

THE CONTRIBUTION OF “THE AESTHETIC” AND “THE SENSITIVE” IN THE FORMATION OF EARLY CHILDHOOD

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This academic document was born as result of the research thesis “The aesthetic and the sensitive from the musical and sound experience in the Garden degree of the Columbus American School Institution”, developed by the author to obtain the master's degree in the Master of Education, deepening area: University Research and Teaching.

Resume: The study of musical formation has been a topic of interest in the educational field, as it has allowed us to recognize the importance it has in human development as a possibility of experiencing “the aesthetic” and “the sensitive”. This research aimed to understand how these concepts contribute to the processes of formation of corporeality in early childhood. Through the observation and description of musical and sound experiences, and the interpretation of these, three trends were obtained that occurred in the aesthetic exchanges during the execution of musical and sound workshops applied in the preparation of this study, which are the manifestation of the sensitivities, corporalities and family ties of infants. To arrive at such descriptions, an observation grid was developed that accounted for the how and why of the behaviors that belong to “the aesthetic” and “the sensitive” and what is observable about them through a qualitative-interpretive approach. Through the description, information was obtained that facilitated the reconstruction of the reality of those who were observed and interpretations were generated.

This research did not aim to find answers or data represented in numbers and measurements, but rather through observation, part and parcel of the life experiences of the universe studied was realized.

Once such manifestations of aesthetic exchanges are described and interpreted, the idea about the relationship between “the sensitive” and “the aesthetic” from the musical and the sound in the early childhood training processes is developed and it is demonstrated that the body, experiences, sounds, discoveries, spontaneity, words, melodies, singularity, are links that mesh with each other within the learning process, thus having to transcend the context of the artistic area, so that it also makes part of the entire training task. For all of the above, it is clear that the method used for this study is qualitative and is also a hermeneutic approach, since it promises to provide interpretations, appropriations and compressions of various experiences or realities such as the observed experiences.

Keywords: early childhood, “the aesthetic - the sensitive”, formative processes, body and corporeality, aesthetic exchanges, the musical and the sound.

Abstract: The study of musical training has been a topic of interest in the educational field, since it has allowed recognizing the importance that it has in the development of beings who experience "the aesthetic" and "the sensitive". This research aimed to understand how these concepts contribute to the formation processes of girls and boys in the initial stage. Through the observation and description of musical and sound experiences, and the interpretation of these, three trends were obtained that occurred in the aesthetic exchanges during the execution of musical and sound workshops applied in the elaboration of this study, which are the manifestation of the sensitivities, corporeality and family bonds of boys and girls. To arrive at such descriptions, an observation grid was elaborated that gave an account of the how and why of the behaviors that belong to "the aesthetic" and "the sensitive" and what is observable of these.

Once such manifestations of aesthetic exchanges are described and interpreted, the idea about the relationship between "the sensitive" and "the aesthetic" is developed from the musical and the sound in the processes of early childhood formation and it is shown that the body, experiences, sounds, discoveries, spontaneity, words, melodies, singularity, are a link that becomes learning and that should transcend the artistic area to be part of all training processes.

Keywords: early childhood, the aesthetic, the sensitive, training processes, aesthetic exchanges, music and sound.

Introduction

Regarding early childhood, different studies and research have demonstrated its importance, since at this stage the brain develops fundamental aspects for the growth of human beings (UNESCO, 2020); In addition, it determines phenomena of the cognitive, social, emotional, linguistic and spiritual aspect (MEN, 2007).

When talking about early childhood, the document “Guidelines for artistic education for primary and secondary school” maintains that one of the competencies presented at this stage is sensitivity. It is at this moment in life where fundamental personality structures are established for adulthood and the future of individuals is determined (Bermúdez 2018); In the first five years, an entire brain structure is organized that encompasses the number of neurons and the synapses between them to enable learning (De Zubiría 2019), a fundamental context of this research; However, it must be clear that the purpose of this study is to understand the sensitive and the aesthetic as a pillar that allows the human being to give himself in the world through his sole existence in the experience of the sensitive, and that will accompany him during his life in all his experiences and not only in the artistic area.

In favor of this research purpose, the work focused on making observations of the aesthetic exchanges of the Kindergarten students of the Columbus American School Educational Institution of the municipality of Rivera, department of Huila, during the implementation of musical and sound workshops; These observations and their respective descriptions were recorded in an observation grid that was designed based on the theoretical foundations of “the aesthetic” and “the sensitive” taken as a reference in the literature for this research.

This study was committed to investigating the experiences presented in aesthetic and sensitive exchanges based on classroom experiences from the musical field; understanding that musical education should not be thought of solely as the teaching of musical language and the interpretations or montages that are part of this language, since it is present in the classroom at all times, in the greeting song, in the song to make the rounds, among other sound moments. It is unimaginable to have a school, especially early childhood, where music is not the protagonist,

since during the classroom meetings the link between the exploration of sound and the construction of corporeality is strengthened. In this sense, it is important that music cannot be an area subject to a sporadic hour of class, but that the accompanying teacher must be trained to learn-teach and live music permanently (Akoschky, 2008).

Taking into account the above, the grid was chosen as an instrument for the observation of the facts and the detailed description of the experiences presented during the investigation, not leaving any of these observations to chance, but rather organizing said descriptions, inferences and interpretations within the framework of “the sensitive” and “the aesthetic”.

These categories, in the manner of modalities and records, were developed by collaborating teachers of the Educational Institution, who in the role of non-participant observers described the exchanges presented during the workshops designed, prior to the training process.

In the conceptual theoretical aspects, early childhood was addressed as one of the research axes, from the perspective of national and international policies; The concepts of “the aesthetic” and “the sensitive” were also addressed, based on emerging theories and were put into discussion with other theories.

With a qualitative-interpretive-hermeneutic approach and in accordance with the postulates of Gadamer (1998), three trends were found as a result of the descriptions recorded in the observation grids.

Theoretical references

In the conceptual theoretical aspects, a tour of the central concepts of this research is carried out, developing the ideas and foundations on which this study is based.

According to UNICEF (2017), early childhood occurs in the first years of life and during this stage vital neural connections are generated for the development of the human being for the rest of their life; For this reason, infants must be guaranteed attention, nutrition, stimulation, communication and a daily life around play. On the other hand, Valencia

(2017) indicates that early childhood is made up of three moments and in each of them phenomena occur that, once completed, make up the development of the human being: intrauterine cycle, sensory perception cycle and essential questions. María Montessori (1998), for her part, points out that early childhood is the stage in which girls and boys absorb all the information that occurs around them, be it language, culture, knowledge, among other dimensions, and it is in This moment in which artistic education will allow the infant to create his or her own reality based on his or her sensibilities.

“The sensitive” is all that relationship that results from the experiences between the human being and the outside world; It is the encounter between the person who feels and what he is feeling, everything that sensoryity allows to be perceived; It is music based on the stimulus of sensitivity (Perniola 2008). Emanuele Coccia (2011) defines “the sensible” as the way in which human beings exist in the world, and the world becomes knowable; Furthermore, it is the way in which the world reaches individuals and is not limited to the sensations obtained by external stimuli.

The aesthetic, for its part, is defined as the possibility that human beings have to understand the world from the diversity of each one of them. The aesthetic is important because of the experiences of artistic manifestations and not because of their functionality or form (Noguera 2000). In this same line of thought, Sánchez's (1992) approach is that the aesthetic does not constitute the definition of beauty or the grotesque, but rather the perceptual processes between the subject and the object, and phenomena such as memory, images and evocations.

Katya Mandoky (2006) developed categories with which she based observable aspects on “the aesthetic”, and Coccia (2011), on “the sensitive”. These registers and modalities are behaviors that occur during an event that she has called “aesthetic exchanges,” which are the experiences that human beings have with the outside world. For this study, these categories were organized in an observation grid in which the necessary information was compiled to understand the theory about registers and modalities of the aesthetic and the sensitive (Table 1).

Categories of observation of “the aesthetic” and “the sensible”.

Table 1

Basics	Categories	Subcategories			
THE AESTHETIC	RHETORIC	Lexical Record	Acoustic record	Somatic record	scopic record
	DRAMATIC	Proxemic modality			
THE SENSITIVE	IMAGES	sound images			

Source: Own elaboration, based on Mandoky 2006.

In order to understand what was observed, first of all we must remember what until now has been seen as “The aesthetic” and “the sensitive.” For the aesthetic to be possible, there must be an “exchange”, and the exchange is everything that occurs in the relationships that the human being establishes with himself, with the everyday and with the other; Now, “the sensible” refers to the possibility of feeling oneself in the midst of aesthetic exchanges that allow one to construct meaning.

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As seen in the previous table, the concept called “rhetoric” has been described by Mandoky as the way in which aesthetic exchanges are communicated and “dramatic” is the way in which the statement is made or expressed.

These two, “rhetoric” and “dramatic,” are divided into subcategories, which Mandoky has also called “registers” or “channels of exchange” in the case of “rhetoric,” and “modalities” in the case of “dramatic.”

In “the sensible”, Coccia develops an observable category that is called “sound images”, which are all those sensitive representations or manifestations that make sense in space-time and puts “dreams” as the clearest example of what which is an image, but occurred within an event; an image that is not palpable, but that is an inherent part of the being and the experience of it. Coccia describes “the image” as a state, a way of existing and giving existence to things and this, understood from the sensible, is a phenomenon that is experienced in a unique way.

Knowing, therefore, the above, it is now possible to display each of the records recorded in the Table and some narrative examples of the observations obtained in the workshops will be provided.

Lexical Record:

They are groups of words expressed in written or oral form, where symbols, numbers and abstract codes intervene; They are phrases or speeches, it is the way in which the speech is executed through the sound of the voice or the image in the text (writing), the terms, the forms, the style. All the language, slang or dialects that a subject uses through verbal statements.

In Workshop No. 2, one of the students tells the research teacher about her experience while her mother was carrying her and tells her “when I was in my mother's belly, she made sounds like little birds”, this is an experience taken from his mother's narrative.

Acoustic Record:

Also known as the sound register, which includes volume, intonation, and timbre of voice. Speech and words are closely linked to sound, volume or inflections. A tone of voice in a phrase can determine its meaning, its veracity or its contradiction, the modulation of the voice gives meaning to the phrase, it provides the energy that the word requires to fulfill the objective of the message. The subcategories for this register are taken from Parret's (2003) theories on the descriptive categories of voice:

- Volume (intensity-range)
- Doorbell movement
- Continuity
- Record of phonatory

In Workshop No. 3, one of the observed students makes a narrative about the appearance of owls at night and proposes that owls make sounds like CU-CU-CU and with this they make a modulation in the volume of their voice and a inflection in sound reproduction.

Somatic Record:

This category, like acoustics, is also linked to enunciations, addressing rhetoric from body expression, gestures, body postures, facial expression, body temperatures and planes of movement. This category is so important that, if there were no verbal language, the somatic would be the main tool of communication and expression. The subregisters of this category are proposed by Hall (1963) in his system of notation of proxemic behavior and are:

- Postural
- Haptic (science of touch)
- Thermal
- Olfactory
- Eyepiece

In Workshop No. 3, one of the observed students associates the sounds he hears with a moment that apparently transmits calm to him, and voluntarily closes his eyes and lies down on the ground with his body completely relaxed.

Scopic Record:

It refers to everything that has to do with space-time, topology, scenography, props, clothing; This is what you see at first. Hence the importance of dedicating efforts to making something appear striking in order to achieve a specific objective. It is also the tangible, material way in which the individual represents his aesthetic exchanges and even his non-verbal rhetoric.

- Visual and spatial artifacts
- Scenography
- Topography
- Locker room
- Props

In Workshop No. 5, three observed students choose to carry out the activity with orange and yellow cellophane paper, interpose one paper with another, look for an area that the sun illuminates and explore possibilities of color effects on the paper exposed to the sun.

Proxemics:

Proxemics has its origins in the dramatic; This modality frames the proximity or distance that is generated in the relationships between individuals, but it does not refer to space-time itself but to the event, conventions or behaviors that determine the narrowness in the way of relating, that is, proxemics refers to the states of mind, emotions and attitudes that allow the connection or disengagement of one human being with another.

In Workshop No. 10, it is observed that one of the students remains attentive in the activity, but when she notices that her partner is not, she takes her arm and pulls repeatedly; She appears displeased at the inattention of her partner.

Sound images:

Coccia mentions that sensible life is related to "...the ability to produce images of things: neither praxis nor poises, but the intermediary sphere of commerce and production of the sensible. It is not just about the ability to embody forms in objects, but rather the ability to make them live for an instant outside of things and outside of subjects" (2011, p. 66). In this sense, sensitive life is linked to the production of sound images, since "only through the sensible – through images – do we penetrate things and others, can we live in them, exert influence on the world." and over the rest of the living" (Coccia, 2011, p. 65).

"In Workshop No. 9, one of the students evokes an experience about the construction of a homemade musical instrument and mentions that the sound of said instrument resembles the sound of the sea; When asked how she knows that this is what the sea sounds like, she expresses a memory about a family visit to the sea, and the sound of it in the morning hours".

Now, to talk about early childhood, "the sensitive" and "the aesthetic" it is also necessary to understand the role of the body in the context of this research, since this is the place of subjectivity seen from the discovery and the creation; The body is the means by which girls and boys transform the matter of the artistic space into a unique experience; The body should not be seen as the means to express a stimulus, but to live the experience.

The results of these stimuli in the body, dance, theater, painting, listening are transversalities; The body is the scene of IDARTES experiences (2015).

Methodological aspect

The method that frames this research work is the qualitative-interpretive-hermeneutic, since the results were obtained through the observation of the behaviors of the sample and with their descriptions the observed reality was reconstructed and interpreted. This study was not interested in finding answers or data represented in measures or numbers, but rather, as mentioned, precise descriptions were made of everything that was observed such as experiences, situations, people, interactions and manifestations that were organized within the framework of some categories, and in each of these the information was recorded; For example, in the workshops carried out with the students, they had the opportunity to experience sound experiences with birds; Upon coming into contact with this experience, the body expressions in imitation of birds or expressions of placidity, the invention of sounds like “CUI-CUI” and the conversations between them about the experience, were part of the registers recorded on the instrument.

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Population and sample

The population corresponds to students from the Columbus American School – Preschool Educational Institution. The sample belongs to the kindergarten grade, made up of 7 girls and 9 boys, with ages ranging between 4 and 6 years.

To determine the sample, it was taken into account that: a) it was the largest group b) boys and girls who were completing the preschool cycle, close to entering primary school. This selection contributed to the purpose of having a group of students with the development of autonomy and the capacity for wonder.

Instrument

Initially, ten musical and sound workshops were designed that contained details of the experiences such as name of the workshop, materials, duration, description and purpose of the experience.

To complete the observations, a grid was created based on the categories of registers and modalities belonging to the theory of “the aesthetic” and “the sensitive” proposed by Katya Mandoky (2006). This grid was completed by the collaborating teachers who, prior to the training process, made the descriptions of each of the designed activities. In total they filled out forty grids.

Information processing and analysis

The completion of the observations contained in the observation grids were interpreted and organized according to the categories established in three trends, in accordance with the purposes of the research.

Results

The description and systematization of the results obtained after the collection and organization of the observation grids proposed in the methodology of this study are presented below (Table 2).

Description and interpretation of the observations recorded in the category grids.

Table 2

Workshop number	Workshop name	Workshop Description and interpretation
1	Bird watching	The girls and boys perform sonorous and dramatic interpretations of birds that they themselves have built with their imagination.
2	Creating sounds	Students evoke sounds and speeches from their experiences in the womb.
3	Night sounds	The boys and girls evoke personal experiences about the sounds of the night and propose their own sounds based on their sensitivity.

4	The sounds of things	The boys and girls were offered the idea of recreating different life situations with sounds, such as a sunrise or a growing seed.
5	The color of sounds	Colors were assigned to a scale of 5 sounds, with which the children made drawings that they then transported to a musical instrument, and in this way they obtained their own melodic compositions.
6	Color palette	In this workshop, children freely assign colors to sounds and share their narratives about the reason for their choices.
7	Sound interpretation	Children carry out different free musical explorations, and it is observed that they resort to sound memory during these explorations.
8	Singularity	This is an experience that allows them to represent music through paint and color; the trend is to use their own bodies and those of others to explore color possibilities.
9	Representations and sound nature	Students use materials from nature to generate natural sounds. Many of them make personal evocations and then carry out their interpretations.
10	The bridge	Students choose their pairs, based on their ties and feelings, to carry out musical dynamics.

Source: Own elaboration based on field work.

All observations from each of the grids were described and interpreted, analyzing the recurring situations of each record and modality to generate trends.

Discussion

Trends

Trends are the findings or coexistences that emerged from each of the categories displayed in the observation grid. To obtain these trends it was necessary to organize the grids, transcribe the information on the observations made in the ten workshops, record the description of each one taking into account the categories of analysis that were recorded and, finally, the discovery of the repetitive aspects occurred. in them in light of the categories, modalities and records that founded the investigation.

The trends found during the processing and analysis of information were three:

1. Trend of the “Link of the nest and the sensitive”

This tendency corresponds to the description and interpretation of the sound and narrative manifestations of the observed corporeities, where it is evident that the songs, evocations, speeches and dramatic gestures that arose spontaneously have a connection with the family link.

2. Trend of “Feeling in one's own body”

This trend describes the prevailing need of infants to use the body as the immediate channel with which they experience what they explore, discover and experience; The body is the stage in which boys and girls remain expectant before events. IDARTES (2015).

3. Tendency of the “sound self”

This corresponds to the description of the sound manifestations of boys and girls such as songs, onomatopoeia, explorations and discoveries that have singularity as their main characteristic, since it was found that these manifestations belong to sounds that come from the construction of imaginaries and, therefore Therefore, they become unique sounds.

The discussion of this study focuses on generating a comparison between the findings and the theories on which it was based. From what

was found in the trends already presented, it was established that there is a close relationship between “the aesthetic” and “the sensitive”, and that this occurs through the connection of the registers and modalities that the human being expresses during the aesthetic exchanges it has with the outside world; The different links of these branches become an aesthetic exchange.

This is related to the theory that Katya Mandoky (2006) maintains regarding the different registers and modalities that constitute “the aesthetic.” Mandoky proposes the rhetorical coordinate and the dramatic coordinate, and these are part of the human being by their very existence. It is found that “the sensible” requires a means to be externalized; This medium is nothing more than the registers that participate in the categories that were already mentioned (rhetoric, dramatic and sound images) and that accompany the human being during his existence.

These findings together constitute the response to the purpose of the research, which is aimed at interpreting the relationship between “the aesthetic” and “the sensitive” from the musical and sound perspective in the training processes of early childhood.

To understand what the contribution of “the aesthetic” and “the sensitive” in the formation of early childhood is about, we must refer to the trend called “Feeling in one's own body”, where the most important part of the exchanges are the corporeities, recognizing themselves in the present as sentient beings, based on pure experience, living experience, in connection with their interests, with their explorations, without thinking about being approved or disapproved through the alphanumeric codes that They govern the educational system in which they are found. During the research, the students were not offered conditioning incentives such as grades, prizes or stimuli that influenced the behavior for the development of the workshops, in such a way that during the execution of these, the experiences of the infants were free (without lose sight of the orientation for the development of the workshops) and their motivation depended solely on their own interests regarding the expression and exploration of aesthetics and sensibilities, as well as the nature of their astonishment.

It is in that place and at that moment where “the aesthetic” and “the sensitive” come together with the early childhood training process, since

here the teacher must understand the structures of these two concepts, since these are observable and They generate information about how you, as a facilitator, should lead classroom experiences and harmonize your training offerings.

Conclusions

The link between the nest and the sensible, feeling in one's own body and the sonorous self are three propensities founded by the ideas of the theoretical framework; These provided important information about "the aesthetic" and "the sensitive" in the kindergarten grade boys and girls from their musical and sound experiences in the classroom. The information collected in these trends allows the reader to understand how the registers and modalities selected in the study contribute to the formation processes in the experiences of corporeality and with this the general objective is fulfilled.

The design of the workshops was proposed for the first specific objective and this, in turn, was the means to give way to the fulfillment of the second specific objective, which is the descriptions of the experiences of "the aesthetic" and "the sensitive" observed. in each workshop. These workshops comprise 4 moments divided into 5, 10, 15 and 10 minutes, in favor of the attention spans of the ages involved.

The first moment is a welcome to the children; Rules are established that facilitate the development of the workshop, without these rules affecting aesthetic and sensitive exchanges; The second moment of the workshop is designed to build a communication bridge where children explore, observe, listen, smell, ask, answer questions, feel, analyze and make known their preconceptions; The third moment is the most important stage of the workshop because it is where the musical and sound experience of the corporeities occurs and all the activity takes place there; It is the longest space-time, since at this moment the workshop is directed towards its main purpose, without establishing rules or parameters that inhibit the children's behaviors. Materials are delivered to them according to the workshop they develop in case they are needed and the experience begins.

The last moment is the closing of the activity; Here children are allowed to encounter their own experience, see the results of their experience and share their exchanges. The guiding teacher invites them to observe and rediscover the exercise carried out.

Each workshop is different but the structure is maintained; Being different, the resources used in each of them vary according to the interest of the children.

Finally, an interpretation of these descriptions was carried out as trends and it was discovered that “the aesthetic” and “the sensitive” are foundations that are articulated through the registers and modalities that we already know, forming links that respond to the third objective. specific that is given precisely through such descriptions. This completes the route that goes in search of an interpretation between the developed theory and the contributions that these findings mean in the education of girls and boys. The contribution of “the aesthetic” and “the sensitive” in early childhood education has to do with exchanges; They are girls and boys recognizing themselves in the present as sentient beings, based on pure experience, lived experience, in connection with their interests, with their explorations, without thinking about approvals or disapprovals; It is there where “the aesthetic” and “the sensitive” come together with the early childhood training process, but the teacher must understand the structures of these two concepts, since they are observable and generate information about the way in which The teacher must direct his classroom strategies and not only the strategy, but also his formative offerings.

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The body, its uniqueness, its spontaneity represents a considerable link within learning; The words, melodies, sounds, expressions, ideas, thoughts and movements that come from sensitive and aesthetic exchanges become learning. There is no doubt that the encounter with music and the sound experiences that occur during the development of boys and girls constitute a learning-teaching phenomenon and this phenomenon transcends the artistic field, to become a central element of the training process.

The definition of the aesthetic and the sensitive in the context of early childhood is the origin of understanding feeling, the felt, the sensitive and sensitivity. Now, what is sensible or feeling is all that relationship that

results from the experience between an individual and the outside world, being the encounter between who he feels and what he is feeling. It can be understood as everything that is perceived through the senses. According to Mario Perniola (2008), within these sensory inputs, there is a prevailing importance of listening; thus understanding the enormous power of music in stimulating sensitivity. Another definition is that the sensitive constitutes the ability of human beings to relate to images, the sensitive forms that represent things, events or phenomena in the outside world, which become experienceable and also involve perception; a sensitive becoming, like that which feels extracorporeal, immaterial, that allows the human being to become another, explore other ways of manifesting and recognizing oneself in the other (Coccia, 2011).

Meanwhile, the aesthetic is what allows the human being to understand the world from diversity to give meaning to what exists as existing, and this meaning is what is recognized as alterity and difference. (Noguera, 2000 p. 106). It can be said then that the aesthetic is the individual experience, the life experience manifested not only from the artistic area, but from all areas of life and in the school setting, the subjects.

Consequently, understanding the body and corporality during aesthetic exchanges will allow the teacher to feel identified with them, remembering their childhood and, while there in that sensitive experience, discover what the students want to learn, what interests them, what generates them. amazement, what makes them feel alive and, even, what makes them feel attacked in their learning exercise, beyond the school processes. Being clear about the concept of “the aesthetic” and “the sensitive” will make the teacher apply his or her own sensitivity and get closer to a feeling that unites us more as humans.

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