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Teaching Citizenship with Art! Look at What I can Do – Do Not Look at What I Say!

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Abstract
This article will approach issues related to the teaching of the concept of citizenship according to Higher School of Education of the Polytechnic Institute of Viana do Castelo, Portugal. Through the analysis of artistic practices, we propose to determine how concepts of culture, heritage, education for development, service learning and human rights in society are addressed in curricular activities and how interdisciplinary perspectives are considered the appropriate way to such approaches in terms of Art Education in the 21st Century School.

Key Words: Citizenship, Education for Development, Service - Learning, Artistic Education

1. Introduction

The relevance of the emplacement dimension in the educational field is a current imperative. On the one hand, and in the face of global economic, social, political and cultural changes, that is, in the face of all the metamorphoses caused by a globalized world, it is emerging to foster values and attitudes associated with solidarity, social justice and human rights (Bayo, Loma, & Aristizábal, 2004). On the other hand, the transmission of purely disciplinary and sealed knowledge does not meet the current and future needs of a technological world, requiring that our students acquire the knowledge and skills to become citizens of a global community (Banks, 2004). To that end, today's school is designed to provide young people with the opportunity to construct a critical citizenship thinking (Gomes et al., 2017), promoting autonomous behavior, creating space for reflection and allowing the acquisition of new skills that will be useful life, signaling changes in the role of education to create more just, peaceful, tolerant and inclusive societies.

Celorio & López de Munain (2007) state that the educational process of learning must be critical and action-oriented. The teaching of content should allow students to develop different potentialities, skills, and processes of self-reflection, aiming at the formation of value judgments, the construction, and reconstruction of perspectives, experiences, and meanings. Faced with these changes, the teacher is expected to have a new role,

one that adapts the strategies to the needs of each student, differentiating the process of teaching and learning (Schleicher, 2012). Service learning is a pedagogical methodology that combines in a single activity the learning of contents, competences, and values with tasks of service to the community, and learning acquires a civic sense (Opazo et al., 2014).

Educating for Citizenship and Development: A Way Through Art

Thinking about citizenship and development implies recontextualizing education in the direction of a transformative path that educates citizens and commits them to social issues, capable of understanding the world in which we live and acting on it. We are faced with a resizing of the role of the School, an institution that needs to commit to a Global Education that is attentive to the realities of the world, allowing students to participate dynamically and conscientiously in the world's problems, targeting individual well-being, local and global (Boni, 2006).

"Global Education can open people's eyes and minds to the realities of the world, awakening them to contribute to a world with more justice, equity and human rights for all" (Maastricht Declaration on Global Education (2002). When we talk about educating for citizenship and development we are providing the public school with tools to raise awareness, and combat inequality and social injustice. The assumption of these presuppositions implies flexibilization, curricular activities, and interdisciplinary perspectives. Education for Development is defined by us here not only as a concept related solely to economic growth but also as a means of strengthening intellectual, creative, affective, moral and spiritual capacities that can contribute to human development and project our future in an integrated way. In this relationship between the idea of Citizenship, Arts and Education for Development, we will reflect on the objectives and strategies and the associated benefits, as well as the experiences and solutions that result from it.

2. Political and Educational Framework

At the political and educational level, as mentioned previously, it is verified that the Ministry of Education has been insisting on the importance of the civic dimension in the educational field, as well as on the importance of a strategy that promotes the arts and culture in the school universe. The following legislative context supports the theoretical discussion presented.

National Educational Strategy for Development (NESD/ENED) - Promotion of Global Citizenship

The National Educational Strategy for Development (NESD/ENED) - Promotion of Global Citizenship was established by the Joint Order of the Ministry of Foreign Affairs and the Ministry of Education No. 25931/2009, of November 26th. It is a guiding document for school intervention in SD, with the purpose of promoting civic learning, current until 2016. The creation of a National Education Development Strategy was extremely important for Portugal since it makes community accountable for local actions that have a global impact. In fact, we changed from a traditional notion of citizenship that is very focused on the national dimensions of inclusion/exclusion to a dynamic that includes the complexity of migratory movements and globalization in all its aspects. Facing this context, a National Educational Strategy for Development is an instrument that facilitates the effective promotion of SD, contributing to the formation of citizens who take an active attitude before local and global injustices. It is intended, therefore, to promote, through learning, attitudes of global citizenship, sensitizing society to development issues. On July 5th, 2018, the new National Educational Strategy for Development 2018-2022 (NESD 2018-2022) was approved by the Council of Ministers. This new strategy succeeds the National Educational Strategy for Development 2010-2016 (NESD 2010-2016), aiming to respond to one of the main conclusions of its external evaluation, which proposes "to update the Strategy, given national

and international recognition of its social, political and educational relevance" (Diário da República, 2018, 3190). In addition, it is related to the approval, by the United Nations General Assembly, of the Resolution "Transforming Our World: The 2030 Agenda for Sustainable Development", based on 17 Sustainable Development objectives. NESD 2018-2022 associates with Goal 4.7 of the Sustainable Development Objective 4 - Education:

> by 2030, to ensure that all students acquire the knowledge and skills necessary to promote sustainable development, including, inter alia, education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and the contribution of culture to sustainable development (Diário da República, 2018, 3190)

Based on this objective, the XXIst Constitutional Government reinforced Citizenship in school curricula, and in 2017 it approved the National Education Strategy for Citizenship (NESC), with SD being one of the thematic areas of Education for Citizenship (Diário da Republic, 2018, p.331). Regarding the challenges our society is facing today, which are battling global problems of humanitarian crises, inequalities, climate change, and others, there is an urgent need to educate for the exercise of democratic citizenship.

In this sense, the creation of the discipline of Citizenship and Development is included as part of the curriculum, but with different settling throughout the mandatory schooling, being worked transversally in the 1st study cycle of Basic Education, autonomously in the 2nd and 3rd study cycles and with the contribution of all areas in Secondary Education. It is, therefore, a privileged curricular space to operationalize the themes of SD in the school (General Directorate of Education, 2017). It is believed, therefore, that this strategy will allow intervening in three clear dimensions, namely: an individual civic attitude, interpersonal relationship, and social and intercultural relationship. It is concluded, therefore, that democratic citizenship constitutes one of the areas of educational intervention of the XXIst Constitutional Government, also appearing at the center of the Agenda for Sustainable Development 2030.

Regarding artistic education, it is created the Artistic Education Team (AET) of the General Directorate for Education, according to article 5 b) of Decree-Law no. 14/2012, of January, 20th), from Ministry of Education (ME). It is a multidisciplinary team that develops its activity within the scope of the Directorate of Curricular Development Services (DCDS). It presents as core objectives: 1) the promotion of an intervention plan in the field of the different forms of art in a school context; 2) the coordination, monitoring, development of studies and the proposal of guidelines, in pedagogical and didactic terms, for generic artistic education; 3) the promotion of systematic work dynamics between cultural institutions and school institutions; 4) the development of alternative models of aesthetic and artistic training of educational agents; and 5) the identification of the needs for specific pedagogical resources required for better learning in the artistic area of pre-school, primary and secondary education. In this sense, through the Program of Aesthetic and Artistic Education, an intervention plan is developed that aims to implement an integrated strategy at the national level in the field of different forms of art in a school context: visual arts, dance, music, the theater.

Both Citizenship and Development, and Aesthetic and Artistic Education coexist as explicit dimensions in the Student's Profile when finishing Mandatory Schooling (Martins, 2017). Since this article is not the place to explain the document, it is configured what is intended to reach young people at the end of their mandatory studies. Youth committed to the values of citizenship, which respect cultural diversity; who understand, protect and value aesthetic and artistic diversity; who know how to act in accordance with the principles of human rights, realizing the relationship between rights, duties, and responsibilities. This succinct political and educational framework presented, configures the official speech, guiding what is intended to be methodologies and pedagogical-didactic procedures to be implemented in the school contexts of primary and secondary education. In this sense, it seems to us essential that higher education institutions responsible for initial and continuous teacher education, should consider it as a reference speech in the elaboration of curricular programs and projects to be developed in the training of future teachers and other future professionals with direct but non-

formal connections to education contexts (Decree-Law no. 55/2018 of July 6th, Ministry of Education). It is under that assumption that the training practices and experiences are developed in the article: an educational practice in the teaching of citizenship through the arts.

Theory, Practice, Creation

The understanding of the articulation of theory, practice, and creation has become a very pertinent theme for teachers in general and specifically for those who teach the arts and pursue the arts, as Irwin states (2008, p.88), a meaning of understanding ideas and practices. In the 1980s the ideas of Brian Allison (1972, 1982) and Rachel Mason (1988) in England regarding art research, were very innovative and were already an example of new perspectives of action. It was clear that the role of the arts in education was strongly affected by the way teachers and students saw the role of art outside of school. This situation prevails, and it continues to be seen to privilege the use of materials and the creation of images solely only because they have to do it in school, thus reducing artistic activities to mere "pleasing" school tasks. In other words, over the last few decades the arts have changed, young people have changed as well as our way of "seeing," thinking and interpreting the world, but the "old" methods remain. Activities in plastic expression classes or visual education continue to be limited to traditional manual work, where children and adolescents are taught to make gifts for the family, or decorations for school events, without any notion of visual culture, on technological development and the media.

To this end, Allison (1992) argued that art in context would promote personal development through the arts and that this would facilitate the acquisition of skills and increasing knowledge of the possibilities and meanings of art that implied: (i) The visual exploration of the surrounding world; (ii) The development of perception; (iii) The development of skills in materials control; (iv) Visual expression of perceptions, ideas and feelings; and (v) Developing the capacity to respond to and discuss their own work. In this way, it was assumed as methods the "narrative, autobiography, ethnographic practice ... poetic questioning, self-study", characteristic of qualitative research, also used by the areas of the human sciences, such as sociology, anthropology, history or psychology.

Almost three decades later, we find that this is not the case in art rooms, although this is the right way to develop knowledge of the role of Art in society. Creating, according to Allison (idem), in addition to developing confidence and artistic competence, involves expressing ideas, feelings, and personal beliefs aesthetically, through the use of processes, means, and techniques tailored to the needs, interests, and manipulative capacities of students. But how can you express ideas about "what" you do not know? According to the same researcher, the notion of creating is allied to that of appreciating, that is, giving personal answers to technical-artistic works. Appreciation involves analyzing, interpreting, comparing, and judging different kinds of objects and images. It implies not only developing an interest and knowledge about something, about artists, craftsmen, designers, about the history of art and crafts but also about the aesthetic qualities of the natural and built environment.

The development of increasing understanding of the role of art through the history of mankind and its impact on the social, economic and spiritual fields implies the teacher and pupils in teaching and learning of different forms of means of expression and art; Different roles and contributions of arts and artists; Different sources of artistic images; Different cultural forms and different purposes of Art, for example African, Asian and others; And different locations of art, for example galleries, museums, houses, books, buildings, industry and others.

In this perspective, arts can contribute, together with other disciplines, to the development of personal and social formation plans, promoting the structuring of values, interests and behaviors in function of an attitude of critical openness and intervention in a democratic society trying to shape itself in function of an unpredictable future, where true certainty is the place of uncertainty. At the intersection of the perceptual, analytic-critical, historical-cultural, and productive-expressive domains (Allison, 1992), expression, problem-solving, and the dialectic individual/society relationship are explored in terms of assessing and deciding to create and enjoy.

If by 2030 we must ensure that all students acquire the knowledge and skills necessary to promote sustainable development, citizenship and development, such are students, future Primary Education teachers addressing through the Arts, the issue of human rights, gender equality, the promotion of a culture of peace, global

citizenship, cultural diversity and sustainable development? How to make children into critical, creative citizens who can see, hear and feel with their hearts, prepared to act in society and build their history?

3. An Artistic and Sociological Experience in a School of Higher Education

The experience that we describe here investigates an educational practice in the teaching of citizenship through the arts, in an institution of Higher Education that bets on the interdisciplinary and interinstitutional collaboration, in the formation of teachers of Basic Education. The objective of the experiment was to investigate a service learning methodology that would allow students to become familiar with the National Educational Development Strategy, which, as previously mentioned, is an effective instrument to promote a true ES, contributing to the establishment of citizens to take an active stance in the face of local and global injustices. The images are part of the social world and, as Hernández (2006) states, are a powerful resource, because of the meanings they convey:

> This leads us to think that the education curriculum for the understanding of visual culture should approach the images as social representations.
> - Transdisciplinary.
> - Based on the evolutionary, social and cultural characteristics of the students.
> - Establishing intercultural connections.
> - Starting from a critical social position. (p.140)

Children come to our classroom and bring a wealth of knowledge, resulting from the sociocultural contexts in which they are created and from historical eras that represent a certain type of values. However, for two decades we have been alerting (Moura, 2000; 2002) to the fact that the main problem of addressing cultural issues in classrooms is the continuous neglect of culture and history from a multicultural perspective (Cahan & Kocur, 1996). The strategies used by art teachers (and all curriculum content in general) continue to privilege western art, ignoring the social and intercultural exchanges that have influenced and continue to influence Portuguese society today (Fig. 1).

Fig. 1 Students from Cape Verde, Master of Arts Education at ESEVC © moura 2016

Methodology

A ESE foi pioneira na oferta de cursos de formação inicial e contínua neste âmbito, tendo realizado desde 1993 formações no âmbito da Educação Inter/Multicultural, formação na Educação para a Cidadania através das Artes (Fig.2), publicando artigos e desenvolvendo projetos e investigações de Doutoramento e Mestrado, que apoiaram a fundamentação teórica de diversas disciplinas de licenciaturas e edições de Mestrado.

The ESE was a pioneer in the provision of initial and continual training courses in this field, having carried out since 1993 formations in the field of Inter/Multicultural Education, training in Education for Citizenship through the Arts (Fig.2), publishing articles and developing projects and Ph.D. and Master's studies, which supported the theoretical basis of several undergraduate and master's degree subjects.

Several projects, some already completed, others in progress, have been developed in the Initial Formation of a Higher Education School, aiming at DE through interdisciplinary pedagogical options with artistic education. Privileging methodologies with an interpretative and qualitative nuance reflects the need to promote a Development Education through artistic and cultural experiences and the study of a contextualized visual culture. The themes selected by the participating team are the result of a partnership strategy between agents of culture (International Amnesty- Viana do Castelo Town Hall, Deão Youth Association and others), education and the arts (Educational Services of the Museu de Barcelos, Cultural and Popular Education Association, artists and artisans of the community), thanks to their effort, dialogue and continuous willingness to face challenges, encourage students to undertake new initiatives and concrete actions within the DE, through citizenship and the arts.

Fig. 2 Project related to Citizenship carried out at the School of Basic Education © moura, 2006

Projects on Education for Development through Citizenship and the Arts

In September 2018, academic activities began and in several courses sessions were planned in order to confront the students with concepts related to new curricular approaches, which will involve them in projects with the community and will compel them to think actively about the concepts mentioned above. What we are presenting here is a reflection of the first steps taken in this direction and which involved the following major themes: (i) Human Rights (DH) and (ii) Multiculturality. In the sessions on Human Rights, local members of International Amnesty (IA) and members of the Private Social Solidarity Institution - Cultural and Popular Education Association (CPEA) collaborated. The activities developed with IA, aimed at contributing to:

• Clarification and familiarization of the participants with the meaning of concepts such as citizenship, human rights, diversity, discrimination, solidarity, equal opportunities, slavery in the past and present, minority, stereotypes, prejudices, Second World War;
• Debate on the different meanings of the concepts covered, taking into account the role of the media, everyday conversations and real cases;
• Awareness-raising for phenomena of exclusion, discrimination, and violation of human rights;

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• Sensitization of the students to the difficulties of obtaining a decision by consensus, in the face of moral values and concepts (e.g., death penalty);

• Discussion about the concept of symbol and the way artists (e.g., Goya) use them in the art they produce, reflecting their lives, ideals, aspirations, etc.

With CPEA it was intended to provide:

• Familiarization of participants with citizenship practices, based on the knowledge of the functioning of a Private Social Solidarity Institution, in the areas of children´s animation;

• Promotion of concerted actions and interinstitutional collaboration between a Private Social Solidarity Institution (PSSI) and a Higher Education Institution (HEI);

• Promotion of social participation and training of active, critical and participant citizens;

• Strengthening of artistic, social and cultural skills, based on SL (Figs. 3 & 4).

Figs 3 & 4 Rag Doll and Fátima Monteiro creating © campos, 2018

Resources / Strategies / Procedures

Real stories reported by guests; Images of works of art and the media; Workshops of Plastic Arts of CPEA, with the exchange of experiences on real situations related to migrations, refugees, discrimination and solidarity.

The horizontality of relations and the dialogue between all the participants has stimulated the participation of all (students and teachers, researchers from different scientific areas and other partners of the arts and culture) in a critical way, creatively involving subjects in a perspective of sustainable development. Concepts of culture, identity, citizenship, values , and rights of citizens, the role of art in society were addressed. Students were expected to position themselves in the position of the "other" and engage in critical dialogue, through an examination of fundamental values. We talked about migrations and gypsies. The description of real-life stories made participants aware of the importance of social interaction in personal development and dialogue in resolving interpersonal conflicts.

Student Feedback on Sessions

We present some of the comments of students who participated in these sessions, which served as an evaluation basis of the training given by the team of teachers and collaborators of Higher Education.

(...) I confess that before this session I thought that they came here and they should not, because I had the notion that they came to take away what little we have left, work, homes, income, food, etc ... But with this training, and with what they told us about their experiences with migrants, refugees, they explained and got us to put ourselves in the place of all those who

come to our country, in a way. (...). These are subjects that should be discussed frequently because they are part of our daily life. (MR, CTesP IEC, 2nd year, October 8, 2018)

(...) HR has more to do with practice and action than with theory, although it does not dissolve it, so we are invited to act together with IA, supporting them in the marathon of letters in November (...) (MPM, CTesP AT, 1st year, October 11, 2018).

(...) We spoke of the true heroes of History ... (CC, CTesP AT, 1st year, October 11, 2018)

(...) is undoubtedly an important and quite complex issue, in my opinion, the population's well-being, the fight against poverty, solidarity and social exclusion (...) people who come to our country often do not feel prepared to relate, since they often do not know the language, nor do they know our culture (PG, IESP IEC, 2nd year, September 25, 2018)

The sessions that favored multiculturalism were attended by a specialist in Education for Development, a member of the Rural Project 3.0: Service Learning for Rural Development, to be held at the ESEVC. He also collaborated with a member of the Viana do Castelo Town Hall, responsible for the Migration and Refugees Department, the Educational Services Officer of the Museu de Barcelos and a group of professors and students from the Music Department of the Federal University of Pernambuco, Brazil. The knowledge explored in the various sessions was as follows:

With an Education Specialist for Development

• Reflection on the concepts of Education for Development (ED), the historical process that gave rise to it and the continuous process of learning that it implies;
• Discuss issues related to reconciling economic growth and improving the quality of life of populations;

With a Town Hall Representative

• Debate on diverse concepts, such as citizenship, globalization, migration, social inclusion and measures needed to address integration issues for refugees/immigrants;
• The relationship between the right to nationality and the problems resulting from the free movement of persons;
• Awareness of phenomena of exclusion and discrimination, relating to existing situations experienced by real cases in Viana do Castelo and the type of support/rights that the country ensures;
• Discussion of the importance of values such as sharing, solidarity, cooperation, and volunteering and the role of organizations/associations that support the population.

Group of Musicians and Dancers "Flauta de Bloco" of Pernambuco

• Appreciation of contributions from the sharing of cultural and artistic diversity;
• Recognition of the advantages of cultural partnerships and networks resulting from globalization;
• The distinction of diverse art forms that characterize culture and identity;
• Understanding the work of art as an interpretation, vision and personal representation of reality;
• Development of dance skills and movement and integration of the various arts and contemporary culture with the experience of each student
• Exploration of rhythms and movements of Maracatu, Ciranda, and Frevo, typical of Pernambuco (Figs 5 & 6).

Educational Resources Specialist from Museu de Barcelos

• Appreciation of the tradition of the pottery of Barcelos, the testimony of hidden stream experiences and knowledge, which the Museum intends to value and safeguard for future generations;
• Acknowledgment of diverse art forms that characterize the culture and identity of communities;

• Identification of rural handicrafts as a source of income that can generate community development;
• Individual and group participation in solving the problems of knowledge and dissemination of artistic heritage.
• Development of students' socialization in the face of their multicultural heritage.

Pics. 5 & 6 Ciranda, Pernambuco dance; Clay modeling activity; © moura, 2018

Resources / Strategies / Procedures

We used real stories told by the guests, and artists from other continents; musical instruments were used; fixed and moving images were projected. There was an exchange of experiences in real situations related to migration, refugees, discrimination and solidarity.

Since access to culture is a key issue for growth, and an inseparable part of human rights, the museum assumes itself as a promoter of culture, enhancing the cultural formation of individuals through non-formal learning. Through the Educational Services, cultural institutions particularly museums, play a vital role in the formation of the human being throughout life. The visit to ESE by the head of the Educational Services of the Museu de Barcelos endorsed the awareness of the students to this area of intervention and access to cultural heritage and cultural events. This approach and contact had the purpose of facilitating the understanding of the museum assets and arousing the curiosities. The analysis of the "figurado de Barcelos" showed how many pieces insinuate a critical reading of the real, a personalized look (Moura and Cruz, 2006, p.45), in which the artisan designs in his pieces his reality using copy, but also his imaginary reality. The pieces become the mirror of reality and serve, as Milhazes refers (2002, p.16).

The studies of the various previously mentioned contents were directed to the changes of the last decades and to the impact in the contemporary social world. Globalization has been associated with one of the major transformative forces of human relations, modern social and cultural landscape and technological development. The guests explored concepts of cultural transmission, namely values of citizenship and spoke of the richness of cultural diversity as an essential factor in the building of democracy. Activities related to art criticism and interdisciplinary teaching were considered a natural way to help students find the "other" and to live different cultural paths. Projected images, films, and participation in workshops with artists from other cultures, allowed the discussion of stereotypes associated with people and traditional arts from developing countries, dubbed by many as exotic or primitive, and reflected on how the idea that handicrafts are less important than the visual arts is perpetuated, as well as the best art in the world is produced by Europeans (Chalmers, 1996).

Students feedback on sessions

> (...) The activities developed are intended to stimulate and encourage the linking of Museu de Barcelos to the whole community, having a greater influence on the younger audience ... Barcelos is recognized as an educating city (...). The class was very rewarding and great learning (BA, LEB, 3rd year, September 27, 2018)
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> (...) The first session was about the appearance of the first pieces of clay in prehistory and their usefulness then. (ACM, LEB, 3rd year, September 27, 2018)
> (...) Ciranda is another type of dance and music, also from Pernambuco, created by the women of the fishermen who sang and danced, while waiting for them to return from the sea. A rhythm characterized by the union, because it forms a great circle where the participants dance to the sound of a slow and repeated rhythm. Perhaps the one we most easily internalized and which pleased us most, because we do it in a group. (...) (MV, CTeSP IEC, 1st year, October 3, 2018)

Final Comments

The different comments lead us to believe that such sessions have given students access to fundamental knowledge and information to function more effectively in their society and the global community. The path of Community Psychology teaching is described as specialized training in psychology and as an autonomous training curriculum, as well as the debate on professional skills in this scientific-pedagogical field. The service learning methodology reveals itself as a powerful active strategy of teaching social education, and art plays an important role in deepening cultural, historical and social knowledge of students (including knowledge of other peoples and cultures) and in the development of a better understanding of the world (Figs. 7 & 8).

Figs. 7 & 8 Performance at ESE Library of the Musicians and Dancers ´Flauta de Bloco" from Pernambuco © moura, 2018

Students' confrontation with the new challenges of the 21st century has enabled us to verify that the lack of knowledge present in most of the students, regarding these relevant issues of their local, regional, European and global community has given rise to debates and reactions which indicate their interest in being able to contribute decisively to the development of our communities, and that is why we must provide them with opportunities to actively participate in the search for solutions to social problems in order to become active citizens of solidarity . The Charter of the Council of Europe on Education for Democratic Citizenship and Education for Human Rights reads:

> Education for democratic citizenship incorporates education, training, awareness, information, practices and activities aimed at the acquisition by learners of knowledge and skills of understanding and developing their attitudes and behaviors, to enable them to exercise and defend democratic rights and duties, to value diversity and to play an active role in democratic life, in order to promote and protect democracy and the rule of law. (p.4)

These sessions were a first step towards raising awareness of issues such as immigration, human rights, citizenship issues and the possibility of better interpreting the new National Development Strategy for Education

2018-2022 (NDSE 2018-2022). In order to respond to one of the main conclusions of its external evaluation, this proposes to update the Strategy, based on 17 Sustainable Development objectives.

The analysis of the results allows concluding that students, who had access to the reflection on Education for Development through the Arts, recognize the importance of this knowledge. In the same way as other studies with similar social concerns (Ornelas & Vargas, 2014, p. 41), in this case too, a double challenge was sought to prepare the future professionals of Arts and Technologies, Basic Education and Educational Intervention in Nursery, with a set of principles and values, through the development of curricular approaches that have provided them with concepts and resources that will allow them to develop more coherent intervention programs that are in line with the theoretical assumptions to which they have access.

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