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**Trabajo Fin de Grado**

***Final degree project***

**Propuesta didáctica bilingüe y equilibrada de arte y  
psicomotricidad en Educación Infantil**

**Bilingual equitable teaching proposal in Early childhood  
Education: arts and psychomotricity**

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**Campo/Field/Arloa: Didáctica de la expresión plástica**

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## **Resumen**

Propuesta didáctica bilingüe y equilibrada centrada en el aprendizaje de las artes y a través de las artes, estableciendo una conexión equitativa con el desarrollo de habilidades motoras en la etapa de Educación Infantil. En este trabajo se recoge toda la información necesaria sobre la propuesta y su puesta en práctica. La primera parte, consiste en un marco teórico que alberga la fundamentación e implicaciones de la propuesta en el que se pueden observar las bases en las que me he centrado para llevar a cabo el proyecto. En segundo lugar, tenemos los objetivos tanto generales como específicos en los que me he focalizado para conseguir realizar una propuesta equilibrada. La tercera parte describe, por un lado, el desarrollo de cada una de las actividades propuestas, y, por otro lado, los resultados y reflexiones obtenidas en la puesta en práctica. El objetivo principal del trabajo es realizar una propuesta equilibrada entre dos áreas desarrollando en el alumnado un aprendizaje significativo y valioso. Los resultados obtenidos demuestran, que es posible realizar una propuesta equilibrada en la que el alumnado adquiera un cómo y un por qué a su aprendizaje.

*Palabras clave:* propuesta; equilibrada; artes; habilidades motoras; Educación Infantil

## **Abstract**

Equitable bilingual didactic proposal focused on learning the arts and through the arts, establishing an equal connection with the development of psychomotor skills in the Early Childhood Education stage. This paper gathers all the necessary information about the proposal and its implementation. The first part consists of a theoretical framework that contains the rationale and implications of the proposal, in which you can see the bases on which I have focused to carry out the project. Secondly, we have the general and specific objectives on which I have concentrated in order to achieve a balanced proposal. The third part describes, on the one hand, the development of each of the proposed activities, and, on the other hand, the results and reflections obtained in the implementation. The main objective of the work is to carry out an equitable proposal between two areas, developing in the students a significant and valuable learning. The results obtained show that it is possible to develop a balanced proposal in which students can find a how and a why to their learning.

*Keywords:* proposal; equitable; arts; psychomotor skills; Early childhood Education

## ÍNDICE

INTRODUCCIÓN	4
MARCO TEÓRICO: FUNDAMENTACIÓN E IMPLICACIONES	5
OBJETIVOS	6
DESARROLLO	7
CONCLUSIONES	22
REFERENCIAS BIBLIOGRÁFICAS	24
ANEXOS	25

## INTRODUCCIÓN

By way of introduction, I have decided to develop a didactic proposal that seeks a balance between two areas that are often little valued and worked in depth in Early Childhood Education: visual arts and psychomotor skills. I have carried out this project in a school in the 2nd cycle of Early Childhood Education, specifically in the 3rd stage (5 years). To tell the truth, it has been difficult to find a way to balance two areas such as these that at first glance seem to have nothing in common, but deep down they complement each other perfectly. It has been a difficult road to get to the end, but I think it has been worth it and the results have been magnificent, with hard work, effort, and organization, I have achieved it.

I have decided to undertake this proposal because I believe that both the arts and psychomotor skills are two particularly important areas in the development of students at an early age, I think they have wide-ranging benefits for them. During these years of my career I have observed the little importance given to these areas throughout the educational field, not only in schools, but also in the teaching career at the university.

I realized that these are two areas that are not worked fully but are used transversally leaving free drawing or free play, something that is also necessary, but when there is previously a basic knowledge of the main elements of these areas, which helps students to develop a meaningful and valuable learning. That is why I felt the need to do something innovative that sought a balance between the arts and psychomotor skills and implement it in a school during my internship, to demonstrate that a balance can be achieved, and in turn to raise awareness of the importance of these subjects and their benefits for students.

Focusing on my time at the university, it has been four years like a roller coaster, full of ups and downs, unforgettable moments, and stressful moments, but like everything in life. The important thing is that we have reached the end, and I could not be prouder of the career I have chosen for my future. Many of us feel lost when we finish high school, not knowing where to go, but I have known since I was a little girl that I wanted to be a teacher, and I can finally say that I have practically fulfilled my dream. The career has taught me a lot and has pushed me to want to grow and learn more within the educational field, seeking to create a change within the system and innovate to gradually adapt the system to new generations and the passage of time.

That is why I decided to do the TFG on this topic, to create an impact, and I must say that I am more than satisfied with the results obtained. The school thanked me for taking this proposal to their school and implementing it, as they told me that it was difficult for them to find times when they could carry out activities like the ones I have done, which take effort and hard work to implement in the classroom.

Finally, I must say that it has been a long road full of potholes, but it has been worth it to get to where I am today, writing the TFG, which means an end to another stage of my life, one of the most difficult so far, but in which I have learned and grown as a person and future teacher.

## **MARCO TEÓRICO: FUNDAMENTACIÓN E IMPLICACIONES**

For a start, my final degree project consists of teaching practice based on learning plastic education through psychomotricity and, in turn, learning psychomotricity through plastic education. Through this didactic program: different artists, concepts, currents, and ideas are worked on.

One of the concepts I attempt to work on is the exploration of plastic/visual language, for which I use different activities that include the teaching and learning of lines, symmetry linked to psychomotor laterality, colors, basic geometric shapes, and textures.

As I mentioned earlier, I want to work on psychomotricity which is why is another concept included in my activities: the development of motor skills such as balance, jumping, coordination, bouncing, and throwing.

At the same time, relating to the above, I want to introduce different artists within the plastic world that are related to what I want to teach. These artists are Van Gogh an avant-garde artist, Sol LeWitt conceptual and minimalist artist and Heather Hansen an artist and contemporary dancer.

My main objective is to promote an art education that is not linked to festivities. Most of the art activities that take place in the classroom are due to special days such as Father's day, competitions, free time, and leisure. What I seek through this own didactic area, which is sometimes mixed with psychomotricity, is to give the plastic arts a similar place to other areas, thus encouraging the learning and exploration of: plastic and visual language, different techniques, and different artists.

To merge the didactics of plastic arts and psychomotor skills, I have tried to create an education of the arts and also through the arts, achieving an equal relationship between the arts and psychomotor skills. Often this is not achieved, for example: as the learning of the tree worked on from the sciences, and then a photocopy of a tree is colored in from the arts. From my point of view, this is not an equal relationship between both areas.

It is also important to the student's awareness of why and how these activities are carried out, so that they participate in their learning and are involved in it. By giving them a photocopy to color in, students are not involved and do not find meaning in their learning. Instead, look for a how and a why meaningful learning is attributed to the activity, making them engage and explore the arts.

A large part of the link I have managed to establish between these two areas is that I have focused on the basic elements of visual and plastic language, thus making it easier to merge the areas and make it meaningful and gradual learning of art.

Both art and psychomotor skills are not just free time, but both need training and understanding if we are to develop specific skills.

As I mentioned before, for the fusion of the two areas I have focused on learning the basic elements of plastic/visual language. To do this, I have wanted to teach the visual literacy of the elements through play, and sensory experiences that lead students to create relationships between the senses. I have also used observation, action, and verbalization as active methodologies that help students to find a how and a why to their learning.

To carry out the activities and teach the plastic/visual language, I wanted to establish a visual division of the material, which would help the pupils to promote order and awareness of the choice of color. I have done this by dividing the different colors into transparent plastic cups.

It is also worth highlighting the importance of the sequencing of the session, establishing an order that is divided into: before which corresponds to observation, during which corresponds to action, and after which corresponds to verbalization, making special mention of the final assembly where the child can reflect on what they have learned, establishing a relationship and comparison between their final product and the one seen during the observation phase of another author.

In my view and from what I have observed and researched, I believe that this way of working has great benefits for children's development, such as self-expression, creativity, critical and reflective thinking, etc. In addition to the learning that is acquired when carrying out the different activities, not only in the plastic field but also in psychomotor development. I also believe that this didactic program favors meaningful learning in which the pupils can look for a how and a why to their learning, and thus be participants and protagonists of what they learn.

Finally, within my proposal, different artists are introduced. I have decided to do this as an extra so that students can reinforce what they have learned and experienced through an artist and his works. My intention is not that they copy exactly and reproduce the same works, but that they serve to establish relations and comparisons between their works and those of other artists, thus seeking within those works the elements they have learned. Not copying, I consider that it is something new and that it favors the self-expression of students, ending in meaningful learning.

## **OBJETIVOS**

### **General**

Within the proposal I have made these are the main general objectives I seek to achieve:

- Create a bilingual proposal for learning art and through art, establishing an equitable connection with the development of psychomotor skills.
- Students' ability to find the how and why of their learning through exploration.
- Acquisition of meaningful and valuable learning through different activities

- ODS4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

Within these general objectives, there are specific objectives that are expected to be achieved through the activities.

### **Specific**

- Development of specific gross motor skills: laterality, jumping, crawling, bouncing, throwing, balance, coordination, running, dancing.
- Development of specific fine motor skills: movement of both hands at the same time, holding the paint correctly, cutting, gluing, painting, drawing.
- Knowledge of the different artists worked on: Heather Hansen, Sol LeWitt, and Van Gogh.
- Identify the basic elements learned in the works of the authors worked on.
- Ability to observe, reflect, and compare the results obtained in their activity with those of the works of the different authors worked on.
- Learning the basic elements of visual plastic language and knowing how to recognize them visually and orally: geometric figures (circle, square, rectangle, triangle, spiral), strokes, colors, textures.
- Ability to reflect on the final product obtained and share the results with the rest of the students.

## **DESARROLLO**

### **Introduction**

Before I start explaining all my activities, it is important to point out that some of them were carried out in Spanish and others in English as the school where I did my internship is bilingual. I would like to emphasize and clarify that they have a sufficient level of English to understand the explanations of the activities and to speak in English themselves. At certain times when it has been difficult for them to explain, I have let them say it in Spanish and then we have translated it into English.

All the activities have been carried out in the hour of psychomotricity in English or Spanish, which is made up of 45 minutes in which all the activities are divided into start, development, and end.

Also note that previously in other courses they have learned what we work on in the activities, so they know the figures, colors, and basic lines in both Spanish and English. All the activities are designed so that when they do the final activity of the starry night they know how to recognize the elements that exist in it, such as shapes, lines, colors, and textures. That is why we carried out an activity of textures so that the students could distinguish them and get to know them, and the activity of colors and strokes, which in turn works on geometric figures so that they could find them in the work, especially the spiral. In all the activities they work on something that is useful for the final activity.

### **1. Pilot activity**

- Time: 1 session of psychomotricity in English
- Space: gym
- Materials:
  - Continuous paper
  - Coloured plastidecor crayons
  - Heather Hansen Video ([Annexe 1](#))
- Description:
  - START: In the first 15 minutes in the classroom we will introduce the artist Heather Hansen and I will ask the students questions about the video such as:
    - How many hands does she use to create her works?
    - Does she use them all at the same time?
    - ...

Afterwards we will go down to the gym where I will explain what we are going to do. The materials should be prepared beforehand. We should spread out a long continuous paper in an L-shape on the floor of the gymnasium and put colored crayons in a box.

- DEVELOPMENT: After having explained the activity by making an example so that they understand what we are going to do, in the next 20 minutes we will proceed to carry out the activity. Everyone will be free to place themselves wherever they want on the continuous paper. First of all, we will let them place and take two crayons each, and then we will start to give different orders, for example: "circles", and the students will have to draw circles with both hands at the same time. We will do this until we have worked on different basic geometric shapes, giving special importance to the introduction of the spiral, which we will later need them to know for another activity. I would like to point out that we will do this activity together, that is to say, I will also take part in it.
- END: Finally, we will leave 10 minutes of free drawing as a return to calm in which the students will be free to draw whatever they want.



- What do I want to work?
  - Laterality
  - Movement of both hands at the same time
  - Shapes
  - Introduction of the spiral
  
- Results ([Annexe 2](#)):
  - Some shapes were drawn in space independently and others were drawn on top of each other, and in the free drawing as well.
  - In the free drawing, doodling predominated (and in some cases they drew hearts, wrote their names, shells... there was also a case of a chameleon as a sophisticated realistic drawing).
  
- End of the activity:
  - After the time we left for free drawing (10 minutes), having been previously warned of the time they had, they collected the paints and left the continuous paper drawn in the gym. This continuous paper was picked up by Iranzu and me, and we threw it into the container.
  
- Reflection:
  - They were looking forward to the free drawing, when they have free time in the classroom they love to draw, that's why I think they were looking forward to the free drawing part. They are quite creative students.
  - **Regarding the shapes:** some children did not succeed and there were even some who used only one hand. It so happens that these children have difficulties in other areas according to what I have observed, even so, it would require a detailed study to establish a relationship between the ability of laterality in psychomotor skills and other cognitive abilities. The rest succeeded.
  - **Regarding the distribution:** those who changed places during the activity did so because of "coexistence" conflicts. The distribution was as expected according to their habits in the centre.
  - **Regarding the distribution of the material:** I put all the crayons in a transparent plastic box and put them in a corner near the continuous paper, so that they had to line up and take two crayons each. At the end of the activity, it was difficult for them to put the crayons back and some of them were left on the floor.
  - **Language:** English
  -

- **Curiosity 01:** Despite the fact that the teachers were also doing the activity and that it was a collective activity, everyone was very much on their own.
- **Curiosity 02:** At the same time, there were quite a few similarities in the doodles in the free drawing part.

## 2. *The arches*

- Time: 1 session of psychomotricity in Spanish
- Space: Class and gym
- Material:
  - White continuous paper
  - Coloured plastidecor crayons box
- Description:
  - **START:** In the first 15 minutes in the classroom, we will introduce the artist Sol LeWitt ([Annexe 3](#)) and his jigsaw puzzle work ([Annexe 4](#)). We will reflect and try to identify the different colours and what kind of lines they see. Afterwards, we will go down to the gym and explain the activity.
  - **DEVELOPMENT:** Once we have explained the activity, we will proceed to do it in the next 20 minutes. First of all, I would like to point out that I will leave the material prepared beforehand, it consists of sticking a piece of white continuous paper on the wall and leaving different colours in plastic cups. To do this, I will divide the students into 4 groups, I will randomly choose the groups according to how they are sitting on the benches, considering that they will be mixed. They will stand in 4 rows in front of the continuous paper, and I will hand out the crayons one by one. Once they have the paint, they will jump to make an arch. When everyone has done the activity several times, I will leave some free play time before returning to the calm and reflecting on the activity.
  - **END:** I will do 3 minutes of calm, and then the final 7 minutes I will ask them to sit in a circle. When they are all in a circle, I will ask them different questions such as:
    - If they liked the arches activity
    - What colours they used?
    - What kind of lines the arches are (straight, curved, zigzag...)?
    - If the final product reminds them of anything.

I hope they will answer that it reminds them of Sol LeWitt's jigsaw puzzle work or the rainbow, and in this way, we will be able to make a comparison between the puzzle work, the rainbow, and our final product.

- What do I want to work?
  - The trace through body movement
  - Artist Sol LeWitt and the work of the jigsaw puzzle
  - The colours
  - The different lines
  - Fine motor skills: picking up the paints
  - Gross motor skills: jumping
  
- Results ([Annexe 5](#)):
  - Most of the pupils found it difficult to jump and draw an arc at the same time, many did not jump and drew directly. Others tried to jump and draw at the same time, but were not able to make arcs, but instead drew random lines. This may be due to the loss of stability while jumping and that is why drawing difficulties arise.
  - Most of the groups found it difficult to make arches underneath each other like in Sol LeWitt's work or like the rainbow, almost all of them drew the arches on top of each other.
  - Certain pupils drew what they wanted, this coincides with pupils who find it difficult to follow directions and to stay focused for a long time on something.
  
- End of the activity:
  - At the end of the activity, most of them compared the results of their work with the rainbow. Therefore, we all made a comparison between the rainbow and our works, talking about the colours, and the type of line that formed the rainbow. Afterwards, I asked them to see if it reminded them of anything else and some students mentioned the work of Sol LeWitt seen at the beginning of the session. It was difficult for them to relate their work to that of Sol LeWitt.
  
- Reflection:
  - Difficulty in doing two things at the same time: jumping and drawing.
  - **Regarding the arches:** difficulty in making one arch under another, most of them drew the arches on top of each other.

- **Regarding the distribution:** having made the groups randomly, there were some who had conflicts between them due to previous problems in the classroom or difficulties in drawing, and other groups were formed by friends outside the classroom, so they had difficulties to be quiet and were fooling around.
- **Regarding the distribution of the material:** As I had distributed the material, they were more careful when it came to returning it, as when they finished the activity they stayed in the rows, and I passed group by group so that they could return it to me.
- **Language:** Spanish

### **3. *The dice of strokes and colours***

- Time: 1 session of psychomotricity in English
- Space: Gym
- Material:
  - 3 boards made out of continuous paper with different coloured circles
  - Felt-tip pens
  - Transparent cups
  - Dice with different strokes
  - Dice with different colours
- Description:
  - **START:** In the first 5 minutes we will play the slipper from behind you game as a warm-up. Afterwards, we will explain the activity to the students ([Annexe 6](#)). It is important that we leave the activity prepared in the gymnasium before going downstairs with the students, so that we have more time to do it ([Annexe 7](#)).
  - **DEVELOPMENT:** To start the activity we will divide the students into 3 groups, we will make the groups in the gymnasium giving each one a number and then the ones with the same number will get together. Once the groups have been formed, each group will choose one of the 3 boards in the gymnasium. When each team has its board, we will give them two dice, one with strokes and the other with colours. What they have to do is to match the coloured circles on the board, according to the colour they get on the dice with the line they get on the other dice. In other words, if they get the blue colour and the straight line, they must find the blue circles on the board and connect them with a straight line with a blue felt-tip pen. The arrangement of the coloured dots on the continuous paper will be done in such a way that the result will be geometrical figures and different strokes.

- END: At the end of the session, we will have a short break and an assembly to talk about the proposed activity. Also in the assembly, I will ask them if they know how to make a spiral, and we will draw it ([Annexe 8](#)). Some of the questions that we will discuss are:
  - If what has come out reminds them of something
  - What geometric figures they can see on the paper?
  - What strokes they can see?
  - What they want to do with the work...?
  
- What do I want to work?
  - The strokes
  - The colours
  - Geometric figures
  - Drawing lines in movement
  - Fine motor skills: picking up markers, throwing the dice
  - Gross motor skills: crawling to make the line on the continuous paper
  
- Results ([Annexe 9](#)):
  - Most of them had difficulties in joining everything together, that is, for example, when they got the straight line on the dice, and the colour blue, they only joined one blue circle with another when there were more than two blue circles to join.
  - Some students made different strokes to the ones they got on the dice or moved around the gymnasium without paying attention to the activity. This is consistent with students who have difficulties in staying focused and still, and in turn have difficulties in learning the subjects.
  - At the end of the activity, I asked them to do a spiral, most of them knew how to do it because we had already worked on it in another session, and they remembered it.
  - In the assembly, many students had difficulties to see all the existing geometric figures. They saw the triangles and the squares, but none of them saw the circles.
  
- End of the activity:
  - As they finished, I went around to the different groups to do a reflection in a small assembly with each group. At the end of the activity, I made the board in such a way that there were different geometric figures. We discussed the different geometric figures, the colours used, and the different strokes in the final work.

- We all decided to exhibit the results in the corridor where the classrooms are located.
- Reflection:
  - Difficulties in observing all the geometric figures, and in joining all the circles of the same colour.
  - **Regarding the distribution:** when the groups were randomly assigned a number, they were unbalanced. That is to say, there were groups with very lively students and difficulties in the content, and other groups that were very focused on the activity and were doing very well in terms of content. This was very noticeable at the end of the activity; there were groups that finished much earlier than others.
  - **Regarding the distribution of the material:** The markers were put in plastic cups, and there was a plastic cup in each group next to the continuous paper, which meant that at the end of the activity the students picked it up and organized it as at the beginning, bringing me the cup with all the colours in it.
  - **Language:** English
  - **Curiosity 01:** there was a pupil who referred to the stroke of the broken line with the ones they see on the road. He then shared it with the whole group, and they all saw the comparison and felt part of this new learning.
  - **Curiosity 02:** a student said that the spirals could be circular, or other shapes such as square, referring to the game of goose in which the board is a square spiral. This comment was made aloud to the whole group so that the others could also be part of this new learning.

#### **4. Knowing the different textures**

- Time: 1 session of psychomotricity in Spanish
- Space: Gym and class
- Material:
  - Sensory blanket designed by me ([Annexe 10](#))
  - Gymnasium materials: mats, hoops, trellises, psychomotor blocks...
- Description:
  - **START:** When we arrive at the gym, we will explain how we are going to divide the session and what we are going to do.

The first 10 minutes will be dedicated to the usual warm-up: several exercises to warm up the whole body, the sun salutation, and finally one student will do a posture and the others will imitate it. Then we will remember what we are going to do.

- DEVELOPMENT: The activity consists of leaving several spaces in which the students can enjoy, I will prepare different corners in which they will be able to play following the rules of each corner. We will make 4 groups for the 4 corners that I will make, so the students will rotate through all of them. The distribution of the spaces will be:

- **Hoops corner (Annexe 11):** In this space I will leave several hoops for them to jump or walk through. At the end of the hoop circuit, I will place smaller hoops with which they will have to throw at a cone and put the hoop into the cone.
- **Ball corner (Annexe 12):** In this corner I will leave different balls and a straight roller. The students will have to bounce the ball to the roller and throw it to try to make a basket.
- **Sensory corner (Annexe 13):** This will be the main corner where I will place the textured blanket and the pupils will have to go through it barefoot, then they will have to go through the figures of the feet with different textures as well.
- **Climbing corner (Annexe 14):** In this space I will place strips of different colours on the trellis and the pupils will have to try to climb to the top by placing their limbs only on the strips of the same colour. Once they reach the top, I will place different geometric figures in the colours of the strips and the pupils will have to touch with their hands the shape of the colour they have climbed up the strips and say out loud the name of that geometric figure and that colour.

The students will go through the different corners in groups, the groups will be the ones they have already formed in the classroom.

- FINAL: Assembly in which we will talk especially about the textures corner, and the coloured routes that each child has made, in order to focus on the colours, figures and textures. We can ask questions such as:
  - What colour the track was you made on the trellis?
  - What geometric figure was in that colour?
  - What do the textures remind you of?
  - What do you think the cotton is like (soft, hard, rough...), etc.

Finally, in the classroom we will give them an evaluation sheet about the different corners so that they can paint the traffic light according to how much they liked each corner (Annexe 15).

- What do I want to work?
  - The different textures mainly
  - Playing with hoops
  - Bouncing and throwing the ball
  - Colours and shapes through climbing
  - Balance and coordination on the wall bars
  
- Results:
  - Difficulty climbing up the coloured tracks of the trellis.
  - Overall, it was a very enjoyable activity for the students. Especially the trellis and the sensory one, as it is something they don't usually work on.
  - Most of the students had a very good and correct attitude. There were some pupils who were more out of control than others as it was an innovative activity that they had never done before. These students coincide that they are the same ones who have problems managing their emotions and need to move around a lot.
  
- End of the activity:
  - At the end of the activity, we had an assembly to talk about the different textures of the sensory blanket they had been through, and the colours and geometric shapes of the trellis tracks. I also gave them a sheet for them to evaluate the activities they had done, in which they had to colour the traffic light green if they liked it, yellow if they liked so-so, and red if they didn't like it. The results of this evaluation were quite good, most of them painted all the traffic lights green, except for a few who had some yellow ones.
  
- Reflection:
  - Working in corners improves the dynamics of the classroom as the activities are carried out in small groups, and they go through all the proposed activities, which is something they quite like.
  - **Regarding the distribution:** They liked very much the fact of working in corners and that they were going through all the activities in small groups. In addition, the groups were those that were already formed in the classroom, so they were balanced, and everyone behaved quite well.



- **Language:** Spanish
- **Curiosity 01:** In assembly, a girl recognized one of the textures that I put. The texture was a smooth square of scouring pad, and the girl said that her mother had that texture in the kitchen and used it for cleaning. This was shared with the whole class, and some other pupils said that their mother also had that in the kitchen.
- **Curiosity 02:** There was one student who painted all the activities in red on the evaluation sheet. I asked him why he had painted it like that, and he said: "I didn't like any of the activities". And I asked him why he didn't like them, but he didn't know how to answer me.

### 5. *Our feet are statues*

- Time: 1 session of psychomotricity in English, 1 session of English
- Space: Gym and class
- Material:
  - Circles of white cardboard
  - Pencils
  - Hoops
  - Music player
  - White glue
  - Different textures for decorating the feet: sponges, cotton wool, macaroni, wool...
- Description:
  - 1<sup>st</sup> part of the activity: statues game (Session of psychomotricity)
    - **START:** We will play a small game for the first 5 minutes to warm up. Afterwards, we will explain the activity of the statues.
    - **DEVELOPMENT:** Once we have explained what the activity consists of, we will place white cardboard circles and the hoops on top of them. Each student will have a pencil, and we will play the game of statues in socks. We will play the music and the students will start to run and dance around the gymnasium, and when the music stops, each student will have to get inside a hoop. We will play like this several times, and in the last round, the pupils will draw their feet in the hoop they are in. In other words, they will draw the outline of their feet on the white cardboard that we have placed under the hoop. To make it easier, we can let them help each other. Once everyone has their feet, they will put their name on the back, and we will keep the cards for the next activity.
    - **END:** Finally, we will return to calm.

2<sup>nd</sup> part of the activity: Decorating the feet (Session of English)

- START: This activity will be carried out in class and the first 5 minutes will be used to explain the activity we are going to develop.
  
  - DEVELOPMENT: The activity consists of each student sitting in their class work group and in the corner that is assigned to them. On each table in each corner, I will place different materials so that the students can choose what they want their feet to look like (macaroni, markers, sandpaper...). We will give them the feet from the statue activity that we had previously done to each one of them, and they will have to cut them out and glue the materials they want to make their feet. For this activity, we will help them to glue the materials with white glue.
  
  - END: Once we finish the activity, in assembly, each person will say what materials they have used and what texture they think those materials have.
- 
- What do I want to work?
    - Fine motor skills: drawing, cutting, painting, pasting
    - Gross motor skills: running, dancing
    - Textures
  
  - Reflection:
    - I could not carry out this activity as I was given many hours to put the TFG into practice, but they also needed the hours to carry out certain activities to develop the motor skills that they then had to evaluate.

**6. *The starry night***

- Time: 2 sessions of English
- Space: Class
- Material:
  - Tempera in light blue, dark blue, yellow, black
  - Cardboard
  - Blue, yellow, and white dyed rice
  - Newsprint paper
  - Coloured thread
  - Forks
  - White glue

- Sponges
- Normal brushes
- Brushes of different shapes
- Long toothpicks
- Reduced template of the starry night ([Annexe 16](#))

The material will be organized in each corner so that they can choose which materials they want to use to make the starry night.

- Description:

- INTRODUCTION TO THE ACTIVITY: In order to carry out this activity, we must prepare in advance a power point with an explanation of the life and work of the author that we are going to present in the classroom and work on ([Annex 17](#)). In this case, it will be Vincent Van Gogh. In addition, I will prepare the materials that the students will be able to use on each table in each corner.
- START: To begin with, in assembly I will show them the power point and explain to them a little about Van Gogh's life through a video ([Annex 18](#)). Afterwards, we will reflect on the work of the starry night, and we will write this reflection on a piece of cardboard to see what we know: what elements do they see, what colours, shapes, textures, etc. We will also compare it with the night we know, if it uses the same colours, if there are any elements that we can also observe at night...
- DEVELOPMENT: In this phase we will move on to the development of the activity in which the students will create their own starry night with the different materials they will have on the table to use. We will divide the classroom into two groups, the groups will be formed by joining two of the groups already established in the classroom. To carry out the activity, we will give each group a template of the starry night. ([Annex 19](#))
- FINAL: Finally, in assembly, we will talk about the materials we have used, and the results of the pupils' works, comparing them with Van Gogh's work to see if they have used the same colours, if there are similar figures, etc. We will let the pupils choose whether they want to show their work or not. We can ask questions such as:
  - Who would like to show and share their work with us?
  - How would you like to show us your work?

- Do you want to say something about what you have done or how you have done it?
- Does anyone want to say something about their partner's work?
- What do you want us to do with the work (take it home, throw it away, display it in the corridor...)?
  
- What do I want to work?
  - Author working with different textures (Van Gogh)
  - Stroke, forms, textures
  - Working with different materials to the usual ones
  - Fine motor skills: gluing, colouring
  - Observation, attention, reflection
  - Work on the starry night
  
- Results ([Annex 20](#)):
  - It is a complicated and time-consuming activity. I had an hour and a half to do it, so most of the students were able to finish it.
  - During the beginning, the students were very attentive to the explanation of the PowerPoint, and many of them raised their hands to say things about Van Gogh that they already knew. This is because the previous year they had worked on another work by Van Gogh where they talked about his life and recreated one of his works using only tempera and normal paintbrushes.
  - At the beginning of the activity, when we made the comparison between the starry night and our night, they all focused mainly on the dark blue colour, and the moon.
  - When I explained the different materials, they could use to make the starry night, they were very excited, and it was a bit difficult to control them when they sat down.
  - In the phase of making the work, at the beginning, most of them took the brushes and did not dare to use the other materials, so I removed several brushes from each table to encourage them to work with other kinds of materials such as rice, sponges...
  
- End of the activity:
  - At the end of the activity, most of the students wanted to show their work to the others. They got up one by one and showed the work standing in front of the others, as if they were the teachers. Each child explained what they had made and what materials they had used.

- Those who did not want to show their work were cases of pupils who have problems concentrating, they tend to do things very quickly and then realize that they are not carefully done and that is why they did not want to show their work.
  - We also reflected on the different figures in the painting and whether any of them had managed to make any of them, such as the spirals. Some did and explained how. We also talked about the colours used and whether they were the same as those used by Van Gogh. There were children who mixed different colours and then said that they were not in the painting but that they had wanted to try mixing other colours.
  - They all decided that they wanted to take it home to show their families what they had done, explain how they had done it and what artist the work was by.
- Reflection:
    - It is a very long and time-consuming activity, not only to do it, but also to prepare it so that the materials are within reach and well organized. I think a good idea would be to reduce the activity and use fewer materials, or to make this activity a family workshop where mothers and fathers can come and help.
    - **Regarding the distribution of the classroom:** I put together two of the groups that were already established in class, the red and yellow group, and the green and blue group. They behaved very well, although they were very excited to do the activity, and it was a bit difficult to control them at the beginning.
    - **Regarding the distribution of materials:** I made two groups, so I put several tables together until I managed to divide them all into two single groups. Afterwards, I put newspaper on top of the tables so that they wouldn't get stained during the activity. To organize the materials, I used several transparent plastic containers in which I put: glue, yellow rice, blue rice, white rice... This helped them to visualize the different materials they had at their disposal and to use them in a more organized way.
    - **Language:** English. In the final explanation, I let them mix the two languages by explaining in Spanish and then helping them to translate it into English.
    - **Curiosity 01:** Most of the students knew a lot about Van Gogh's life.
    - **Curiosity 02:** In the beginning phase of talking about the different elements in the painting, there was one child who said that it looked like there was air in Van Gogh's painting because of the waves that were painted in the sky.
    - **Curiosity 03:** When I asked about the textures, if they could tell me what texture they thought the painting had, one said rough.

And I asked him why he thought it was rough. He explained to me that when we did the activity of the sensory blanket of textures there was one that reminded him of Van Gogh's painting, and that was the round grey stainless steel scouring pad ([Annex 21](#)) that formed a kind of spiral, and it reminded him of the different yellow circles in Van Gogh's work.

- **Curiosity 04:** There were children who did not use any materials other than brushes and sponges. One of these children took the sponge and painted the whole paper without any of the template being visible, in other words, he painted it completely smooth and in a single colour. This coincides with the fact that this same child has difficulty concentrating, paying attention, and doing activities for long periods of time.
- **Curiosity 05:** There was a girl who picked up a paintbrush that had a different shape at the bottom instead of a brush, and she started to turn it around on itself. Afterwards, she called me and said: "look, I've made the spirals of Van Gogh's painting", and I asked her how she had done it, as I hadn't even thought of it, and she explained it to me. Then she shared it with her classmates to give them a new idea.
- **Curiosity 06:** At the end of the activity, when everyone explained what materials, they had used, there was one girl who also compared some of her own elements with those of Van Gogh's work, for example, she said that she had also made a moon. She also explained that she had mixed some of the colours to give a different blue to Van Gogh's one.

## CONCLUSIONES

I feel starting this section by saying that I am very proud to have reached this point, which means the end of another stage. These four years have been full of ups and downs, but we have finally made it to the end, and for that, I am immensely grateful.

I believe that this final degree project has been a risky and innovative proposal that has taken me a long time to carry out in the classroom. However, the results have been magnificent, obtaining a balance between arts education and psychomotor skills, two areas that can complement each other perfectly, achieving significant and equitable learning.

As I have mentioned on other occasions, my main objective was to find a proposal that would achieve equitable learning between the different areas within Early childhood Education. I have focused on learning the arts and through the arts, including psychomotor skills. I have chosen these two areas as I believe that they are not sufficiently valued and worked on in schools, although it is true that they work on them but not equal to other areas considered more foremost.

The arts are often worked on in passing, which is to say, they do not focus on learning the visual language or the primary elements but are mainly worked on during festivities, leisure, and free time. From my point of view, this is not meaningful learning for the pupils, as they always culminate in doing the same

thing. Furthermore, there is no balance with other subject areas despite the amassed benefits it has on learning different subjects.

The same happens with psychomotor skills, a fundamental subject for the correct sensory and motor development of children. This area is usually worked on by leaving free play, I think it is crucial to be free play within psychomotor skills, but beforehand there must be a knowledge of the body and the limits that each one has.

That is why these two subjects can complement each other perfectly, creating a proposal like the one I have made in which there is a balance and significant learning in both areas. In addition to having obtained results that I am more than proud of.

In order to realize this proposal, many factors have to be taken into account, as it is difficult to organize and achieve such a balance within education. However, it can be done with hard-work, and that is why I am going to mention some tips that can help when creating a balanced project in the areas of art and psychomotor skills. First and foremost, I think it is essential to base on the basic and main elements of the areas to be worked on. Then we have other important concepts such as:

- Creating activities that have a significant learning process where the child looks for a how and a why within the activity.
- Carrying out a final reflection where the pupils' dialogical thinking is developed in relation to what has been worked on.
- Putting the students at the centre of their learning by letting them explore.
- The use of new techniques different from the usual ones thus creating an interest in learning.
- Creating a proposal that favors useful and valuable learning.
- Taking into account the different levels and educational needs of the students by creating activities that are suitable for all of them.

By way of thanks, I would like to mention several people who have been essential in this journey. One of them is Lander Calvelhe, my tutor for this project, who has guided and supported me in this final stretch. And in turn, Iranzu, Israel, and Susana, teachers at the school where I have been able to carry out this proposal, for helping me and making it possible for this project to be put into practice.

Of course, I would like to thank the children of the school too who have allowed me to learn a lot from them and to take unforgettable moments with me. All the days I have been with them have been incredible, but there have been different moments that I will take with me forever. One of them was a totally unexpected comment from one of the children when doing the last activity of the proposal, who said: "it looks like there is wind in the picture because of the waves you can see", it was something unexpected that led me to reflect on how well they had internalized the concepts by doing the other

activities, this simple comment made me feel that I had fulfilled my expectations and goals. And finally, another of the moments when I have learned the most thanks to children is the time to solve conflicts. I've learned there's no need to yell, punish, or anything like that. If not the importance of making them understand that negative behaviors have consequences, but always solving everything from positive discipline.

To conclude, I would like to mention the school that has allowed me to carry out this proposal and observe the difficulties and strengths that exist within this project. This school is Mater Dei in Ayegui, to which I will always be grateful for having educated me since I was a child, and now for having allowed me to be part of its team and take advantage of the opportunity to put this proposal into practice.

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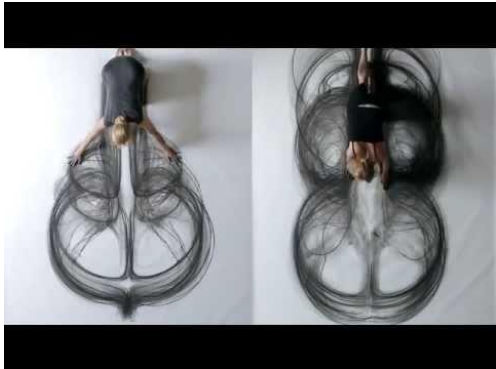
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**ANEXOS**

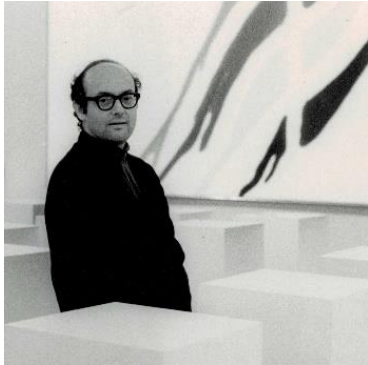
Annexe 1



Annexe 2



Annexe 3



Annexe 4



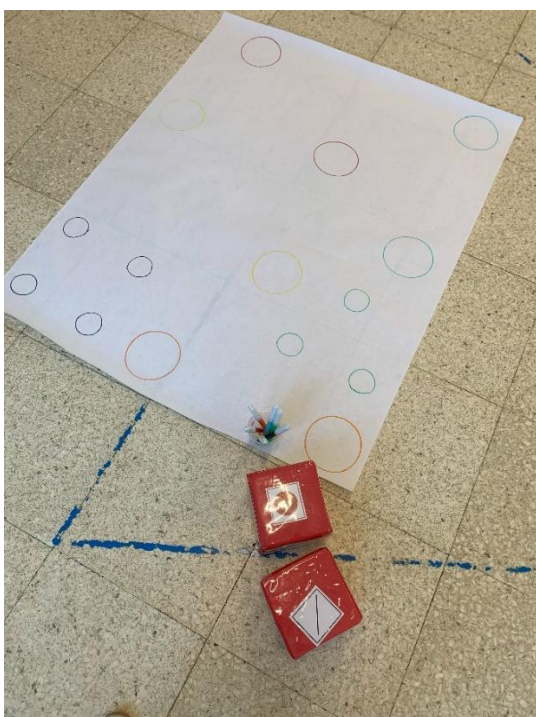
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Annexe 6



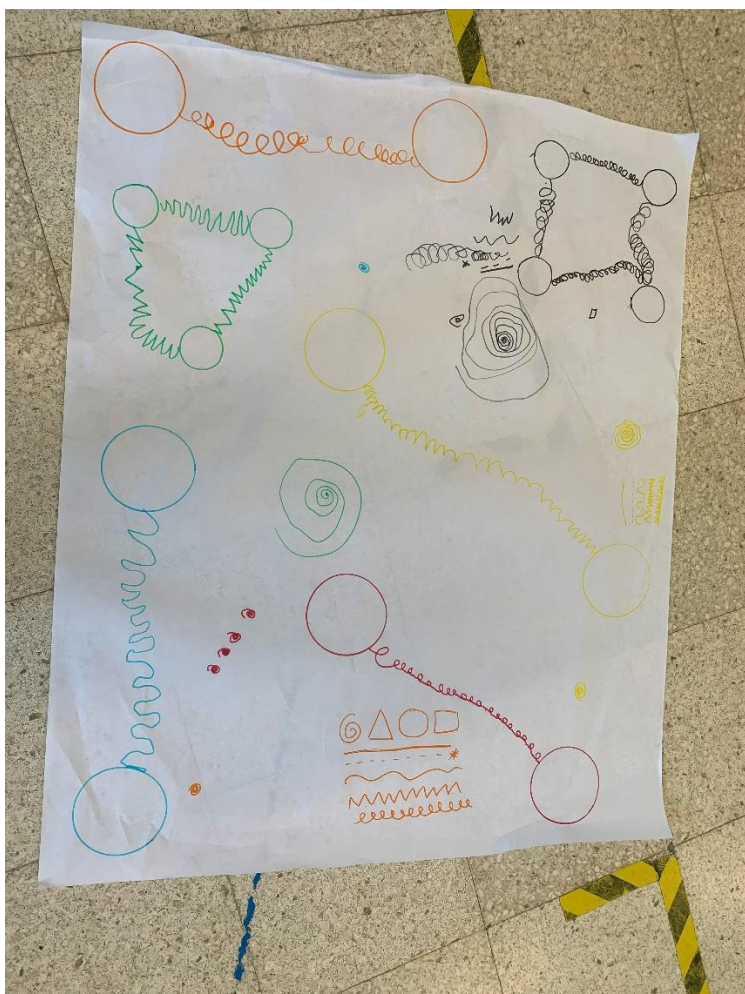
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Annexe 8



Annexe 9



Annexe 10



Annexe 11



Annexe 12



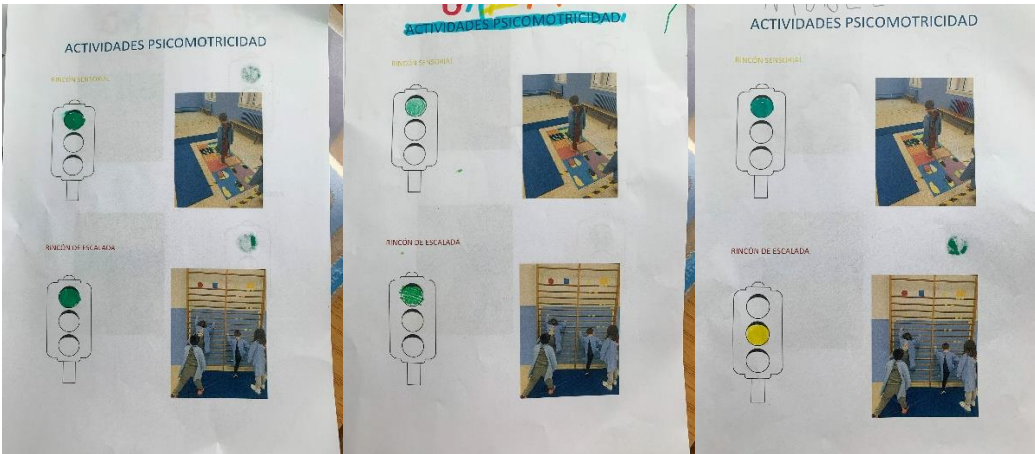
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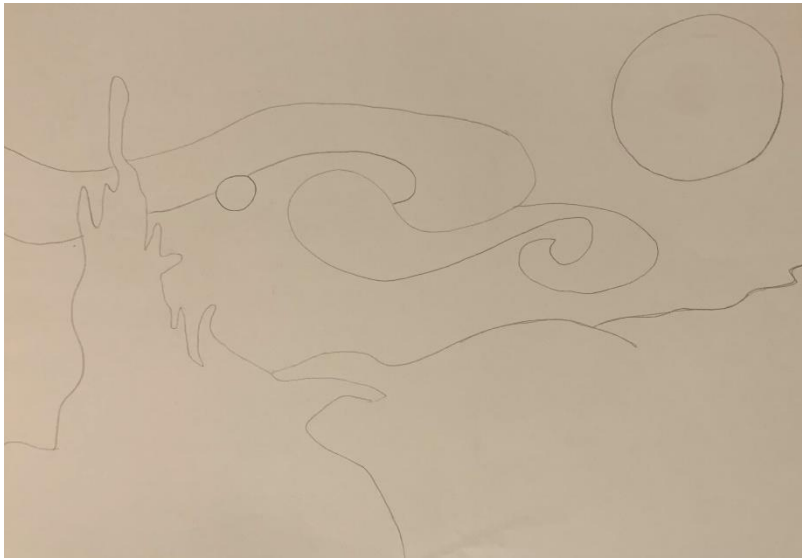
Annexe 14



Annexe 15



Annexe 16



Annexe 17



VAN GOGH

Annexe 18



Annexe 19



Annex 20



Annex 21

