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Scientific articles

La noción de lo bello en el niño preescolar

The notion of beauty in the preschool child

A noção de beleza na criança pré-escolar

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Resumen

La educación en México busca desarrollar integralmente a los estudiantes en todos los niveles educativos. En preescolar, el desarrollo integral del alumno incluye el trabajo con el arte y aún cuando éste se ha tomado en cuenta es preciso señalar que muchas veces se utiliza como un complemento al que se le da poca importancia en comparación con contenidos de la matemática, el lenguaje o la ciencia. Se advierte que en la formación de futuros docentes de educación preescolar se habla sobre temas de la educación artística, pero con poca o nula reflexión sobre la relevancia de formar a los niños en la estética. El objetivo de este artículo es analizar sustentos teóricos de la *noción de lo bello* en el niño preescolar como un componente de la formación estética, entendida como un proceso integral que fomenta el desarrollo cognitivo, emocional y sensorial de los niños en el ámbito artístico. El interés surge de una investigación cualitativa, de corte teórico, con un enfoque analítico reflexivo titulada *Formación estética en el desarrollo intelectual de los futuros docentes de la Licenciatura en Educación Preescolar (LEP)* (Aguilar & Fokin, 2024) que fue desarrollada en la Escuela Normal No. 3 de Toluca. Las preguntas que guían este escrito son ¿De qué manera se puede formar la *noción de lo bello* en el niño preescolar? y ¿Qué aspectos involucra la formación estética en los niños?; el supuesto asume que la labor del educador y educadora de preescolar es fundamental en la formación estética de los niños al propiciar participen de experiencias estéticas dentro y fuera del aula las cuales les permitan formarse la *noción de lo bello*. De



esta manera, el análisis busca contribuir al entendimiento de la formación estética en educación preescolar como una herramienta fundamental para el desarrollo integral infantil.

Palabras clave: belleza, estética, formación, niño, preescolar.

Abstract

Education in Mexico seeks to develop students comprehensively at all educational levels. In preschool, the comprehensive development of the student includes work with art and even when this has been taken into account, it is important to point out that it is often used as a complement to which little importance is given in comparison with mathematics, language or science content. It is noted that in the training of future preschool teachers, topics of artistic education are discussed, but with little or no reflection on the relevance of educate children in aesthetics. The objective of this article is to analyze theoretical foundations of the notion of beauty in preschool children as a component of aesthetic education, understood as an integral process that fosters the cognitive, emotional and sensorial development of children in the artistic field. The interest arises from qualitative research, of a theoretical nature, with an analytical reflective approach entitled aesthetic training in the intellectual development of future teachers of the bachelor's degree in Preschool Education (BPE) (Aguilar & Fokin, 2024) that was developed at the Normal School No. 3 of Toluca. The questions that guide this writing are How can the notion of beauty be formed in the preschool child? and What aspects does aesthetic training involve in children? the assumption assumes that the work of the preschool educator is fundamental in the aesthetic training of children by encouraging them to participate in aesthetic experiences inside and outside the classroom which allow them to form the notion of beauty. In this way, the analysis seeks to contribute to the understanding of aesthetic training in preschool education as a fundamental tool for comprehensive child development.

Keywords: training, aesthetics, beauty, child, preschool.

Resumo

A educação no México busca desenvolver de forma abrangente os alunos em todos os níveis educacionais. Na pré-escola, o desenvolvimento integral do aluno inclui o trabalho com a arte e mesmo quando isso é levado em consideração, é necessário ressaltar que muitas vezes é utilizado como um complemento ao qual se dá pouca importância em comparação com conteúdos de matemática, linguagem ou ciência. Nota-se que na formação dos futuros professores da educação infantil são discutidos temas de educação artística, mas com pouca ou nenhuma reflexão sobre a relevância da formação das crianças em estética. O objetivo deste artigo é analisar os fundamentos teóricos da noção de beleza em crianças pré-escolares como componente da formação estética, entendida como um processo abrangente que promove o desenvolvimento cognitivo, emocional e sensorial de crianças no campo artístico. O interesse surge de uma pesquisa qualitativa, teórica, de abordagem reflexiva e analítica intitulada Formação estética no desenvolvimento intelectual de futuros professores do Curso de Bacharelado em Educação Pré-Escolar (LEP) (Aguilar&Konstantinovich, 2024) que foi desenvolvida na Escola Normal nº. 3 de Toluca. As questões que norteiam esta escrita são: Como se forma a noção de beleza em crianças pré-escolares? e Que aspectos envolve o treinamento estético em crianças? O pressuposto parte do pressuposto de que o trabalho do educador pré-escolar é fundamental na formação estética das crianças ao incentivá-las a participar de experiências estéticas dentro e fora da sala de aula que lhes permitam formar a noção de beleza. Dessa forma, a análise busca contribuir para a compreensão da formação estética na educação pré-escolar como ferramenta fundamental para o desenvolvimento integral das crianças.

Palavras-chave: beleza, estética, formação, criança, pré-escola.

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Introduction

Beauty is in the eye of the beholder - Francis Bacon.

Considering art in school is essential for the comprehensive development of students. Beyond being a subject, course or workshop, art provides the possibility to foster creativity, personal expression, critical thinking and cultural appreciation.

Participating in activities that involve the arts allows for the development of abstract thinking and conceptualization, fostering expression. For example, through painting, music,



drama, dance and other forms of artistic expression, students can explore and communicate their personal feelings and experiences while fostering collaboration, communication and teamwork.

These experiences are essential for the development of interpersonal skills, as they learn to work together towards a common goal, to respect the ideas of others and to build positive relationships with their peers. Therefore, it is necessary for art to be present in all educational spaces and at the preschool level, this is essential for comprehensive development.

In Mexico, school for infants is included in Basic Education, specifically this population is served at the initial and preschool levels. At the preschool level, the main goal is to provide children with a solid foundation for their future development, both academically and personally, preparing them for life. In Kindergarten, children's experiences are expanded because this educational stage offers an enriched environment where they have the opportunity to explore, discover and learn in a broader context than that of their home.

In recent years, the preschool education curriculum has considered art from various perspectives, for example:

In the *2004 Preschool Education Program* edited By the Ministry of Public Education (SEP, 2004), art was announced as a formative field that was called *Artistic Expression and Appreciation*. This highlighted the idea that small preschool children required having space to play, sing, be able to hear melodies and move their body, thereby expanding their capacity for expression by using their body as with the movements they used when moving, all while being in contact with others their age. This program was based on an approach that recognized art as an essential dimension for the integral development of children. The foundation regarding art in this program centered on the idea that artistic experiences are fundamental for the development of creativity, personal expression and the aesthetic appreciation of children.

In 2011, the *Curriculum Guide for Educators* emphasized the importance of the arts in the formative field of Artistic Expression and Appreciation, with the purpose of fostering in children sensitivity, creativity, curiosity, imagination, aesthetic taste and personal expression through different artistic languages. In addition, the need to create specific spaces for artistic production and appreciation activities was pointed out, including music, dance and other visual expressions. This highlighted the transformation of the aspect of Plastic Expression and Appreciation to Visual Expression and Appreciation.

Years later, in the curricular proposal called *Key Learnings for Comprehensive Education. Study Plan and Program for Basic Education* (SEP, 2017), the Arts are no longer recognized as a formative field but as an area of Personal and Social Development, and it is expressed that through art, students acquire new forms of communication and expression, using the body, movement, space, time, sounds, shapes and colors to express themselves in an original way. The development of artistic thinking in children is emphasized, which allows them to combine aesthetic sensitivity with other complex cognitive skills. The importance of aesthetic experience as a source of knowledge is highlighted, displacing the notion that reason is the only way to understand. It is argued that art constitutes structured communication systems that are combined in the world of ideas, and that they are part of the inner world of those who create.

Years later, the *Curriculum for Preschool, Primary and Secondary Education* (SEP, 2022), in force today, refers to the arts as a language and is incorporated again into a formative field called *Languages*. One of the objectives is to promote the progressive and reflective development of creativity and play in children, so that they enjoy art by relating to cultural and artistic manifestations with a predominant aesthetic function. This allows them to appreciate and react emotionally, as well as consider other types of information.

In this same document, articulating axes are recovered and one of these is called *Arts and aesthetic experiences*. This axis seeks to promote the recognition and appreciation of the artistic and aesthetic experiences of students, as well as their interaction with cultural manifestations, artistic productions and nature. It is intended to open links with other forms of knowledge of the human experience, promoting aesthetic enjoyment and pleasure in institutions, taking into account the sources of cultural production close to the communities.

As observed in the 2022 Curriculum Proposal for Basic Education, concepts such as aesthetics, aesthetic experiences, aesthetic taste and aesthetic sensitivity have begun to be highlighted; however, it is still necessary to integrate these aspects into educational practice, which requires that educators have a solid aesthetic background that allows them to adequately guide this process in students.

From these programs, an evolution in the approach to the arts is observed, highlighting the need to integrate aesthetic training into daily educational practice. Art is an aspect that is considered from the official discourse, however, it is necessary to highlight that in the classroom setting, opportunities are wasted to bring children closer to the notions of *beauty* in contrast to ugliness, since aesthetics is lost sight of without realizing that art and

aesthetics are inseparable since aesthetics is a philosophical reflection on art and a judgment of the appreciation of beauty.

Even though art is considered in kindergartens, the aesthetic formation of children is not promoted much, a fundamental issue for their integral development, because even though children are welcomed with music, they are surrounded by materials that allow them to interact or manipulate, they are encouraged to participate in activities that involve movement and they participate in literature by working with stories, many times these types of actions take on a recreational or entertainment intention without stopping to think about what each activity causes in children or how it makes them feel.

In this article we seek to analyze the theoretical foundations of the *notion of beauty* in preschool children as a component of aesthetic training. We intend to turn to look at the subject, because in the times in which we live, educating children in sensitivity is essential, since the dynamics of the current time as well as the indiscriminate amount of content that bombards children in their senses through the use of electronic devices such as television, video games, social networks, mobile devices, among others, limits them in the construction of their skills of observation, appreciation, sensitivity and reflection.

In this context, the following fundamental questions arise: How can the *notion of beauty be formed* in preschool children? And what aspects does aesthetic formation in children involve?

Aesthetics (from the Greek *αἰσθητικός*, *aisthetikós*) is sensation. According to Alexander Gottlieb Baumgarten (1750), cited in Guyer (2005) in his work *Values of Beauty. Historical Essays in Aesthetics*. The word *aesthetics* is used as *the science of beauty*. Beauty is an aesthetic and philosophical concept that has been the subject of debate and analysis throughout history. It refers to the quality of certain objects, ideas, people, works of art, landscapes, and experiences that evoke a response of admiration, pleasure, satisfaction, or delight. The *notion of beauty* can vary widely depending on cultural, historical, and personal contexts.

The subject's ability to perceive and judge beauty, sometimes known as the *sense of taste*, can be fostered in children if wonder is taken advantage of as a natural way of discovering the world. Preschool teachers can use this characteristic to encourage observation, listening, the ability to admire what is in front of them, generate a contemplative attitude, initiating them from this in the appreciation of beauty. As Hernández and Sánchez (2000) explain, the practice of art becomes a tool to create a significant dialogue with the

physical and social environment of the person, fostering their creativity and promoting an aesthetic perspective towards their environment.

When working with the arts in preschool, it is important for the educator to take into account that children's expression is the means of communication. Hernández, Jódar, and Marín (1991) state that for the youngest children, it is necessary that kindergarten has opportunities to play and express themselves, therefore the possibility of offering them activities where they can touch objects and feel textures, as well as the use of movement and exploration are fundamental needs that should not be ignored. The artistic processes that involve the technical and the practical should awaken in children their feeling, reflection on values and ideas that arise when interacting with a work or their environment, seeking the sense and aesthetic taste that are part of an aesthetic formation.

According to Venegas (2002), in order to have an aesthetic education, three types of faculties are required: a) sensorial, to capture information; b) sensitive, which refer to the affective capacities that demonstrate emotions and feelings; c) intellectual, which imply reflection, discernment, selection, and decision in order to interpret the work or phenomenon from personal experience. This requires that the educator focus his or her intervention on promoting this type of faculties without forgetting that the development of aesthetic perception in children will have to expand throughout their life as adults.

Methodology

The research work from which this article arises is qualitative, theoretical in nature, as it focuses on the collection, analysis and interpretation of information to develop or expand existing theories. The research approach is analytical, reflective and develops in three stages:

1. Development of the project with criteria for the construction of the object of study.
- 2.- Delimitation of the object system and formation processes aesthetics with the breakdown of structural elements.
- 3.- Analysis and treatment of information to warn of the formation process aesthetics of preschoolers.

The reflexive analytical approach was a research methodology focused on deep understanding of an object of study through critical reflection and rigorous analysis. The reflexive analytical approach combines critical reflection, researcher self-awareness,

rigorous analysis, and contextual sensitivity to delve deeper into the study of social phenomena, recognizing the impact of context and one's own biases on interpretation.

This research approach offers a perspective that explores the complexity of social and human phenomena. By focusing on the researcher's critical reflection and self-awareness, this approach transcends mere data collection to deepen understanding of underlying meanings and social dynamics. Rather than passively accepting findings, the researcher actively engages in a reflexive dialogue with the data.

This self-awareness fosters a more nuanced and contextualized interpretation of the phenomena studied, allowing for a richer and more complete understanding of social reality. By adopting a critical and reflective stance, it not only improves the quality of research, but also promotes ethical responsibility and transparency in the research process. This approach offers a valuable tool for navigating and understanding social reality in all its richness and depth.

The reflexive analytical approach is composed of several key elements that guide the research process. These elements include:

- 1.- Critical reflection: It involves continuously questioning and examining the researcher's assumptions, prejudices, as well as the influence of his or her position and context on the research.
- 2.- Self-awareness: It is essential that the researcher is aware of his or her own role, position and perspectives in the research process, recognizing how these factors can affect the interpretation of the data.
- 3.- Reflective dialogue: It is the process of actively engaging in an internal and external dialogue with the data, constantly discussing and questioning the interpretations and conclusions throughout the research process.
- 5.- Rigorous analysis: A detailed and exhaustive analysis of the data is required, using appropriate analytical methods to deepen the understanding of the phenomena studied and reveal underlying connections and patterns.
- 6.- Contextual sensitivity: It involves recognizing and considering the social, cultural and political context in which the research is carried out, understanding how these factors influence the phenomena studied.
- 7.- Transparency and methodological reflexivity: This involves being transparent about the methods used in the research and reflecting on how these methods affect the collection, analysis and interpretation of data.

These elements are intertwined to promote reflective and critical research that deepens the understanding of social and human phenomena, and that recognizes the importance of subjectivity and contextualization in the research process.

This reflective analytical approach involved:

- Self-awareness of the researcher of his or her own experiences and perceptions of *beauty*.
- Critical reflection on the notion of *beauty*.
- Contextual sensitivity considering the cultural, social and educational context in which children are immersed, recognizing how these factors can influence their perception and understanding of *beauty*.
- Transparency and methodological reflexivity.

By applying the reflective analytical approach in this research, it was possible to understand in a more contextualized way how preschool children construct their ideas about beauty, recognizing the importance of critical reflection and cultural sensitivity in the research process.

The method used included the application of techniques, these are tools that are used to achieve specific objectives, so for this work the following were considered: a) Bibliographic review: by collecting and analyzing the existing literature on the topic of study. It involved reviewing books, academic articles, theses, official documents and other relevant sources to understand previous theories and findings. b) Conceptual analysis: it involved breaking down and examining the key concepts related to the topic of study. This included definitions, underlying assumptions, relationships between concepts and the historical evolution of ideas. c) Logical and argumentative analysis to critically evaluate theoretical arguments and the evidence that supports them. This required identifying premises, inferences and conclusions, and analyzing the coherence of the arguments presented. d) Theoretical synthesis to integrate and organize information collected from various theoretical sources to develop a new understanding of the topic of study.

Having defined this, elements of the reflexive analytical approach were incorporated to ensure rigorous interpretation of the data.

Results

Aesthetic education is the educational process through which sensitivity, knowledge and appreciation of beauty in various forms and manifestations are developed. This training covers a wide range of activities and disciplines that foster the ability to perceive, interpret and create aesthetic experiences. It is a fundamental component of comprehensive education, which enriches the emotional, cognitive and cultural life of individuals, and provides them with tools to appreciate and contribute to the beauty of the world around them.

Contemplating beauty is one of the simplest activities we can carry out to experience pleasure. However, sometimes we are distracted, blinded or desensitized, that is, we are unable to appreciate it and we miss admiring what exists around us, overlooking small moments of pleasure or aesthetic enjoyment that we could experience if we stopped to enjoy the beauty in life .

Beauty is an aesthetic and philosophical concept that refers to those qualities that produce an experience of pleasure, admiration or satisfaction in the observer. The perception of beauty can vary between different cultures and people, but it is commonly associated with harmony, proportion, balance and symmetry.

Beauty is a quality that provokes a positive response in the observer, whether through visual harmony, emotion, morality, or connection to nature. It is a multifaceted concept that encompasses both the tangible and the intangible.

Teaching children about beauty means introducing them to the appreciation and appreciation of beauty in various forms and contexts. One way to introduce children to beauty is through contact with art, which can include exposing them to different forms of visual art, music and dance so that they can appreciate the various expressions of cultural and creative beauty. But beauty is not only experienced in the work of art or in artistic technique ; nature provides the opportunity to encourage children to appreciate the natural environment, such as plants, animals, landscapes or natural phenomena . This helps children develop a connection with nature and a sense of wonder about the natural world.

In everyday life, aesthetics are present, so it is necessary to help children recognize and value beauty in everyday details, such as the light or photography of their surroundings, the presentation of food or the beauty in the diversity of people . Likewise, values and attitudes can allow the kindergarten teacher to teach how to see beauty in acts of kindness, generosity and interpersonal relationships. This includes valuing the inner

beauty of people and good actions. Generally, in preschool classrooms, the importance of values is exposed and children are encouraged to practice them, however, they are rarely used to appreciate beauty in their own behavior.

Calaf and Fontal (2010) explain , teaching art means that it has to permeate school life with spontaneity, creation, emotion and freedom as the protagonist. One of the actions that we generally find at the preschool level is self-expression, by trying to get children to express themselves creatively, for example through drawing, painting, music, dance and other forms of manifestation such as theatre. This helps them develop a sense of personal aesthetics and to appreciate their own creations and those of others, but this is only possible when the person accompanying them promotes sensitivity .

Teaching children about beauty is a way of enriching their emotional, cognitive and social world, helping them develop a deep and multifaceted appreciation of beauty in all its forms. An aesthetic sense should be developed in children as it refers to recognizing, enjoying and appreciating beauty in various forms and manifestations. It is a developed sensitivity that allows a person to discern what he or she considers aesthetically pleasing or significant. To make this possible, the educator must have this aesthetic sense that enables her work in the aesthetic formation of children.

The aesthetic sense involves an acute perception of sensory stimuli, such as colors, shapes, sounds, textures and aromas, and is the ability to notice and enjoy details and subtleties in the environment.

On the other hand, the aesthetic sense is also linked to emotional appreciation from which a response can be emitted . Beauty can evoke feelings of pleasure, admiration, serenity, or even a sense of the sublime.

This emotional response is a crucial part of the aesthetic experience, and the aesthetic sense is certainly influenced by the culture and environment in which a person grows up. Different cultures have different aesthetic criteria and values, and what is considered beautiful can vary significantly from one culture to another.

Once the child is able to stop and look around, he or she may establish an aesthetic judgment by evaluating and expressing judgments about what is considered beautiful or aesthetically pleasing. This may include contemplating a painting, looking at a landscape, or the beauty of a musical composition .

People with a developed aesthetic sense may have an innate ability to create and express beauty in their own works and activities. It is a combination of sensory

perception, critical judgment, emotional appreciation, and cultural context that enables a person not only to enjoy and value beauty, but also to create and share it. It is an essential part of the human experience that enriches our understanding and enjoyment of the world around us.

The preschool child's *notion of beauty* is formed through observation of his or her environment, exposure to different forms of art, and interaction with aesthetically pleasing objects.

Aesthetic education in children involves aspects such as appreciation of beauty in their environment, creative exploration through art and music, and the development of skills for artistic expression.

Discussion

Kindergarten is the space in which children can develop their thinking in a formal way. They require an educator who can guide these processes towards meaningful learning. Therefore, to the extent that children have a variety of opportunities to develop in this training space, they will be able to get closer to comprehensive development.

Pestalozzi (1973) defended the individuality of the child and the need for teachers to be prepared to achieve comprehensive development of the student, rather than to implement knowledge .

As highlighted in this writing, one of the fundamental aspects in the development of the child is his aesthetic formation, an issue that is minimized by giving attention to other areas of knowledge or because generally the issues that have to do with art, such as drawing, music, painting, dance, literature or theater, are used as a form of entertainment , leisure or an area of co-curricular development in children.

As Eisner (2004) tells us, education continues to focus its efforts mainly on cognitive development, relegating the teaching of the arts to a secondary role or, at best, integrating them into the curriculum as an accessory component, suggesting that they are perceived as enjoyable but not essential.

Flerina points out that aesthetic training faces key tasks, such as:

- Teach children to see, understand and love the beauty in life, in reality, in nature, in everyday life, at work, in social events accessible to children, in people's behavior.
- Teach children to see, understand and love works of art, expressed in various forms of artistic creativity.

- To teach the child to actively express himself in various fields of art: in singing, dancing, reading poems, retelling, as well as in creative activity, in creative play, storytelling, drawing, modeling, design. (1963, p. 86)

It is a fact that in preschools little time is invested in providing children with spaces for contemplation or appreciation of what they see or hear, wasting moments that could offer them experiences of thought and specifically aesthetic experiences.

Frovol, beauty is:

Aesthetic category; in it are reflected and valued the phenomena of reality and works of art that provide man with a feeling of aesthetic pleasure, which translate into objective-sensory form the freedom and fullness of the creative and cognitive forces of man, his abilities, in all spheres of public life: work, political and social activity and spiritual life. Beauty is the main positive form of aesthetic assimilation of reality, the form in which the aesthetic ideal is directly expressed ” (Frovol , 1984).

Beauty is analyzed in the philosophical discipline of aesthetics and in other areas such as history, sociology and social psychology. It is defined as the quality that, through sensory perception, produces pleasure or satisfaction. It can manifest itself in forms, visual aspects, movements, sounds and even to a lesser extent, tastes or smells. According to Thomas Aquinas, beauty is that which is pleasing to the eye.

The complexity of appreciating beauty lies in its objective and subjective nature, since this quality is inherent to things, but also depends on the emotional response of observers.

How can we foster beauty in children if we overlook those scenes where small events are ignored or undervalued? For example, the song of a bird, the splendor of a sunrise, a luminous landscape, a flower that displays incomparable hues, the walk of a snail, the dance of a mosquito.

Dewey (2008) expresses concern about the lack of assimilation of aesthetic or experiential experience. He claims that an experience has an aesthetic aspect to the extent that it possesses an individualized quality and a self-sufficiency based on a specific pattern and structure that develops within a given relationship.

It happens that in Kindergarten, experience often occurs , but at the same time, distraction and dispersion are part of everyday life in preschoolers due to interruptions, of what is observed, of what is thought, or of what is desired, issues that do not always coincide with each other . The dynamics of classrooms where there are at least 15 to 30 preschool

children becomes a constant dynamic where the moments to notice the beautiful are ignored, go unnoticed, and the ugly only appears in an idea that they rarely stop to think about.

Furthermore, Dewey (2008) states that the totality of aesthetics in our lives is inherently autonomous, in the sense that it operates according to its own internal norms, and thus becomes one of the fundamental points of freedom in the modern era.

Experiences, and aesthetic experiences in particular, must be stories, each with its own beginning and end, for the march and flow of life is not interrupted uniformly. Dewey says, “They are stories, each with its own particular rhythmic movement; each with its own unique qualities that permeate it. “They are defined as those situations and episodes that we call real experiences, which are preserved as lasting memories.” (2008, p. 46).

Children learn from an early age to distinguish and appreciate the things around them, investigate or question what they see, hear, perceive and feel. They describe and develop their own criteria in order to appreciate their own art, from what they create, for example drawings, moldings, self-portraits, improvised music from elements of their environment, etc. and what surrounds them, from the architecture of the context in which they develop, the paintings they observe, the monuments of their community, cultural and artistic events , among others.

In children, it is necessary to sustain thought experiences that go hand in hand with an aesthetic mark, however, it is noted that doing, action, the hurried and impatient human environment in which we live only provides superficial experiences that miss this possibility of taking advantage of the emotional phase that links the parts into a whole in an integral experience.

When a child shows curiosity about an unpredictable event, phenomenon or occurrence , it is necessary to give him time to delight in the spectacle that he appreciates, allowing him to experience what he sees, hears or touches in a way that is worth remembering or that he can later relate to another type of representation such as a performance, a concert, a painting exhibition or a poem.

Beauty is an essential component in the aesthetic formation of children. Through exposure to beauty, children begin to develop their ability to perceive and appreciate aesthetics in different contexts “children who have had significant experiences of beauty are more likely to become adults who appreciate and seek beauty in their lives” (McHale , 2007, p. 37 cited in Zapata M. (n.d.)).

Instilling awareness and concentration in children is an effective way to foster motivation. As Engle (1996) explains, asking children to look closely at the bark of a tree, feel its texture, examine the structure of the branches and how they attach to the trunk, observe the arrangement of leaves on the branches and smell their scent, encourages them to create art from these experiences. This approach helps cultivate creativity and connection with nature, while stimulating their cognitive development.

As Greene (1997) highlights, in addition to concrete experiences, imagination is a powerful tool that allows people to express their creativity and explore new forms of art. The ability to create and engage in works of art is fundamental to enriching our lives and our culture.

As outlined in Vygotsky's (1986) sociocultural theory, there are two levels of development: the current level of development, which includes tasks a child can complete independently, and the potential level of development, which includes tasks a child can complete with the assistance of a more capable adult or peer. Teachers teach children the skills necessary to participate in artistic production. As new thoughts or feelings arise that seek expression, children are constantly challenged to find new and different ways to use materials to express their ideas.

Aesthetics aims to awaken people's sensitivity and foster knowledge about how to interact with reality through an aesthetic appreciation of the world. While art plays a crucial role in this process, aesthetics can also manifest itself in other human activities, and even in nature. Natural elements are incorporated into the human experience, and aesthetics are present in our daily lives through most of our actions and activities.

Considering aesthetic training in schools is a challenge to achieve transformations in the ways in which students act. It also represents a priority in the professional training of teachers, which implies their organic integration into the system of influences on the student as a key tool; as Sánchez (2005) mentions, their social contribution is manifested through their performance and contribution .

Sánchez (2013) points out that every person, from birth, is immersed in a particular aesthetic environment. In the family, the first teachings about morality, ideology, folklore and traditions are acquired. Later, in the school environment, they are expanded and new elements are introduced through study plans, academic programs and extracurricular activities. In addition, the aesthetic environment of the individual is influenced by social relationships,

their context, work, the influence of the media, as well as by cultural, artistic and recreational activities.

The ultimate goal of the school is the comprehensive and humanistic education of students. The importance of aesthetics lies in its role in the formation of sensitivity, which is vital for commitment to one's own life, the diversity and complexity of human existence, as well as the reality that is shaped through collective and singular activity, in constant evolution. Sensitivity drives the individual to confront forms of submission, resist humiliation and, at the same time, create new forms of life.

In school education during childhood, the comprehensive development of the child is expected from a humanistic perspective; however, this remains incomplete if there are no diverse experiences close to aesthetics, since the approach to beauty allows one to be close to the nearby environment.

As suggested by Dewey (2008), children learn most effectively when they have the opportunity to form their own perspectives and enrich their education through their own experiences and interactions. Positive experiences foster an optimistic perception of the environment. As students gain new experiences, they will connect the information to prior knowledge and develop their own thoughts about beauty. Therefore, kindergarten educators should provide students with options to experience aesthetics as this fosters their holistic development.

As highlighted from the beginning of this article, art in educational institutions must be much more than a complementary subject, a course or a club; it is a vital component for the integral development of students. Through art, students not only acquire technical and cognitive skills, but also develop greater emotional, social and cultural awareness. For all these reasons, it is imperative that schools from early childhood value and fully integrate the arts into their programs, thus ensuring a rich, diverse and balanced education for all students.

Schools should promote aesthetic experiences in children. An aesthetic experience is an experience that involves the perception, appreciation and emotional response to the beauty or artistic qualities of an object, environment or event. This experience is characterized by a deep and contemplative connection with what is perceived, which goes beyond mere superficial observation.

Therefore, in order to help children appreciate beauty, as already mentioned, we need to expose them to different forms of art and nature. It is also important to talk to children about the emotions they experience when observing beauty in the simple things of everyday

life. Encouraging their curiosity and wonder about the world around them are useful options to broaden children's vision, help them compare what they find beautiful with what is ugly and motivate them to explain why they think that way.

To help them distinguish between beauty and ugliness, it is important to encourage the development of their own taste and appreciation for aesthetics by providing them with positive feedback to strengthen their confidence in their own aesthetic judgments. When something seems ugly to a child, questions could be asked in which they are allowed to reflect: How do you think it could look better? What is missing? Allowing them to carefully explore an image they see at first glance to see what characteristics can make it beautiful or interesting is a task that needs to become a routine. Another option could be for them to participate in transforming something that seems ugly to make it beautiful by providing them with elements such as colors, shapes, decorations, among others. Helping children develop their ability to see and appreciate beauty is fundamental.

In conclusion, art and aesthetics are fundamental elements in the comprehensive education of students, as they not only enrich their cognitive, emotional and social development, but also allow them to build a deep connection with their environment and with themselves.

Conclusions

Considering art in school is of vital importance as it gives students the opportunity to connect with the world through their creativity and imagination. In art, one can see a space for the communication of thought and sensitivity, as it is that set of manifestations that allow us to express, recreate feelings and produce .

At school, art introduces students to a variety of cultures and traditions, promoting respect and appreciation for diversity. Through different art forms, students can develop an understanding of different cultural and historical perspectives, enriching their worldview and fostering an open and tolerant mindset.

In preschool, art issues should not be treated only as recreational activities, but as an essential pedagogical tool that enables children to express their feelings, develop their imagination and improve their concentration and observation skills. , while encouraging the development of fine and gross motor skills. The course of this writing warns that art is a unique component in preschool education that provides a solid foundation for the

comprehensive development of children, so it is essential that both educators and parents recognize and support its value at this crucial stage of child development .

Despite the obvious benefits of art in preschool education, there are challenges that need to be addressed to maximize its impact. These include the need for ongoing training for teachers in aesthetics, aesthetic experiences, aesthetic taste that allows for the ability to appreciate and understand art, as well as fostering a creative environment in which students can express themselves artistically, as this is essential for the development of an enriching environment in the educational field. When children have sufficient motivation, they will act naturally, carefully and patiently observing what is around them .

The formation of the *notion of beauty* in preschool children is an integral process for their development . Through various artistic and aesthetic activities, children not only develop creative and motor skills, but also learn to appreciate beauty in their environment and in their own creations. This appreciation of beauty fosters a sense of harmony, sensitivity and respect for cultural and natural diversity. Beauty, in its many forms, becomes a powerful tool for learning, socialization and personal growth. Through aesthetic experiences, children learn to observe, interpret and value beauty in the world around them.

In conclusion, education in the appreciation of beauty not only enriches the lives of preschool children, but also lays the foundation for a more complete and humane education. Aesthetic training and specifically the *notion of beauty* in preschool education is a fundamental need for the development of more sensitive and culturally aware children, so it is crucial that educational programs effectively integrate art and aesthetics, recognizing their importance for the complete and harmonious development of children in their first years of life.

On the other hand, in the training of teachers and future teachers, the contents and processes of aesthetics must be considered seriously and as a priority in order to contribute in turn to the training and integral development of students and for this to be manifested in their ways of acting.

Educational institutions and policy makers must integrate art as a fundamental part of the curriculum, ensuring its effective implementation from the preschool stage.

In short, aesthetic education in preschool is crucial to raising more sensitive, creative and culturally aware children, which benefits both their personal and social development.

Future lines of research

Based on previous research work and derived from the findings in this work, it is recognized that the theoretical basis of aesthetics in Mexico is frequently considered insufficient. due to a number of factors, which may include the lack of recognition and dissemination of certain works, as well as the preference for other types of literature in the academic and cultural sphere, or the insufficient translation of fundamental texts.

In order to delve deeper into the aesthetic training of preschool children, it is necessary to contribute to the intellectual development of future preschool teachers, with whom the implementation of a specific aesthetic training course would be required.

This course should include a *chrestomathy* , understood as a representative and diverse selection of materials that would allow them to delve deeper into the study of aesthetics, analyze different perspectives and enrich their understanding in this field by collecting texts from different authors, periods and schools of thought. For the understanding of aesthetic training, this can be a pedagogical tool of great importance in the educational field, it can develop reading, comprehension and analysis skills, by presenting a selection of varied texts.

The research veins on the subject of aesthetics are broad and focusing attention on a different element of aesthetics such as aesthetic taste, aesthetic enjoyment, aesthetic experiences through direct observation of what happens in preschool classrooms, recovering direct manifestations of children in their daily school life could constitute a unique contribution.

In short, the study of aesthetics in preschool education, with an emphasis on the development of aesthetic taste and aesthetic experiences, offers a unique opportunity to enrich both educational theory and practice, contributing to the comprehensive development of students.

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