

APPRECIATION, ANALYSIS AND CREATION IN THE TEACHING-LEARNING OF THE PLASTIC ARTS

Leandro Ernesto Prado Soriano

Department of Theoretical Studies of the Visual Arts, Faculty of Visual Arts
University of the Arts of Cuba
Calle 120 # 904 entre 9na y 23. Cubanacán. Playa, La Habana, Cuba
E-mail address: lprado@isa.cult.cu
ORCID: <https://orcid.org/0000-0002-5424-1016>

Geovannys Montero Zayas

Department of Theoretical Studies, Faculty of Audiovisual Media Art,
University of the Arts
Calle 120 # 904 entre 9na y 23. Cubanacán. Playa, La Habana, Cuba
&
Department of Spanish-Literature, Faculty of Language and Communication,
University of Camagüey
Carretera Circunvalación Norte, sin número, Camagüey, Cuba
E-mail address: gmontero@isa.cult.cu
ORCID: <https://orcid.org/0000-0002-4879-6883>

Stanislav Šurín

Theological Institute in Spišské Podhradie,
Catholic University in Ružomberok
Spišská Kapitula 12, 034 01 Ružomberok, Slovakia
E-mail address: stanislav.surin@ku.sk
ORCID: <https://orcid.org/0009-0007-1737-0840>

Zita Jenisová

Department of Chemistry, Faculty of Natural Sciences and Informatics,
Constantine the Philosopher University in Nitra Tr. A. Hlinku 1, 949 01 Nitra, Slovakia
E-mail address: zjenisova@ukf.sk
ORCID: <https://orcid.org/0000-0001-8720-4337>

ABSTRACT

Aim. The Didactics of the Plastic Education is necessarily nourished by the general didactics and the arts, as well as by their particular methodologies, in aspects related to the teaching-learning of the textual analysis, and specifically, the study of the visual code (iconic and visual signs, tropes or rhetorical figures, etc.), which dialogues with theory, semiotics, cultural anthropology, among other sciences.

Methods. In academic research, methods such as the analysis of the results of pedagogical activity, ethnographic or experiential and inductive-deductive methods were used.

Results. The Didactics of a Plastic Education requires an urgent review that includes, from its most general principles and laws, to the aspects related to the selection and sequencing of content, the role of the student's plastic education in achieving a social model, the distinctions between artistic education, aesthetic education and teaching of the plastic arts in all the integrality and complexity of their discourses, the teaching-learning process, its essence and contradictions, the categorical system of the teaching-learning process, among other fundamental aspects. The present study contributes to this rethinking of the theoretical and methodological postulates of the Didactics of Plastic Education, as it proposes as an objective: to argue the didactic principle of the unity between appreciation, analysis and textual creation in the teaching-learning process of the visual image analysis.

Conclusion. This argument constitutes a theoretical contribution to the science, and clarifies, while unifying, criteria and procedures in the pedagogical practice of artists, teachers, instructors and masters of the plastic arts.

Keywords: Didactics, plastic arts, plastic education, visual image analysis

INTRODUCTION

The Didactics of Plastic Education is necessarily nourished by general and arts didactics, as well as its particular methodologies, in aspects related to the teaching-learning of textual analysis, and specifically, the study of the visual code (signs iconic and visual, tropes or rhetorical figures), which dialogues with the theories of visual arts, semiotics, cultural anthropology, among other sciences.

It is evident that the Didactics of Plastic Education is also a pedagogical science in construction, which has experienced a boom in recent years, based on the theoretical and practical contributions of doctoral research, master's theses, articles and presentations developed by specialists from various universities.

The Didactics of Plastic Education, with which the aim is to establish a theoretical dialogue, is nourished by the unavoidable pedagogical experience accumulated

in the course of culture, by teachers of painting, ceramics, crafts, sculpture and other manifestations of the plastic arts, and those provided by prestigious academies.

The in-depth study of the Didactics of Plastic Education, carried out as part of a research leading to the Doctorate in Educational Sciences, revealed the existence of numerous investigations that have been dedicated to delving into the educational impact of this artistic manifestation, when dealing with aspects such as the teaching of techniques and the use of materials, the formative importance of working with the plastic arts, the evolution of children's graphic expression and didactic techniques.

In a general sense, it has not been the focus of these investigations to import into the Didactics of Plastic Education, and model it, a methodical procedure that is integrated into the content of the plastic arts creation workshops, to achieve a systemic interrelation of appreciation, analysis and the creation of visual texts, so that their educational impact and creative appropriation of the content are further strengthened.

The didactic studies of Plastic Education carried out in Cuba, Brazil and Italy, fundamentally, have come to consider the appreciation and creation of visual texts as two moments of a process in close unity, in which participation, communication and the experience of art for the creation of the child's culture, as well as links with the community in the promotion of creative results and the use of their strengths in terms of plastic creation.

In relation to appreciation and creation, they contribute aspects such as the observer's approach to the work of art, the perception of the aesthetic totality, the degree of experiences and experiential world, the dialogue with the work, the affective and cognitive components, the role of art history and aesthetics in artistic creation and criticism, the recognition of the value of works of art and the attitude to appropriate of them, as well as the experiences with materials, instruments and techniques, necessary conditions and results of the integration between appreciation and plastic creation, so that schoolchildren can "appreciate and produce images of works of art, of the natural and social environment that surrounds them" (Perdomo et al., 2013, p. 38).

In general, up to the present, novel aspects have been based on the Didactics of Fine Arts Education, such as the operationalization of the ability to analyze contextualized in fine art appreciation, the recognition of the value of works of art, and the attitude to appropriate them. , the work on the appreciation and intentional use of the expressive values of the design elements, aspects that are valuable and lay the foundations for a pragmatic study of the artistic structure, although still at an immanent level, that is, within the own work of art. (Beccari et al., 2024).

The triangular proposal or approach of Ana Mae Barbosa (2012), where the reading of the work "is recognized as cultural interpretation" (Cabrera, 2017, p. 144), is based on the fact that the teaching-learning of Plastic Education must integrate "artistic making, analysis of the work of art and contextualization", which guarantees respect for the needs, interests and development of the child, as well as compliance with the objectives of the subject and its contribution to training of personality (Barbosa, 2012, p. 35).

Contextualizing will be for her [Ana Mae Barbosa] synonymous with building bridges, establishing relationships, recognizing links of a historical, sociological, anthropological, educational, multicultural, and ecological nature. Hence, contextualization in the teaching-learning process constitutes the foundation of interdisciplinarity and thus results in situated cognition, socially constructed by subjects and, therefore, significant for them (...) (Cabrera, 2017, p. 144).

As a result of the bibliographic search, it was determined that, even with all the aforementioned contributions, it has not been the objective of these investigations to didactically substantiate a theoretical principle of the Didactics of Plastic Education, which supports the analysis of the visual image, and contributes to overcome impressionism and immanentism in the appreciation of the plastic arts, while achieving a greater educational influence of artistic creation on the personality of schoolchildren.

The above shows that the existing relationships between appreciation and plastic creation are not sufficiently argued in the Didactics of Plastic Education, as the role of the analysis of the work is not sufficiently weighted, as a result of the application of scientific methods that they guarantee the objectivity and quality of the appreciation, and lay the foundations for creation, based on the enrichment of the student's visual images, and the development of skills and values.

Both the Didactics of Plastic Education, as well as related pedagogical studies, require an urgent review that includes, from its most general principles and laws, to aspects related to the selection and sequencing of content, the role of the plastic education of the schoolchild in the achievement of a social model, the distinctions between artistic education, aesthetic education and teaching of the plastic arts in all the integrality and complexity of their discourses, the teaching-learning process, its essence and contradictions, the categorical system of the teaching process -learning, among other fundamental aspects. (Gadušová et al., 2021; Kobylarek et al., 2022).

The present study contributes to this rethinking of the theoretical and methodological postulates of the Didactics of Plastic Education, as it proposes as an objective: to argue the didactic principle of the unity between appreciation, analysis and textual creation in the teaching-learning process of visual image analysis. This argument constitutes a theoretical contribution to the science that concerns us, and clarifies, while unifying, criteria and procedures in the pedagogical practice of artists, professors, instructors and masters of the plastic arts.

The research on the unity between appreciation, analysis and visual artistic creation was based on the general semiotic-pedagogical methodological approach. Likewise, it was supported by the philosophical postulate of practice as an evaluative criterion of truth, the dialectical relations between the social being and social consciousness, and the role of contradictions as driving forces of development (García Martín et al., 2021; Králik & Máhrik, 2019).

The research was developed on the methodological principle of triangulation, by contrasting sciences, theories and methods, in order to offer the most objective

evaluation possible of the theoretical, methodological and practical results related to the unity between appreciation, analysis and visual artistic creation, in the teaching-learning process of Plastic Education.

Different methods were applied during the systematization of the theoretical foundations and the argumentation of the essential relationships between appreciation, analysis and visual artistic creation. The study and criticism of theoretical, artistic and pedagogical sources, supported by theoretical methods: analytical-synthetic, inductive-deductive and historical-logical, were essential in the investigative process.

Participant observation, due to its experiential nature, was used during the factual identification of the problematic situation, as well as in the interactive process that occurs when implementing the analysis of the visual image in its relationships with artistic appreciation and creation (Budayová et al., 2022; Králik et al. 2022).

The didactic principle of unity between appreciation, analysis and creation of texts in the teaching-learning process of Plastic Education

The principles of the sciences have a general, essential, obligatory and systemic character. Based on this criterion, it is argued that the unity between the appreciation, analysis and creation of texts in the teaching-learning process of Plastic Education is a principle that must be argued and attended to by the scientific and teaching community of Pedagogy and Didactics of Plastic Arts.

The most immediate antecedent of the principle of unity between appreciation, analysis and the creation of texts in the teaching-learning process of Plastic Education, appears in the valuable study entitled *Plastic Education and its teaching*, published by Ramón Cabrera (2017). According to this author, the unity between appreciation, comparison and visual artistic creation in Plastic Education is a principle of particular didactics that must be duly attended to by arts teachers and instructors.

This didactic principle refers to the fact that appreciation, comparison and creation are manifested in the plastic education of the student in close unity. Every act of appreciation is based on a more or less complex comparison of artistic or natural visual reality, and leads to visual artistic creation. Likewise, every comparison leads to an appreciation, which results in visual creation.

For its part, visual artistic creation results from an investigative process based on the comparison and appreciation of reality creatively internalized by the subject. From this point of view, it is inappropriate to develop classes or workshops that aim to achieve a visual creation, for example, without being preceded by analysis and the corresponding appreciation or reading of what is intended to be represented.

The unity between appreciation, comparison and visual artistic creation in Plastic Education is based on the triangular approach/proposal or approach, systematized

by Ana Mae Barbosa (2012) and Ramón Cabrera (2017). The didactic relationships between artistic making, reading works of art and contextualization are explained in the so-called triangular proposal. This is the pedagogical practice that results from the attention that the teacher or plastic arts instructor provides to the beginning of the unity between appreciation, comparison and visual artistic creation.

According to these ideas, by establishing contextual links with individual experience, with what is known or experienced, with needs and interests, functional, developmental and meaningful learning is favored for schoolchildren and individual (Tavilla et al., 2018).

These are the starting foundations to argue the didactic principle of unity between appreciation, analysis and creation of texts in the teaching-learning process of Plastic Education. In this sense, it is considered important to address theoretical and methodological aspects related to the communicative essence of the process, the active and creative role of the subjects involved in it, the relative autonomy of the visual image, and the limits it establishes for textual exegesis, among others related to the cultural determination of semiosis, the decoding of meanings and senses, structural semantics and intertextual dialogue.

The appreciation, analysis and creation of texts materialize in Plastic Education classes and workshops in an indissoluble dialectical unity, even when in certain activities or parts of them one is weighted above the others. There is no real appreciation without an analysis that reveals the meanings and meanings that carry the intentionality of the visual image. The appreciation resulting from the analysis, for its part, enriches the creation of visual or critical-evaluative texts, by developing iconic and visual availability, enriching semantic and thematic fields, and creating awareness regarding the intentional use of tropes or rhetorical figures.

The theoretical and methodological assumptions outlined require the modeling of a methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation, which has a guiding function, by offering the guidelines that allow for didactic treatment of the contents of the creation workshops of Plastic Education in the second cycle of Primary Education, based on the inclusion of the analysis of the visual image among the methods that favor the creative appropriation of knowledge, skills and values by schoolchildren. The methodical procedure guides the actions of the plastic arts instructor and the schoolchildren, for the sake of a more comprehensive formation of the developing personality (Kondrla et al., 2023; Kralik et al., 2022; Pavlíková, 2017).

A first component of the methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation is the aesthetic, related to the sensations, perceptions, and states of satisfaction and pleasure that condition and result from the analytical activity of the school, which is inevitably based on the attention and satisfaction of their spiritual needs, the provocation of positive emotional states

and the enjoyment of the plastic work, as guarantors of the success of the analytical, creative and evaluative activity deployed in the workshops of creation.

Aesthesis, that is, the understanding and enjoyment of the visual image, refers to the sensitive, to the positive affective states that are experienced in the creation workshop, a cultural space where the plastic arts instructor and the schoolchildren, subjects, participate. assets that contribute to the co-creation of the work, as based on semiotics and particular didactics. The methodical procedure constitutes an aesthetic situation that conditions and enriches the processes of semiosis, conceived as the production-reception of meanings and senses, “and is derived from their interpretations” (Eco, 1990, p. 13).

According to Herman Parret (1995), “semiosis is not an intellectual projection but a universe of passions” (p. 6.), which means that schoolchildren are not only thinking subjects, but passionate beings, whose feelings coincide as aesthetic elements in analytical, creative and evaluative activity. In the analysis of the visual image, aesthesis plays a fundamental role, since its results, artistic and evaluative creation, are based on pleasure, that is, they do not depend only on the description and interpretation of the structural, thematic and ideological aspects. of the visual image, but also of the sensitive and spiritual environment conditioned by the artist and the work of art, pedagogically stimulated by the plastic arts instructor, and experienced as an emotional experience by the schoolchildren in the creation workshops (Jarmoch et al., 2022).

The concept of aesthesis refers not only to the capacity for psychological reaction and perception of schoolchildren, but also to the sensory-perception resulting from the analytical interaction with the visual image. According to Katty Mandoki, aesthesis is conceived as “the sensitivity or condition of openness or permeability of the subject to the context in which it is immersed,” and “aesthesis as the opening of the subject as exposed to life” (Mandoki, 2006).

Attention to the aesthetic component by the plastic arts instructor lays the foundations for the entry and successful development of the analysis of the visual image, understood as a teaching-learning method of the Plastic Arts, which leads to the foundation of the component methodical-procedural, which includes the pedagogical method of analysis of the visual image, and the procedures for its use in the creation workshops of Plastic Education in the second cycle of Primary Education.

The pedagogical method of analysis of the visual image is conceived as a way of organizing the cognitive and creative activity of schoolchildren, which contributes to the appropriation of a culture specific to the plastic arts, expressed in knowledge, the development of intellectual skills. and visual creation, and the formation of values, in correspondence with the social demands expressed in the aim and objectives of Primary Education.

The analysis of the visual image is a method that is classified among those that address the logical ways of obtaining knowledge, while analysis and synthesis are operations of logical thinking, opposite, but that have an indissoluble relationship between

them. This method of the Didactics of Plastic Education is materialized in a logical succession of instructive and educational actions and operations deployed by the plastic arts instructor and the students, aimed at achieving the objectives of the subject and their contribution to the fulfillment of the objectives. general objectives of Primary Education, and the area of aesthetic taste.

The analysis of the visual image is related and combined with other methods identified by particular didactics, such as those that focus on the source of obtaining knowledge, those that are specified in the interrelation of the plastic arts instructor and the schoolchildren, and those that attend to the particularities of the cognitive activity of schoolchildren and the nature of the activity of the plastic arts instructor.

The analysis of the visual image used for the enjoyment of the text, its primary perception, interpretation, artistic and evaluative creation, includes techniques that complement it, particular, practical and intellectual operations, which constitute methodological procedures, among which are the spontaneous and directed observation, description, interpretation, analogies, conversation, question and answer system, search for characteristics, assumptions, determination of causes, justification of the use of textual structures, question problem, the formulation of questions by schoolchildren, comparison, anecdotes, research, debate, reflection, dialogue with culture, artistic creation and writing evaluative texts.

In all creation workshops where, among others, the analysis of the visual image is used, the unity of the affective, the cognitive and the developmental, of instruction and education, as well as the creative activity, the participation of the schoolchildren, the relationships between the subjects and with the experiences of the schoolchildren, motivation, respect, communication and love. In this way, the methodical procedure that is based contributes to a functional and developmental teaching-learning process of Plastic Education in the second cycle of Primary Education.

The methodical-procedural component is related to aesthetics in that its effectiveness depends on the affective, emotional, sensitive, and aesthetic conditions that are created in the creation workshop. The possibility of success in the analysis arises from the enjoyment of the visual image, as this must create awareness in relation to spiritual needs, the possibility of the image to satisfy those needs, and the intellectual emotions that schoolchildren experience when discovering new knowledge and artistic values, and apply them in their creative and evaluative activity.

The aesthetic component is the affective foundation of the cognitive, creative and evaluative activity developed by schoolchildren in the creation workshops. The analysis of the visual image is based on the sensations provoked by the text, the perceptions of its structural, thematic and ideological peculiarities, and the feelings of the students, based on the complex relationships between individual needs, the desired object, the individual and collective action, the sensations and emotions that the satisfaction of the need provokes in schoolchildren.

The application of visual image analysis in Primary Education has its culmination in the improvement of creative and appreciative processes, hence the foundation of a third component of the methodical procedure based on the didactic principle. of the unit of appreciation, analysis and visual artistic creation, the poietico-imaginative, which addresses the processes of visual and evaluative artistic creation, as ways that schoolchildren have to begin appreciating “cultural manifestations and artistic productions, and participate according to their age in them” (Bonet et al., 2001, p. 9).

In the Plastic Education creation workshops, students in the second cycle of Primary Education can create, at the same time as new knowledge, original artistic ways of expressing it, in a dialectic between poiesis and imagination.

Schoolchildren must “produce meaning with the work of others, but also (...) carry out their work with this meaning” (Genette, 1997, p. 155). For this reason, it is maintained that the visual and evaluative artistic creative activity is the result of the creation or production of new knowledge and artistic values about its object of analysis and the cultural reality itself, at the same time that it is built on an artistic tradition with which dialogue through the complex system of intertextual relationships, and the associations and analogies that the creative imagination allows them to make.

The visual and evaluative artistic creation of schoolchildren results from the creative appropriation of their reality, an aspect of education that must receive systematic attention from the plastic arts instructor. The dialectic of imagination and creation is applicable to the results of the visual and evaluative artistic creative activity of schoolchildren, in which creation or poiesis offers a vision of visual image as a form of ideology, which refracts other ideologies, which, In turn, they are refractions of the cultural reality internalized by schoolchildren through their experiences and cultural experiences.

The relationships of the poietic-imaginative component with the aesthetic and methodical-procedural components are given in that enjoyment and analysis lay the foundations for a more conscious creative process, where the student knows why and why he creates, and intentionally uses the means and expressive resources of the plastic arts, while transmitting his ideas and feelings in original and imaginative works, which reflect his experiences and creative appropriation of the most immediate cultural reality.

The relationship between cognitive, creative and evaluative activities with affective states involves identifying the needs of the students, their attention from the plastic arts instructor, and the pedagogical direction of the activity, which leads to the satisfaction of spiritual needs, communicative and expressive, and with this, to functional and developmental learning of artistic manifestation in Primary Education.

The methodical-procedural component trains students in research for artistic creation, as well as in a better understanding of the reality that is valued, be it a work of art, a consumer item or any object or phenomenon of a visual nature. In the creation workshops, creative abilities and cognitive independence are developed, as well as the development of thinking and imagination, which results in artistic or evaluative

texts of greater technical and conceptual quality, and in a more comprehensive formation of the personality of the students.

The methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation constitutes the way to materialize the social demands of the Plastic Education subject, the fulfillment of the objectives through the appropriation of the selected contents, and the comprehensive development of the personality, beyond the creative artistic process, by including logical thinking skills, a wide range of personality values, and greater expressive, evaluative and personal fulfillment possibilities.

The enjoyment of the artistic work, the interpretation of the meanings and meanings that carry the intentionality of the visual image, the justification of the use of textual structures — elements and principles of design, rhetorical figures —, and the intertextual dialogue with the system of culture, as provided for by the methodical procedure that is modeled, are ways for the organization of the cognitive, creative and evaluative activities of students in the second cycle of Primary Education, in a functional and developmental teaching-learning process, which stimulates thought and imagination, educates feelings, improves human relationships and expands expressive possibilities to communicate the results of artistic creation and textual appreciation.

The methodical procedure has a favorable impact on the development of the personality of schoolchildren, especially in plastic education, a quality that is expressed in the knowledge of plastic arts, knowing how to do plastic arts and knowing how to be, based on the educational impact of the workshops. creation of this artistic manifestation in the second cycle of Primary Education.

Knowing the plastic arts from the implementation of the methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation, transcends knowledge about the theory and history of the plastic arts, and develops in schoolchildren a greater iconic and visual availability, educates perception, favors the transition from observation to interpretation, and provides new knowledge related to the analysis of the visual image, such as meanings and senses, structural semantics and intertextual relationships.

Knowing how to make visual arts goes beyond the specific skills of appreciation and creation, related to the understanding of the messages contained in the text and the description of some structural aspects, or the application of techniques such as those identified in the programs. The application of visual image analysis develops logical thinking skills, such as identifying, characterizing, classifying, comparing, analyzing, synthesizing and evaluating, in addition to laying the foundations for two fundamental skills: researching for artistic creation and evaluating creative processes and Your results (Petlák and Birova, 2023).

The analysis of the visual image develops the knowledge of being from the educational impact of the creation workshops, by forming and developing qualities in the student as a visual creator, critical receiver and citizen. Among the qualities that are

identified in knowing how to be from the educational impact of the analysis of the visual image, there are: objectivity in the analysis, love for the beautiful, respect for visual creators and art, care in the use and mastery of the resources, materials and techniques of the plastic arts, the critical and self-critical spirit, discipline, industriousness, impartiality, sensitivity, patriotism and national and cultural identities.

As we have seen, there is an indissoluble unity between appreciation, analysis and artistic creation or doing, already defended by Barbosa (2012) and Cabrera (2017), in the so-called triangular proposal, now argued as a didactic principle, which must be considered by artists, teachers, instructors and schoolchildren, if it wants to transcend in citizenship education. aesthetics and artistic personality, in the formation of consumer audiences of the visual arts, and in the development of the creative and critical-evaluative competencies of the subjects who intervene in the teaching-learning process of Plastic Education.

The practical application of the methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation in a group of Cuban sixth-grade schoolchildren, demonstrated that the learning of Plastic Education is oriented towards the description and interpretation of the meanings and senses that carry intentionality, structural semantics and dialogue with ideologies. on the basis of the relations of the visual image with the ideological horizon and the total system of culture.

The attention to plastic education as a quality of the personality in development, during the implementation of the methodical procedure based on the didactic principle of the unity of appreciation, analysis and visual artistic creation in the creation workshops, emphasized the knowledge of Plastic Arts, knowing how to do Plastic Arts, and knowing how to be from the educational incidence of the Plastic Arts.

The appropriation of the knowledge identified in the program by the 21 students, the development of logical thinking skills, such as identifying, characterizing, classifying, comparing, analyzing, synthesizing and evaluating, also in the entire sample, even with the corresponding individual differences, had a favorable impact on the ability to investigate for artistic creation and the evaluation of creative processes and their results.

At the final moment of the application of the methodical procedure based on the didactic principle of the unit of appreciation, analysis and visual artistic creation in the sixth grade group selected as a sample, the analytical category plastic education showed the behavior detailed in the following paragraphs.

Dimension 1. Know Plastic Arts

Indicator #1: knowledge about the theory and history of the Visual Arts, evolves from a low level (R) at the beginning to a medium level (B) at the end. The greatest advances are seen in the establishment of relationships with theoretical knowledge about the Plastic Arts and in the availability of icons and visuals, both criteria evaluated at a high level (MB), the education of perception is moving towards a medium level (B) through the transition from observation to interpretation, and it is still considered

with insufficiencies (R) the establishment of relationships with the historical knowledge of art and culture, given that significant indices of cognitive independence are not achieved.

Indicator # 2: knowledge related to the analysis of the visual image is evaluated as Very Good (MB), since the criterion of the analysis of the meanings and senses of the visual image evolves towards a medium level (B), that of structural semantics experiences a considerable jump from the low level to the high level (MB), and that of intertextual relations goes from a medium level to the high level (MB).

Dimension 2. Know-how in Plastic Arts

Indicator # 1: specific skills of appreciation and creation is evaluated, at the final moment, of Muy Bien (MB), while the totality of its criteria: understanding of the messages contained in the visual image, justification of the use of some structural aspects, and application of techniques of the Plastic Arts, advance until a high level (MB) is achieved:

Indicator # 2: logical thinking skills: analyzing the visual image from a semiotic criterion, is evaluated as Good (B), since the criteria: establishment of intertextual relationships and pragmatic analysis of iconographic, visual, and other codes, reach a high level (MB); the determination of the significant aspects of the text advances towards a medium level (B), and the functional analysis of the tropes or rhetorical figures, evaluated at a low level (R), is still considered deficient due to its degrees of abstraction and novelty.

Indicator #3: skills to optimize creative processes, is considered at an average level, so it is evaluated as Good (B). Progress is being made in the assessment of creative processes and their results (MB), but there are no substantial changes in research for visual artistic creation, which is still classified as low level (R).

Dimension 3. Know how to be based on the formative incidence of the methodical procedure based on the didactic principle of the unity of appreciation, analysis and visual artistic creation.

Indicator # 1: training and development of qualities in the student as a visual creator, critical receiver and citizen, advances towards a high level, so it is evaluated as Very Good (MB). The criterion of objectivity in analysis is the one that undergoes the most significant transformation, as it is evaluated from a low level at the initial moment, and ascends to a high level (MB) at the final moment, as well as other values such as the love of beauty, respect for visual creators and art. care in the use and mastery of the resources, materials and techniques of the Visual Arts, the critical and self-critical spirit, and national and cultural identities. Only discipline, industriousness, impartiality, sensitivity, and patriotism are classified as mid-level (B).

By way of summary, it should be pointed out that, after the application of the methodical procedure based on the didactic principle of the unity of appreciation, analysis and visual artistic creation, it is corroborated that plastic education advances towards the high level (MB), since the dimension of Knowing Plastic Arts shows a qualitative

leap from the low level to the high level (MB). the dimension Knowing how to do Plastic Arts improves from a low level to a medium level (B), and the dimension Knowing how to be, based on the formative incidence of the semiotic analysis of the visual image, evolves from a medium level (B) to a high level (MB).

In a general sense, in the creative workshops where the unity between appreciation, analysis and visual artistic creation has been considered, the analysis of iconic and visual signs went beyond the identification of images and the more or less functional description of the elements of design, to orient itself towards the interpretation of cultural meanings and the contextualized use of these structures and others. such as techniques, principles and figures of speech, with a view to achieving a deeper appreciation of the relationship between content and form, as well as their cultural determination. In the same way, the analysis of these structural, semantic and ideological aspects laid the foundations for the process of visual and evaluative artistic creation.

Developmental learning materialized when, from the workshops of creation of Plastic Education, it contributed to the elevation of knowledge, skills and specific values, to the education of feelings and the improvement of human relationships, to the development of capacities to satisfy one's own cultural needs and those of society, to respectful and sincere communication, all of these aspects benefited from the creative processes.

CONCLUSIONS

The process of appreciation, analysis and visual or critical-evaluative creation is a condition of the manifestation and development of individualities, since it often conditions the dynamics of the processes and psychic states of the subjects participating in the process. In the relationship between the visual image and its receptors, psychological influences are intensified, by the very mediating nature of art and the Plastic Education class.

The process of appreciation, analysis and visual and critical-evaluative creation, as an act of communication that materializes in the Plastic Education workshop, is a cultural space for the manifestation of knowledge, skills, values, feelings, modes of action and human relationships, and a necessary condition for the development of the personality of schoolchildren.

The practical implementation of the methodical procedure based on the didactic principle of the unity of appreciation, analysis and visual artistic creation, demonstrated the viability of its application, its contribution to the development of plastic education as a quality of the personality in development, and the formative potentialities of the creation workshops, while evidencing an inherent limitation of the method: its complexity and didactic demands, which demands significant professional work in its didactic treatment.

ACKNOWLEDGEMENT

This work was supported by the Cultural and Educational Grant Agency (KEGA) of the Ministry of Education, Science, Research and Sports of the Slovak Republic based on project number 015UKF-4/2024.

REFERENCES

- Barbosa, A. M. (2012). *La imagen en la enseñanza del arte: Años 80 y nuevos tiempos* [The Image in Art Education: The 80s and New Times]. Universidad Autónoma de Nuevo León
- Beccari, C., Donati, M.A., Iraci Sareri, G., & Primi, C. (2024). The Usefulness of a Revised Version of the Material Values Scale—Short Form in Italian Adolescents: Psychometric Evidence from Two Studies. *Children, 11*(6), 675. <https://doi.org/10.3390/children11060675>
- Bonet, M., Castillo, S., García, M., Martín-Viaña, V., Rico, P., Rizo, C., & Santos, E. M. (2001). *Hacia el perfeccionamiento de la escuela primaria* [Towards the improvement of primary P]. Editorial Pueblo y Educación.
- Budayová, Z., Pavlíková, M., Samed Al-Adwan, A., & Klasnja, K. (2022). The Impact of Modern Technologies on Life in a Pandemic Situation. *Journal of Education Culture and Society, 13*(1), 213-224. <https://doi.org/10.15503/jecs2022.1.213.224>
- Cabrera, R. (2017). *Educación Plástica y su enseñanza* [Plastic Education and its teaching]. Editorial Pueblo y Educación.
- Eco, U. (1990). *Semiótica y Filosofía del Lenguaje* [Semiotics and Philosophy of Language]. Editorial Lumen S. A. Primera edición.
- Gadušová, Z., Pavlíková, M., & Havettová, R. (2021). Intervention in teaching reading in a foreign language: development of divergent thinking and ambiguity tolerance. *Journal of Education Culture and Society, 12*(1), 297-313. <https://doi.org/10.15503/jecs2021.1.297.313>
- García Martín, J., Morales Rojas, A., & Kralik, R. (2021). The Kantian ethical perspective seen from the existential philosophy of Søren Kierkegaard's Victor Eremita. *Ethics & Bioethics, 11*(1- 2), 48-57. <https://doi.org/10.2478/ebce-2021-0003>
- Genette, G. (1997). La literatura a la segunda potencia [Literature to the Second Power]. In D. Navarro Pérez, *Intertextualité: Francia en el origen de un término y el desarrollo de un concepto* [Intertextualité: France at the Origin of a Term and the Development of a Concept] (pp. 53-62). La Habana, UNEAC, Casa de las Américas, Embajada de Francia en Cuba.
- Jarmoch, E. Z., Pavlikova, M., Gaziova, M., Pala, G., & Datelinka, A. (2022). Social work and socio-pathological phenomena in the school environment. *Acta Missiologica, 16*(1),130-145. <https://www.actamissiologica.com/sub/am-1,-2022.pdf>
- Kobylarek, A., Madej, M., Roubalová, M., & Maturkanič, P. (2022). Holistic education of seniors in the Eastern European model of the U3A. *Acta Missiologica, 16*(1), 87-98. <https://www.actamissiologica.com/sub/am-2,2022.pdf>
- Kondrla, P., Lojan, R., Maturkanič, P., Nickolaeva Biryukova, Y., & González Mastrapa, E. (2023). The Philosophical Context of Curriculum Innovations with a Focus on Competence Development. *Journal of Education Culture and Society, 14*(2), 78-92. <https://doi.org/10.15503/jecs2023.2.78.92>
- Králík, R. & Máhrik, T. (2019). Metaphysics as a base for improving critical thinking. In L. Gómez Chova, A. López Martínez & I. Candel Torres (Eds.), *ICERI2019 Proceedings: 12th Annual International Conference of Education, Research and Innovation* (pp. 8901-8903). IATED Publications.
- Králík, R., Roubalova, M., Hlad, L., Judak, V., & Akimjak, A. (2022). Compassion and Solidarity with the Poor in Tanakh and Rabbinic Judaism. *Acta Missiologica, 16*(1), 154-168. <https://www.actamissiologica.com/sub/am-1,-2022.pdf>
- Mandoki, K. (2006). *Estética cotidiana y juegos de la cultura* [Everyday aesthetics and cultural games]. Prosaica II. Siglo XXI Editores.

- Parret, H. (1995). *De la Semiótica a la Estética* [From Semiotics to Aesthetics]. Edicial.
- Pavlíková, M. (2017). Kierkegaard's reflection in Don DeLillo's novel 'Falling man'. *European Journal of Science and Theology*, 13(1), 15-23.
- Perdomo, E., Uralde, M. N., Vale, A. & Suárez, T. M. (2013). *La Educación Plástica y el trabajo manual* [Plastic Education and manual work]. Editorial Pueblo y Educación.
- Petlák, E., & Birova, J. (2023). General Soft Skills and Sub-competencies Developing Plurilingual Intercultural Competence by Students' Self-Reflective Understanding. *Journal of Education Culture and Society*, 14(2), 257-267. <https://doi.org/10.15503/jecs2023.2.257.267>
- Tavilla, I., Kralik, R., & García Martín, J. (2018). La testimonianza di Kierkegaard nel quinto centenario della Riforma [A brief recollection of Kierkegaard's testimony on Reformation 500th anniversary]. *XLinguae*, 11(1), 354-361. <https://doi.org/10.18355/XL.2018.11.01.30>