

**COURSE DATA****Data Subject**

Code	33623
Name	Teaching art and visual education at nursery school
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1304 - Degree in Preschool Education	Faculty of Teacher Training	3	First term
1324 - Degree in Preschool Education (Ontinyent)	Faculty of Teacher Training	3	First term

Subject-matter

Degree	Subject-matter	Character
1304 - Degree in Preschool Education	18 - Teaching art and visual education in preschool education	Obligatory
1324 - Degree in Preschool Education (Ontinyent)	18 - TEACHING ART AND VISUAL EDUCATION IN PRESCHOOL EDUCATION	Obligatory

Coordination

Name	Department
PORTALES RAGA, MARIA MATILDE	95 - Didactics of Physical, Artistic and Music Education

SUMMARY

The subject of *Teaching Art and Visual Education at Nursery School* is a core, compulsory, theoretical and practical subject, taught in the third year of the *Degree in Preschool Education* at the University of Valencia in the Musical, Visual and Bodily Expression Teaching Department (Art Educacion Academic Unit).



As a subject related to the field of Art, and belonging to the Department of Musical, Visual and bodily expression Teaching, it aims to develop the expressive and creative skills of students through the study of the key concepts of the languages of Art and contemporary Visual Culture. It also aims to develop educational and methodological guidelines for the analysis of the drawings of children attending Preschool Education. Future teachers must be sensitive and aware of the cultural and social importance of Art, and therefore, learn to promote its didactic and educational contributions. They will also need to understand the meaning and value of Art experiences and their role in the integral development of the human being.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

This subject requires a minimum of sensitivity towards the expressive manifestations of children in the first ages and a good predisposition towards artistic learning, since they can contribute to teaching and learning.

OUTCOMES

1324 - Degree in Preschool Education (Ontinyent)

- Express oneself orally and in writing correctly and appropriately in the official languages of the autonomous region.
- Use information and communication technologies effectively as usual working tools.
- Analyse critically the most relevant issues in today's society that affect family and school education: social and educational impact of audiovisual languages and of screens; changes in gender and inter-gender relations; multiculturalism and interculturalism; discrimination and social inclusion and sustainable development. Also, carry out educational actions aimed at preparing active and democratic citizens, committed to equality, especially between men and women.
- Promote cooperative work and individual work and effort.
- Assume that teaching must be perfected and adapted to scientific, pedagogical and social changes throughout life.
- Know the processes of interaction and communication in the classroom.
- Recognise the identity of each educational stage and their cognitive, psychomotor, communicative, social and affective characteristics.



- Design, plan and evaluate teaching and learning classroom activities in multicultural and co-educational contexts.
- Know how to work as a team with other professionals within and outside the school to attend to each student, to plan the learning sequences and to organise work in the classroom and in the play space.
- Know and apply basic educational research methodologies and techniques and be able to design innovation projects identifying evaluation indicators.
- Understand that systematic observation is a basic tool that can be used to reflect on practice and reality, and to contribute to innovation and improvement in education.
- Identify and plan the resolution of educational situations that affect students with different abilities and different learning rates, and acquire resources to favour their integration.
- Appreciate the educational value of art.
- Develop perceptive and sensory skills using resources inside and outside the classroom.
- Know how to plan plastic activities and relate them to the theoretical contents.
- Use and integrate all types of materials in plastic proposals.
- Develop the necessary skills so that plastic materials and techniques become a means of expression.
- Be able to analyse the drawings of children from 0 to 6 years of age.
- Show interest in participating in the socio-cultural environment (museums, conferences, exhibitions, etc.)
- Be able to reflect and argue in an understandable and organised manner.
- Be able to work globally with the other subjects.
- Be able to work in a group and solve conflicts collectively.

LEARNING OUTCOMES

- To appreciate the aesthetic, expressive and communicative values of art works.
 - To understand art and visual language through creative processes and strategies.
 - To know the graphic-artistic development of children in their different stages, to adapt the contents and methodology to the different teaching and learning situations.
 - To reflect on the concepts and intentions prior to experimentation with bi-dimensional and three-dimensional plastic materials and techniques.
 - To know the concepts of space, volume, structure, shape, material and texture, and know how to apply them in practical work.
 - To know the concepts of painting and colour, and know how to make plastic compositions.
 - To know how to analyze and read the different functions of the image.
 - To learn to develop the collaborative construction of knowledge and meaning making.
 - To develop the possibilities of interdisciplinarity, globalization and cooperative work of the subject.
 - To know how to propose and schedule of plastic activities with didactic purposes related to the contents of the subject.
 - To be able to come up with methodological proposals.



DESCRIPTION OF CONTENTS

1. 1. The educational value of visual expression and visual culture

- a. The artistic expression as an educational instrument in the culture of image.

2. 2. Children's graphic development

- a. Introduction to the different theories about spontaneous children's drawing.
- b. Stages of graphic development from 0 to 6 years (Scribble, Pre-schematic, Schematic).
- c. Theoretical-practical analysis of drawings of children from 0 to 6 years old.

3. 3. Volume in children's education

- a. Concepts: space, volume, structure, form, matter and texture.
- b. Methodological applications. Materials and techniques
- c. Activities: modeling, construction, installations.

4. 1. Color in Early Childhood Education.

- a. Definition of Painting: Composition and Colour.
- b. Methodological applications. Materials and Techniques
- c. Activities: processes of observation, expression and experimentation with gouache, tempera, wax, acrylic, etc.

5. 6. The image in Early Childhood Education.

- a. Reading and interpretation of images.
- b. Methodological applications. Materials and techniques.
- c. Activities: creation of images (illustrations, posters, digital media).

**6. 7. Didactics of Art & Visual Education**

- a. Critical analysis and reflection on the curriculum of Early Childhood Education: Contents, objectives, sequencing, motivation and evaluation.
- b. Art spaces (school-classroom, museums, social context, etc.).
- c. Application of IT in the development of the subject.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theoretical and practical classes	60,00	100
Study and independent work	90,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

The proposed methodology is developed, mainly, through in class teaching, and it has a theoretical-practical nature.

Different systems or didactic resources are used:

Master classes, seminars, workshops, oral presentations, projection of illustrative images of the topics shown, opinion debates, image analysis, problem-solving based learning, collaborative learning, good practice analysis, project learning, reading and bibliographic commentary, analysis of methodological proposals for its didactic application in the classrooms of Early Childhood Education.

The practical activities are both individual and in groups, and are organized for the reinforcement and assimilation of the theories studied as well as to promote experimental learning processes.

There will also be some activities outside the classroom (museums, exhibitions), some of them will take place during the Complementary Weeks of the Faculty of Teacher Training.

Team work:



- Aims: to promote participation and collaboration among students, as well as individual contribution.
- The public exhibition and defense of the works within the classroom will be encouraged.
- In the case of oral presentations, they can be done in the classroom or in tutorials and seminars.

Tutorials:

The individual and collective tutorials will be a means to coordinate students who need it, in individual and group tasks, also to evaluate individual progress, attitudes and teaching methodology.

Study and autonomous work:

- The student's intellectual autonomy and academic initiative will be promoted.
- Students should organize and manage their study time, inside and outside the classroom, in individual and group activities, as well as in the preparation of assessment tests.
- Regarding the dynamics of participation in the Complementary Weeks, the teacher will determine the concrete proposals and propose the evaluation process.
- In one of the Complementary Weeks, an activity is scheduled with a thematic line common to all the groups of the same subject. Each teacher can propose the activity within this topic, or be ascribed to other activities proposed by other teachers from other academic fields.

EVALUATION

The assessment process will take into account the knowledge acquired by the students (topics studied and developed in methodological proposals), regarding the contents and the results of the learning, both theoretical and practical, as well as the reflection and assimilation of the concepts presented in the theoretical debates.

There are two types of evaluation: A) continuous evaluation and B) final exam.



The evaluation system used in in-class sessions will be the CONTINUOUS EVALUATION (which consists of the initial, the formative and the summative assesment).

Initial evaluation: is the one that is carried out at the beginning of the course to check the previous knowledge of the student with respect to the subject.

Formative evaluation: the one that takes place during the whole course, through the observation and verification of the results that the students present each day in the classroom.

Summative evaluation: includes the previous ones and is the sum and conclusion of all of them.

CONTINUOUS EVALUATION requires that students attend at least to 80% of in-class sessions.

Students who do not fulfill this requirement for continuous assessment may be submitted to a test or final exam of the whole subject (theory and practice). In the continuous evaluation process all the knowledge acquired by the students will be taken into account: cognitive, procedural and behavioral contents. The positive attitude towards the subject and the good predisposition for teaching-learning will also be valued.

Cognitive contents:

- Understanding of the concepts and theories of the syllabus topics.
- Bibliographic comments.
- Exchange of opinions and criteria regarding art and visual culture.

Procedural contents:

- Knowledge and correct use of the plastic techniques shown in class.
- Proper and correct presentation of practical work in the time established by the teacher.
- Correct interpretation and analysis of images.
- Process carried out by the students in the making of the activities, both in and out the classroom, in the teaching time.

Valued Behavior:

- Interest to learn.
- Participation in class and in the exchange of opinions on the topics discussed.



- Respectful coexistence and good collaborative predisposition.
- Correct behavior and good manners.
- Solidarity among colleagues.

All the aforementioned aspects will be contemplated, both in the individual and in the group evaluation.

REMARKS:

Each teacher can establish grade percentages within the following ranges:

- 90% - 100% of the grade corresponds to the evaluation of individual and group work.
- The percentage of both will be 50% + - 20% for each of the modalities, to be agreed by each teacher.
- Each project, activity or work can be weighted (counterbalanced, balanced) according to its complexity, duration, etc.
- Between 0 and 10% attendance to class.
- Between 0 and 5% by negotiation with the students to consider other types of evaluation: coevaluation, reciprocal evaluations, consensual rubrics, self-evaluation.
- No assistance justification is accepted, as long as it is documented by the signature and official stamp of the competent authority. Judicial summons, driving tests, language school, other studies, health problems....

Evaluation of the work developed during the **Complementary Weeks**:

- Attendance at scheduled activities as well as the presentation, in writing, of a reflection work related to the topics covered will be assessed

REFERENCES



Basic

- ACASO, M. (2009). La Educación Artística no son manualidades. Madrid. La Catarata.
- ALCAIDE, C. (2003). Expresión Plástica y Visual para educadores. Madrid. Publicaciones ICCE.
- ARNHEIM, R. (1993). Consideraciones sobre la educación artística. Barcelona. Paidós.
- DURÁN, T. (2015). Serem mestres: didàctica de l'art. Alumnes del Grau d'Educació Infantil de la Facultat d'Educació de la Universitat de Barcelona. Barcelona. Rosa Sensat.
- EISNER, E. W. (1995). Educar la visión artística. Barcelona. Paidós.
- GARDNER, H. (1994). Educación Artística y desarrollo humano. Barcelona. Paidós.
- HARGREAVES, D. (1991). Infancia y educación artística. Madrid. Morata.
- KELLOGG, R. (1979). Análisis de la Expresión Plástica en Preescolar. Madrid. Cincel.
- L'ECUYER, C. (2012). Educar en el asombro. Barcelona. Plataforma.
- LOWENFELD, V. y BRITAIN, L. N. (1985). Desarrollo de la capacidad creadora. Buenos Aires. Kapelusz.
- TISHMAN, S. (2017). Slow Looking: The Art and Practice of Learning Through Observation. New York: Routledge.

Additional

- ABAD MOLINA, J. (2008). Iniciativas de Educación Artística a través del arte contemporáneo para la Escuela Infantil (3-6 años) (Tesis doctoral). Universidad Complutense de Madrid.
- ACASO, M. (2009). El lenguaje visual. Barcelona: Paidós.
- BERROCAL, M. (Coord.) (2005): Menús de educación visual y plástica: siete propuestas para desarrollar en el aula. Barcelona: Graó.
- CALMY, G. (1977): La educación del gesto gráfico. Barcelona. Fontanella
- DAUD, C. (2003). Percepción visual, aprendizaje imaginativo. Propuestas didácticas de Educación Artística. Valencia: Intertécnica.
- DÍAZ-AGUADO, M. J. (2003). Educación intercultural y aprendizaje cooperativo. Madrid: Pirámide.
- DIAZ HERNANDEZ, C. (2006). Pedagogía de la ética social. Para una formación de valores. Sevilla: Trillas Eduforma.
- FONTAL MERILLAS, O.; GÓMEZ REDONDO, C.; PÉREZ LÓPEZ, S. (2015). Didáctica de las artes visuales en la infancia. Madrid: Paraninfo.
- FREINET, C. (1970). Los métodos naturales. II El aprendizaje del dibujo. Barcelona: Fontanella.
- HERNÁNDEZ BELLVER, M. y SÁNCHEZ MÉNDEZ, M. (2000). Educación artística y arte infantil. Madrid: Fundamentos.
- LUQUET, G. H. (1978). El dibujo infantil. Madrid: Médica y técnica.
- LURÇAT, L. (1980). Pintar, dibujar, escribir, pensar. Madrid: Cincel- Kapelusz.
- MACHÓN, A. (2009). Los dibujos de los niños. Génesis y naturaleza de la representación gráfica. Un estudio evolutivo. Madrid: Cátedra.
- MARTÍNEZ, L. M. y GUTIÉRREZ, R. (2011). Las artes plásticas y su función en la escuela. Málaga: Aljibe.
- VV. AA. (2001). La Educación visual y plástica hoy. Educar la mirada, la mano y el pensamiento. Barcelona: Graó.
- YENAWINE, P. (2013). Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines. Massachusetts: Harvard Education PR



YENAWINE, P. (2018). Visual Thinnking Strategies for Preschool. Using Art to enhance Literacy and social skills.Massachusetts: Harvard Educacion PR

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

English version is not available

1. Contenidos

Se adaptan los contenidos de la asignatura a las necesidades especiales de trabajo del alumno vía en línea con una dinámica de trabajo de cariz autónomo, autodirigida, dinámica y colaborativa por parte del alumnado y lo profesor, que actuará como guía del aprendizaje.

- Se plantean 2 BLOQUES DE TRABAJO, vehiculados por un concepto de desarrollo progresivo, en base a un instrumento general concretado en el formato de LIBRO De ARTE (té rico-práctico) que el alumno irá construyendo, de manera flexible, a lo largo del curso.
- Se seleccionan los conceptos indispensables para adquirir las competencias, ubicándolos en estos 2 BLOQUES DE TRABAJO, para que el alumno pueda lograrlos estructuradamente a lo largo del curso.
- El bloque te río se desarrollará, esencialmente, en no-presencialidad. El bloque práctico (de taller) se impartirá, preferentemente, de manera presencial en las aulas de la Facultad, planteando también -según la necesaria materialidad plástica de la actividad- sesiones de taller en línea a través de una operatividad digitalizada.

BLOQUE I. TEORÍA

La educación artística y la alfabetización visual al s. XXI

- Educación artística y cultura visual: desarrollo de las competencias críticas, estéticas y creativas
- Lectura e interpretación de imágenes: elementos y principios de la gramática visual
- Desarrollo gráfico en Educación Infantil. Aproximación teórico-práctica a los dibujos de los niños
- La didáctica de la Educación Plástica al currículum

BLOQUE II. TALLER

Técnicas y procedimientos de expresión artística en Educación Infantil

- El libro de Arte. Definición y tipologías
- Conceptos generales
- Prácticas de aula: recursos y metodologías.



2. Volumen de trabajo y planificación temporal de la docencia

- Adaptación de actividades priorizando aquellas más dinámicas y autónomas, manteniendo el volumen de trabajo que marca la guía docente original.
- Se mantiene el horario lectivo oficial y se trabajará según la propuesta del 50% alterno en un modelo docente híbrido, guiando el seguimiento de las actividades programadas con sincronía, realizándolas los estudiantes de forma autónoma y responsable (al aula y a casa).
- Las tutorías se realizarán vía presencial-en línea, pudiendo superar el 50% (si hace falta según el escenario), previa aprobación formal en el horario determinado.

3. Metodología docente

Para sustituir la docencia presencial en las clases y el formato de Lección MAGISTRAL y adaptarla a un contexto semi-presencial, la docencia de la asignatura 33623 se adaptará al trabajo telemático mediante diferentes recursos, priorizando:

- Subida de materiales (presentaciones del profesor, ejercicios y preguntas, apuntes personales...)
- Propuesta de actividades y tareas en el aula virtual (individuales/grupales)
- Videoconferencia síncrona/asíncrona BBC
- Desarrollo de proyectos teórico-prácticos
- Tutorías por videoconferencia
- Fórum en Aula Virtual
- Recomendación de libros y artículos en formato digital de libre acceso a la web
- Acceso a material artístico en línea: museos virtuales y enlaces a links/videos
- Grabación de videos con ejemplos prácticos
- Transparencias con locución
- Problemas/ejercicios resueltos

Cada profesor usará los recursos idóneos segundos las necesidades de los contenidos del curso que esté impartiendo, y realizará un seguimiento híbrido-en línea con los alumnos.

Estructuralmente, el marco de trabajo general se concretará en un instrumento didáctico en formato de LIBRO De ARTE (teórico-práctico) que el alumno irá construyendo a lo largo del curso con varias actividades de cariz individual y grupal.

4. Evaluación

Se aplicarán los criterios y porcentajes generales indicados en la guía, en base a una evaluación continua, por proyectos:

- Junto con la implicación, actitud y asistencia en clase presencial, en el modelo híbrido, el porcentaje de la nota se valorará dentro del contexto de trabajo en línea como un ítem de “presencialidad del alumnado” a la asignatura, atendiendo a las variables de calidad de comunicación telemática y seguimiento alumno-profesor, valorándose, especialmente, las competencias de autogestión y responsabilidad en la hora de cumplir las tareas, resolver los problemas y realizar los proyectos con calidad académica (individual/grupo)

Se podrán solicitar a los alumnos:

- Pruebas de evaluación por proyectos
- Pruebas objetivas (tipos maceta) y cuestionarios en aula virtual



- Prueba escrita abierta (examen tradicional) por distribuida en aula virtual
- Respecto a la prueba final para aquellos alumnos que no superan la docencia regular (priorizando la presencialidad en la primera y segunda convocatoria de examen de la materia según la evolución del escenario), se realizará:
- Un examen teórico-práctico individual sobre los principales contenidos de la asignatura ubicados a los 2 bloques de trabajo.
 - Solo si excepcionalmente fuera necesario debido a la evolución de la pandemia, se podrá pedir al alumno un examen-exposición oral por videoconferencia de alguna parte de los contenidos de la asignatura.

La entrega del LIBRO De ARTE se realizará a través de la plataforma del aula Virtual y constará de un único PDF con los dos BLOQUES de contenidos realizados por el alumnado en semi-presencialidad o bien en un modelo telemático (según evolucione el escenario).

Las dos partes tendrán una autoevaluación final –producto de la media de los 2 bloques- que englobe los conocimientos y competencias adquiridos a lo largo del curso.

Este será el principal instrumento de evaluación del alumno, conjuntamente con la nota de la evaluación continua en base a 3 variables basadas en una síntesis de las principales competencias en línea con las necesidades del Espacio Europeo de Educación Superior:

- Liderazgo (autogestión y responsabilidad)
- Emprendedurismo (creatividad e innovación)
- Trabajo colaborativo

5. Bibliografía

Gran parte de la bibliografía recomendada se mantiene.

Conjuntamente, se indica la consulta, según los requerimientos de cada docente en base a su programa: de artículos y documentos académicos de libre acceso a la web (Open Journal Systems: dialnet, researchgate, academia...), libros y revistas en línea del servicio de bibliotecas (VPN), y materiales propios del profesorado.

Se podrá librar fragmentos de libros (inferiores al 10%) en caso necesario.

Se podrá pedir consultar materiales de libre acceso en Fundaciones (Fundación Jaume Bofill, Fundación Botín...), y materiales digitales como los de la plataforma Aprendemos Juntos (Fundación BBVA-El País)

Se recomienda la consulta de materiales (libros y revistas) de la Asociación Rosa Sensat y el Editorial Escalón que están, actualmente, en abierto.