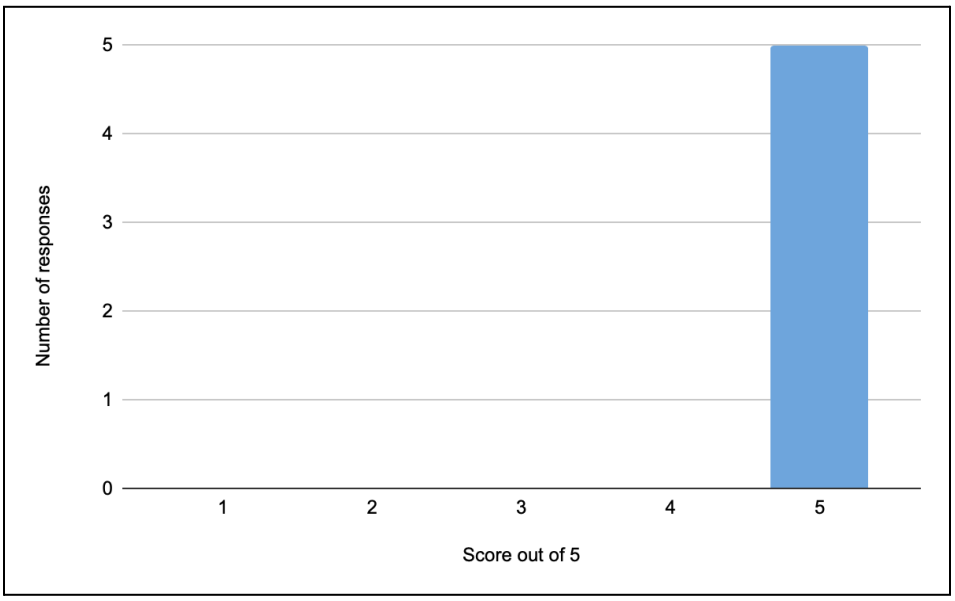


Section 1. Pedagogical Coherence – Overall Results

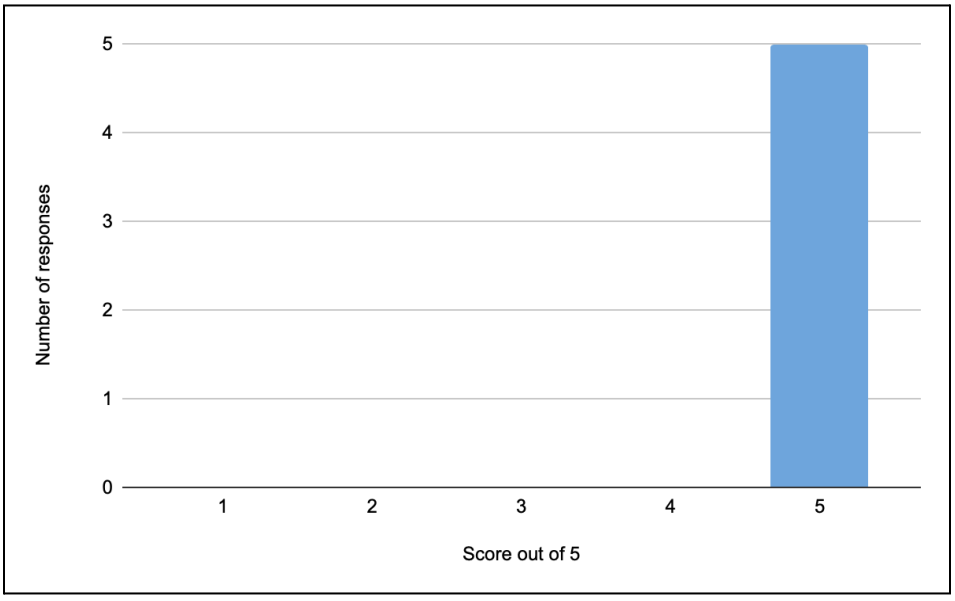


Section 2. Curricular Alignment

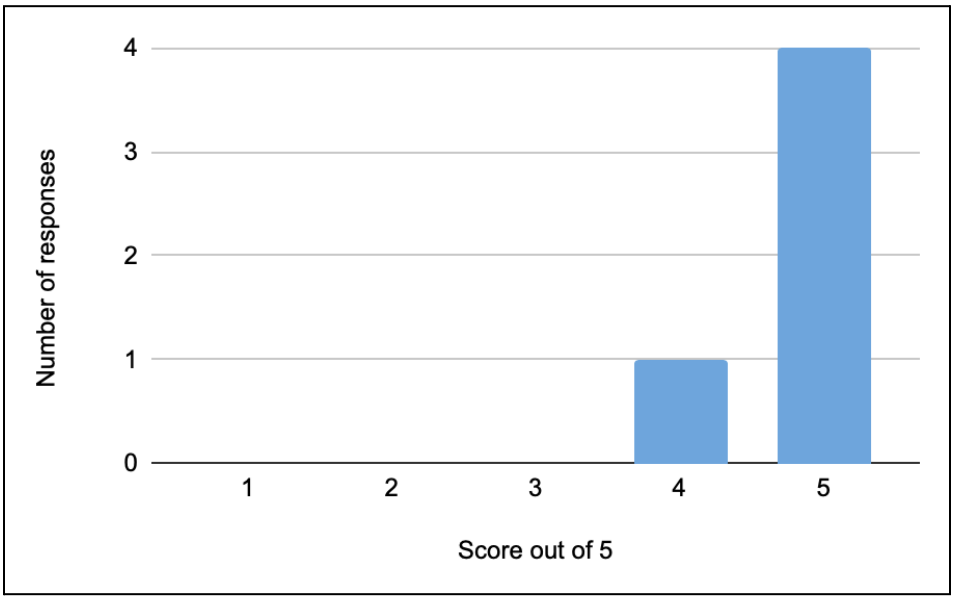
The proposal is aligned with the Catalan competency-based curriculum:



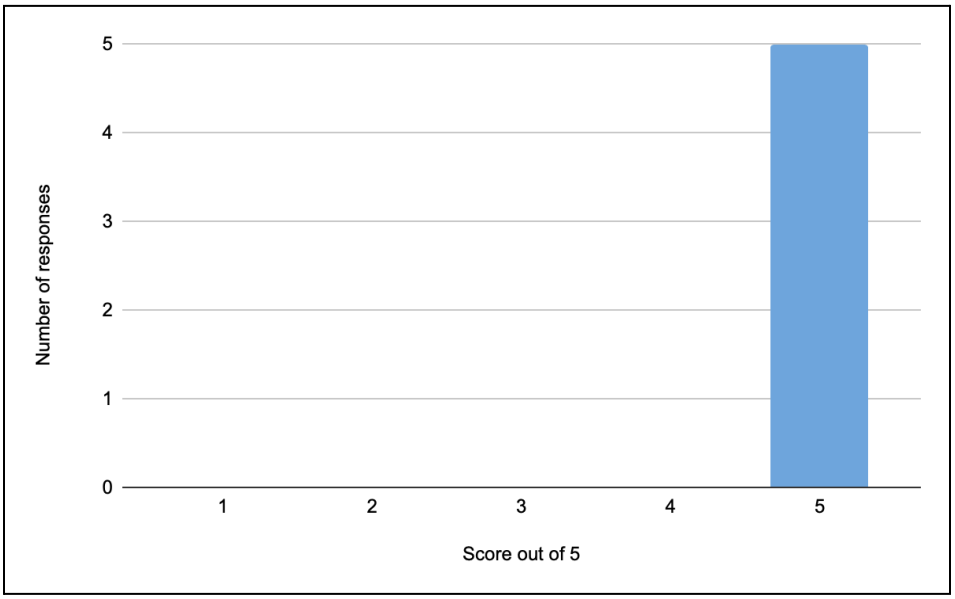
The proposal meaningfully develops transversal competences:



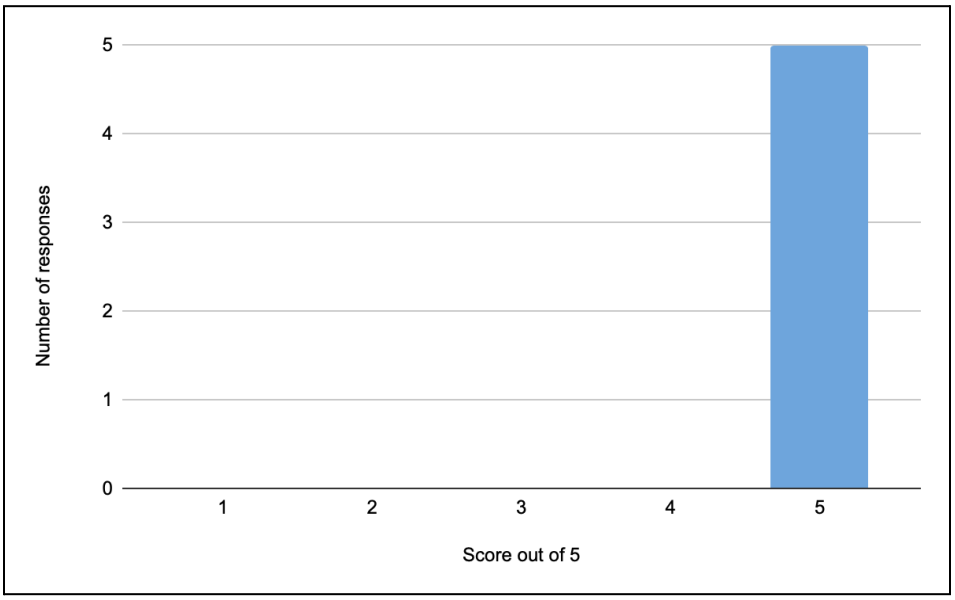
The activities promote creativity and artistic expression:



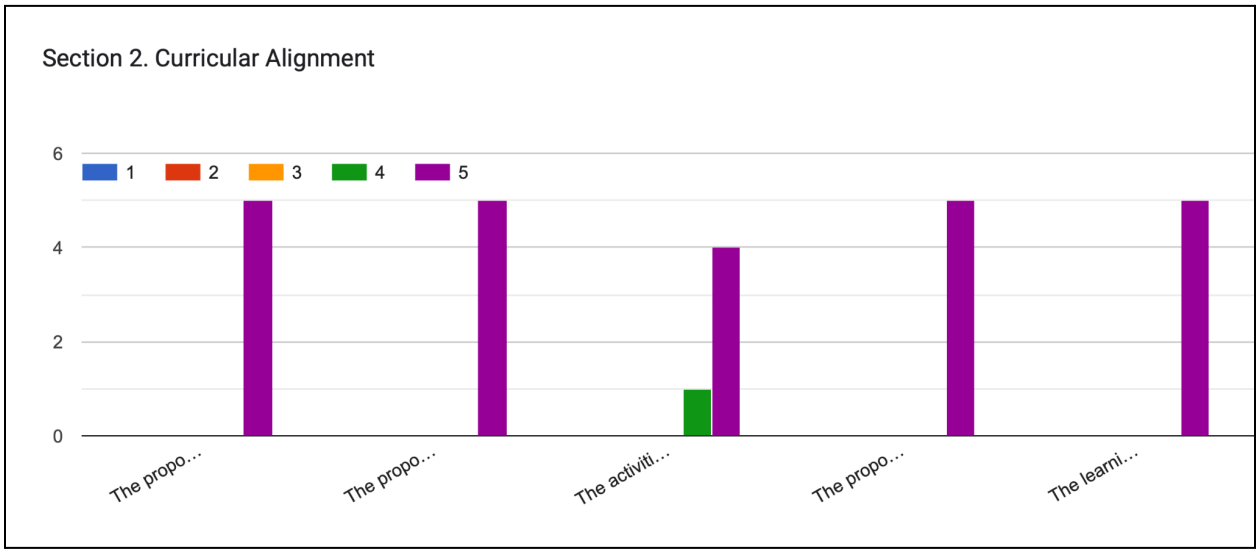
The proposal encourages environmental awareness and sustainability:



The learning situation integrates different areas of knowledge appropriately:

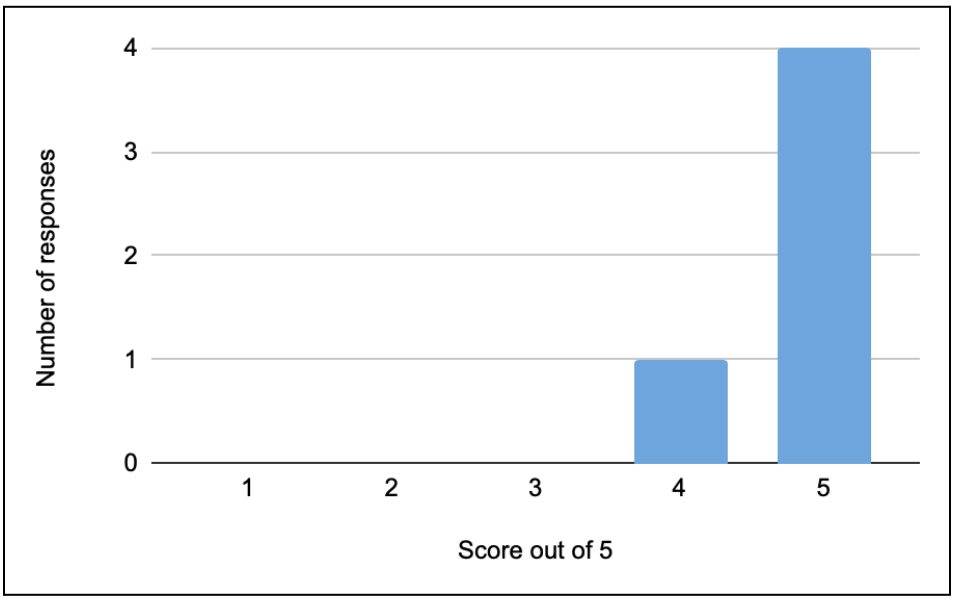


Section 2. Curricular Alignment – Overall Results

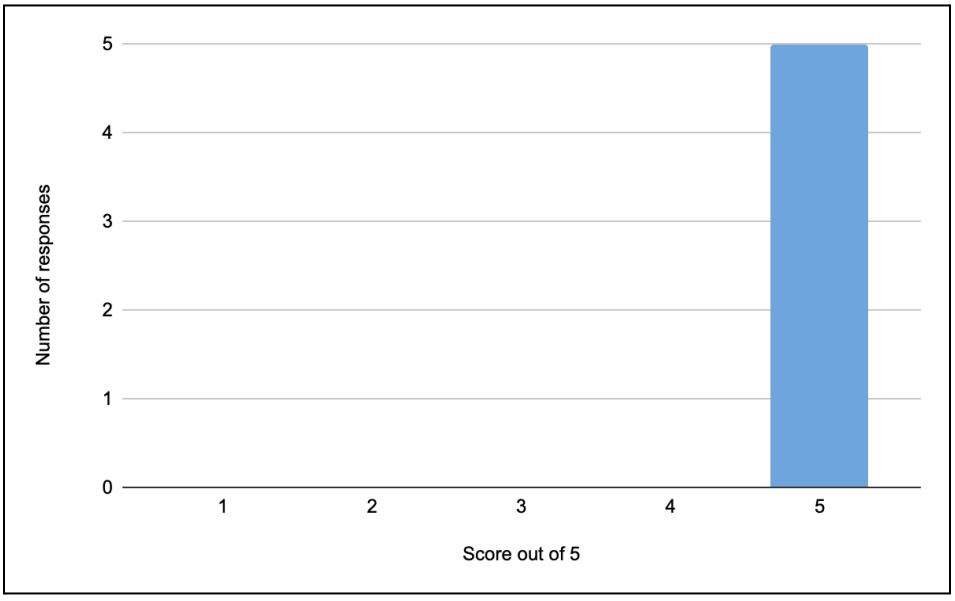


Section 3. Well-being, Emotions and Attention

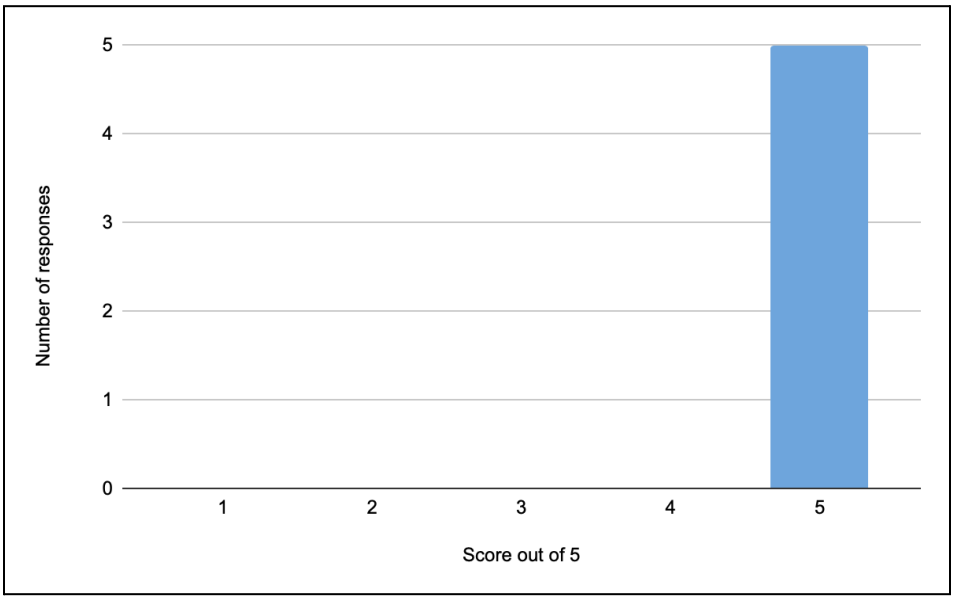
The proposal may contribute to students' emotional well-being:



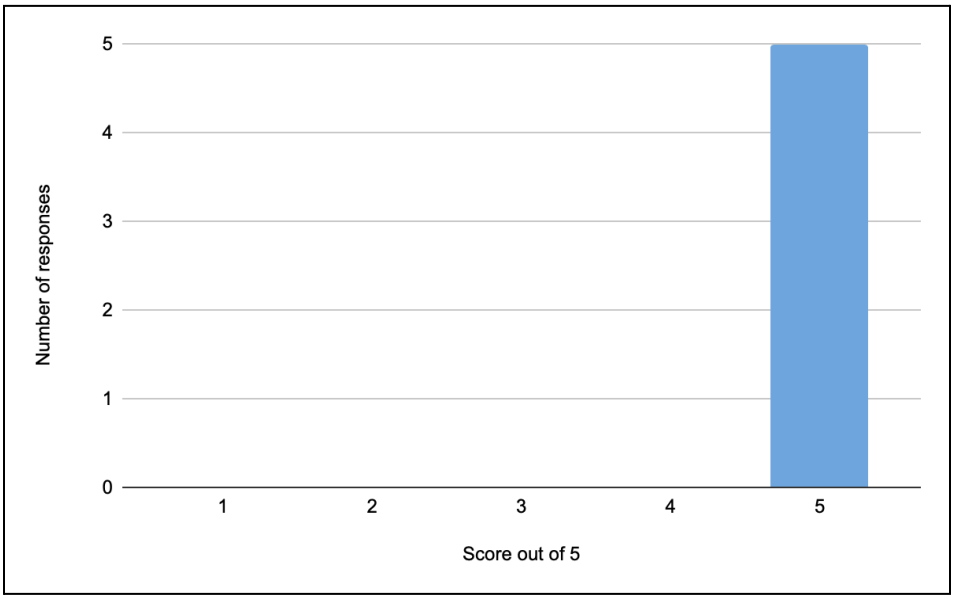
The activities promote connection with nature:



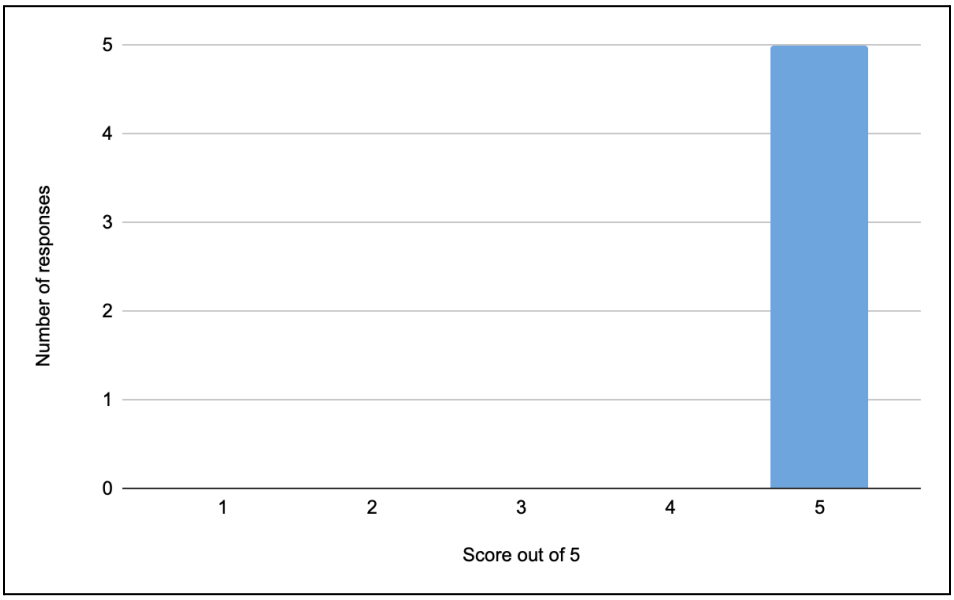
The proposal may help improve attention and emotional regulation:



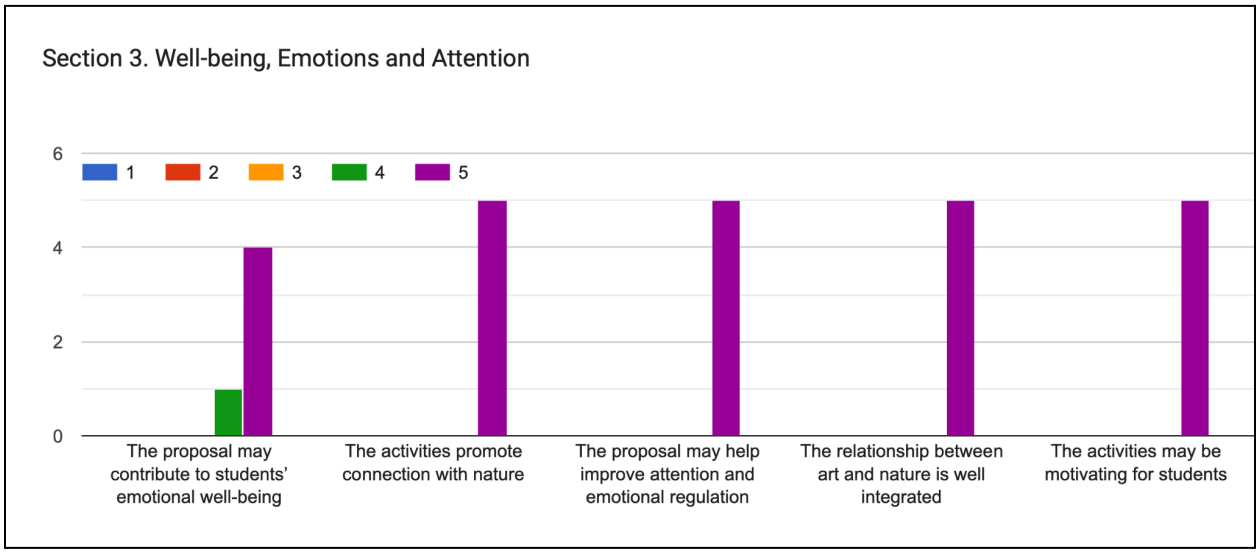
The relationship between art and nature is well integrated:



The activities may be motivating for students:

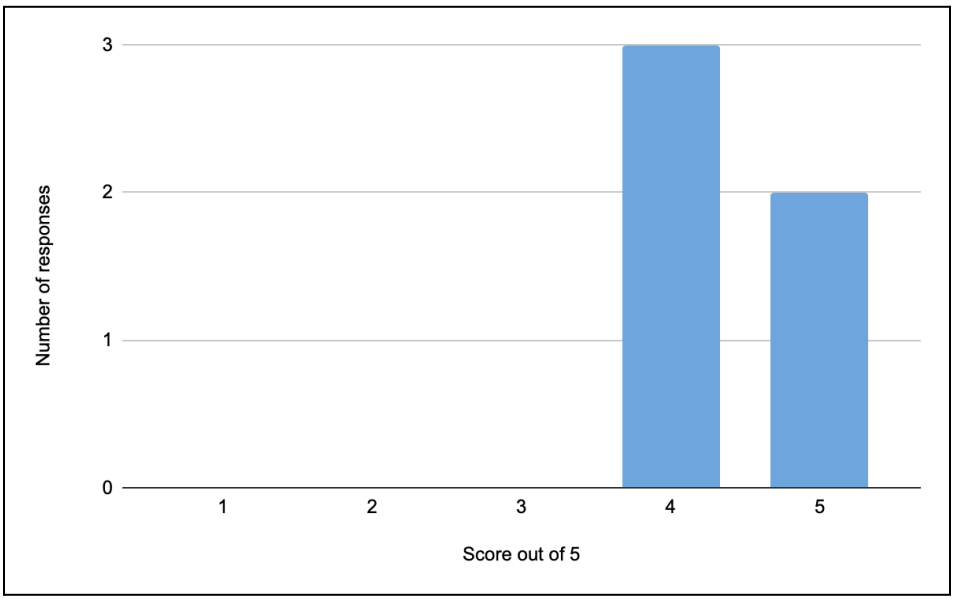


Section 3. Well-being, Emotions and Attention – Overall Results

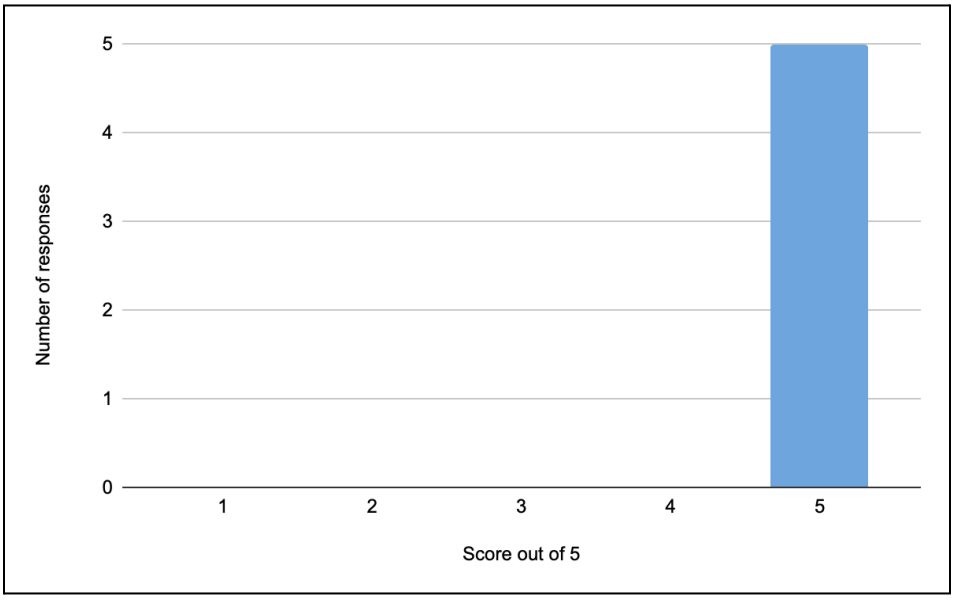


Section 4. Viability of Implementation

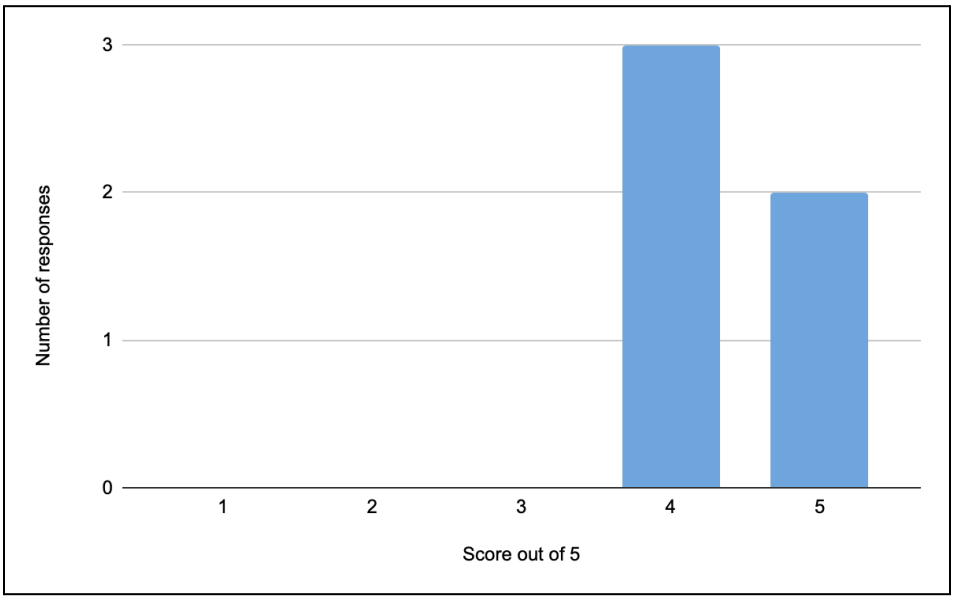
The proposal is viable in an ordinary school context:



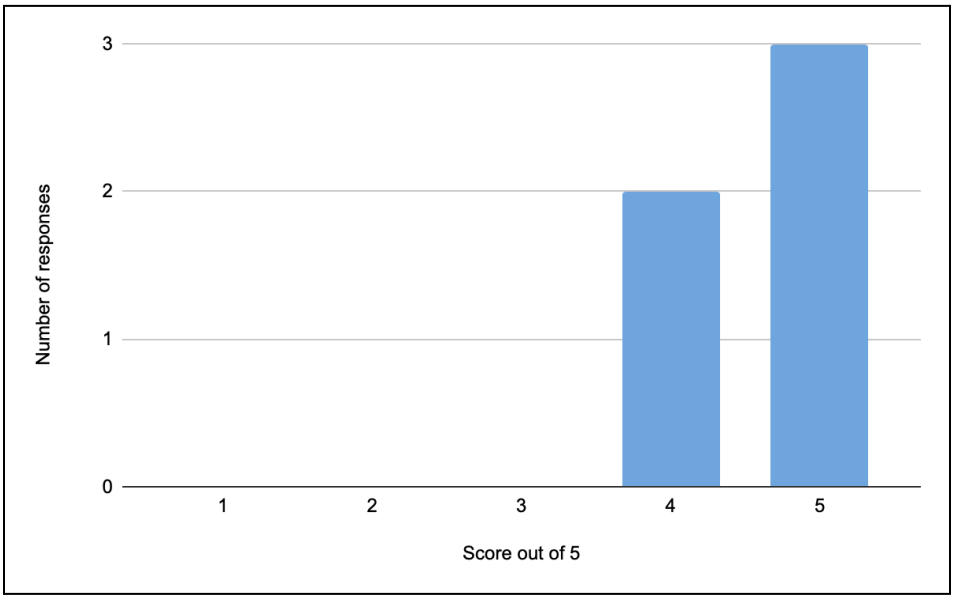
The materials proposed are accessible and realistic:



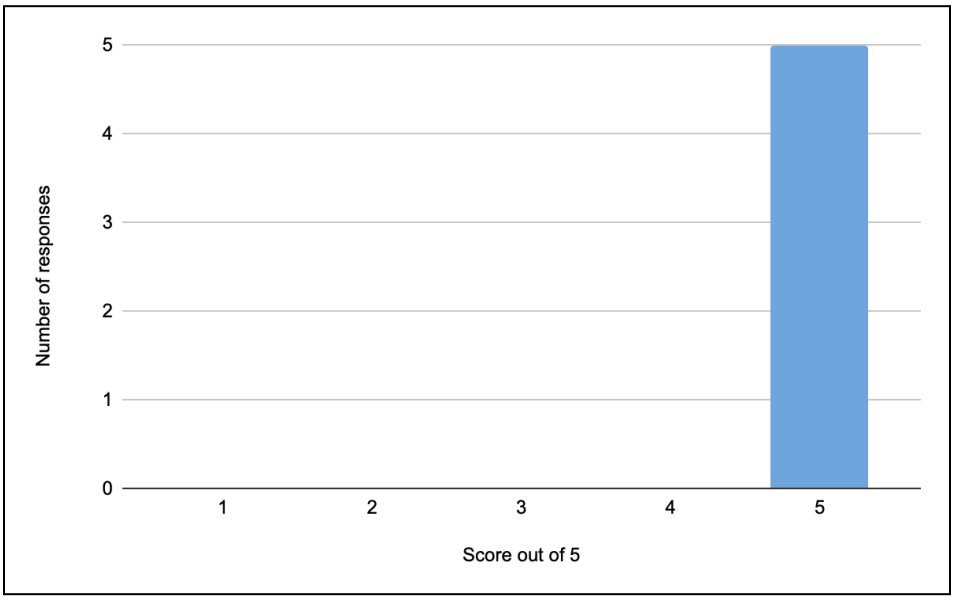
The timing of the project is appropriate:



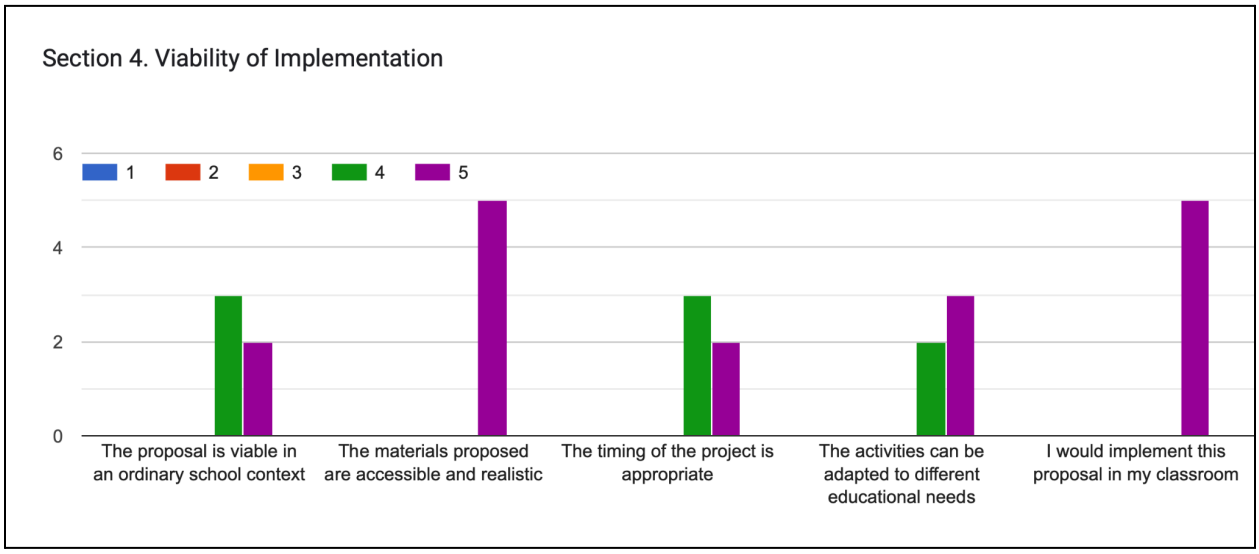
The activities can be adapted to different educational needs:



I would implement this proposal in my classroom:



Section 4. Viability of Implementation – Overall Results



Open-ended Questions

Which aspects of the proposal do you consider the most innovative or interesting?

Emocion and nature learning
Relating Arts, emotions and nature learning.
going and working outside, in the nature, with students.
Being in contact with nature and experimenting with it.
It considers different capacities of students.

Which aspects would you improve or modify?

The timing could be improved
The timing could be improved, maybe each session should last 1h30.
The timing can be improved.
I would add more hours (longer sessions).
The timing. I think it should last longer.

Do you believe that this type of project can positively impact students' well-being and attention? Why?

Yes, I believe this type of project can improve students' well-being and attention because it helps them feel more engaged, supported, and motivated in the learning environment.
Yes, because technology may impact on children's learning.
For sure, students need movement and also being in contact with the nature.
Yes, as it allows students to be outdoors.
Yes, because not all students are academic students. Maybe working on hands-on activities can help their learning process.