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The impact of graphic arts techniques on the development of creative thinking in children

Impacto de técnicas grafo plásticas en el desarrollo del pensamiento creativo infantil

Dora Jeanneth Córdova-Cando
jeanneth.cordova@unl.edu.ec
Universidad Nacional de Loja, Loja, Loja Ecuador
https://orcid.org/0000-0002-9566-5659

Elcy Viviana Collaguazo-Vega
elcy.collaguazo@unl.edu.ec
Universidad Nacional de Loja, Loja, Loja Ecuador
https://orcid.org/0000-0003-0589-9150

Michellé Ivanova Aldeán-Riofrío
michelle.aldean@unl.edu.ec
Universidad Nacional de Loja, Loja, Loja Ecuador
https://orcid.org/0000-0003-3538-4377

Mayra Rivas Paladines-Paladines
mayra.rivas@unl.edu.ec
Universidad Nacional de Loja, Loja, Loja Ecuador
https://orcid.org/0009-0008-4782-4249

ABSTRACT

The aim of this research was to determine the impact of graphoplastic techniques on the development of creative thinking in young children attending the Filomena Mora de Carrión Primary School in the province of Loja, Ecuador. Using a quantitative approach and a quasi-experimental pre-test/post-test design, the study involved a non-probability sample of 22 children aged 4 to 5 years; the main instrument used was the Torrance Test of Creative Thinking in its version adapted for early years education, supplemented by anecdotal records and a rating scale. The results showed that the high level of creativity quadrupled, rising from 9.09% to 40.90%, whilst the low level fell from 68.18% to 27.27%, confirming the pedagogical effectiveness of graphoplastic techniques in strengthening fluency, flexibility, originality and elaboration in the early years.

Descriptors: learning process; educational psychology; child psychology; creativity. (Source: UNESCO Thesaurus).

RESUMEN

Se desarrolló como objetivo de investigación determinar el impacto de técnicas grafoplásticas en el desarrollo del pensamiento creativo infantil en estudiantes de educación inicial de la Escuela de Educación Básica Filomena Mora de Carrión de la provincia de Loja, en Ecuador. Bajo un enfoque cuantitativo y diseño cuasiexperimental de pretest-postest, se trabajó con una muestra no probabilística de 22 niños de 4 a 5 años; como instrumento principal se empleó la Prueba de Pensamiento Creativo de Torrance en su versión adaptada para educación inicial, complementada con registro anecdótico y escala valorativa. Los resultados evidenciaron que el nivel alto de creatividad se cuadruplicó, al pasar del 9,09 % al 40,90 %, en tanto el nivel bajo descendió del 68,18 % al 27,27 %, lo que confirma la eficacia pedagógica de las técnicas grafoplásticas para fortalecer la fluidez, flexibilidad, originalidad y elaboración en la etapa inicial.

Descriptores: proceso de aprendizaje; psicología de la educación; psicología del niño; creatividad. (Fuente: Tesauro UNESCO).

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Research articles

INTRODUCTION

Creativity is a fundamental capacity for holistic human development; from an early age, it enables children to devise original solutions to the challenges of their environment, express their emotions in their own unique way, and build an authentic identity; in the educational context, stimulating this ability is not a peripheral option, but a priority pedagogical necessity that directly impacts the quality of teaching and learning processes; for, as Muñoz-Silva et al. (2021), creative thinking in the school setting fosters the generation of innovative ideas, the development of cognitive autonomy, and the formation of individuals capable of tackling complex situations using their own resources; consequently, nurturing this ability from the earliest stages is essential for the child's full development.

At the Filomena Mora de Carrión Primary School, the use of an adapted version of the Torrance Test of Creative Thinking enabled the assessment of children aged 4 to 5; the results revealed significant difficulties in the children's creative development, including: low self-confidence, little motivation to engage in expressive activities, limited originality when creating and producing graphic representations, poor fluency with novel ideas, a lack of imagination when telling stories, and a fear of expressing emotions and feelings; this set of limitations is consistent with the findings of Castro-Pérez and Morales-Ramírez (2015), who argue that unstimulating learning environments inhibit the development of students' creative abilities from an early age; consequently, transforming the school environment is an essential prerequisite for strengthening creative thinking.

Against this backdrop, it became necessary to design and implement strategies that would enable the free manipulation of materials and the spontaneous expression of children's creative output; within this framework, art and craft techniques have established themselves as a highly effective pedagogical tool, as they stimulate creativity through direct sensory experience with a variety of

materials: drawing, painting, stamping, collage, engraving and cutting, amongst others; In the same vein, research by Agres and Chen (2025) confirms that participation in performing and visual arts activities has a positive impact on participants' mental health, social connection and creative potential, regardless of the educational level at which they are implemented, which supports the relevance of the visual arts as an educational strategy across all stages of schooling.

With regard to the learning environment, Castro-Pérez and Morales-Ramírez (2015) emphasise that classroom environments oriented towards the student's own perspective generate greater emotional and cognitive engagement with the tasks set, which encourages the spontaneous expression of creativity; in line with this, Moula (2021) notes that when children discover their own creative capacity through the arts, they experience a marked increase in their sense of personal well-being, which confirms the relevance of integrating graphic and plastic arts techniques not only as a teaching resource, but as a strategy for holistic human development that transcends the limits of curricular learning.

Thus, the research objective was to determine the impact of graphic arts techniques on the development of creative thinking in early years pupils at the Filomena Mora de Carrión primary school in the province of Loja, Ecuador.

Theoretical framework

Creativity promotes children's cognitive development by enabling them to explore their environment with an open mind and devise innovative solutions to situations encountered in their school and family lives; in accordance with Arias-Llumipanta and Calle-García (2022), the development of creativity in childhood not only stimulates expressive abilities but also influences cognitive, emotional and motor maturation, fostering holistic progress that transcends the artistic sphere; creative activities provide students with the opportunity to explore their context, optimise resources and, using seemingly simple ideas, create outputs of great significance for their learning process at all levels.

Stimulating creativity from an early age involves activating thought patterns that empower children to resolve situations independently, generate multiple original solutions to a single problem and develop a positive self-image; in this regard, Kevin et al. (2024) report that interventions aimed at developing creative potential in primary school pupils have a positive impact on their sense of personal responsibility and their ability to generate divergent ideas, which supports the case for incorporating creative strategies systematically rather than sporadically into educational programmes; creativity is, ultimately, essential for children to acquire skills aimed at problem-solving, critical thinking, expressing themselves independently, adapting to change, and appreciating the diversity of the world around them.

In terms of well-being, Moula (2021) notes that children who participate in guided artistic experiences report a greater awareness of their own creative capacity, which translates into confidence, emotional well-being and a willingness to tackle academic challenges with greater resilience; this link between creativity and well-being underscores that fostering creative ability is not merely an aesthetic complement to education, but a pedagogical dimension of the utmost importance, particularly in the early years when the foundations of personality and learning are laid.

Components of creativity

Creative thinking is not a single trait, but a complex structure made up of interdependent components which, together, enable the generation of original and valuable ideas; based on Torrance's postulates, Santaella (2006) identifies four essential components of creative thinking that evolve throughout life and can be stimulated through intentional and systematic educational experiences:

a) **Fluency.** This relates to the quantity and variety of ideas a person is able to generate in response to a given situation; in the context of children, it refers to the ability to produce multiple responses to the same prompt, without limiting oneself to the most obvious or conventional solution.

b) **Flexibility.** This refers to the ability to adapt one's thinking to new and unexpected situations, as well as to approach a problem from different perspectives; in children, this skill promotes social interaction, conflict resolution and the development of a more open mindset that is receptive to a diversity of ideas.
c) **Originality.** This is the ability to produce novel, uncommon and genuinely personal responses; fostering this from an early age strengthens a child's self-esteem, their sense of identity and their ability to tackle everyday situations with their own solutions.
d) **Elaboration.** This refers to the ability to develop and expand ideas in detail, refining concepts and bringing creative proposals to their fullest expression; it is the process that transforms an embryonic idea into a concrete creation, rich in nuances and details.

These four components do not operate independently; they reinforce one another and, when integrated, generate a sustained creative flow; in an educational context, designing activities that stimulate them progressively is essential for the holistic development of early years learners, as López-Cruz et al. (2023) argue that the deliberate promotion of creative thinking in educational contexts contributes to the development of students who are more innovative, critical and committed to their own learning—a premise that takes on particular relevance when focused on the early years of schooling.

Barriers to creativity

The expression of children's creativity does not always occur spontaneously; children frequently face obstacles that inhibit their ability to create and express themselves freely; In this regard, Schnarch-Kirberg (2017) identifies three types of barriers that interfere with creative development; whilst these do not manifest uniformly in all individuals, they constitute recurring obstacles in educational settings:

a) **Perceptual block.** This occurs when a child lacks the openness to perceive new possibilities or when ingrained cognitive habits prevent them from observing their surroundings from perspectives other than the usual ones; a lack of awareness of the details and opportunities present in the context limits the generation of creative ideas and restricts the exploration of novel solutions.
b) **Cultural block.** This arises from the stereotypes, conventions and social structures that restrict the child's freedom of expression; the expectations imposed by the family or school environment regarding what is considered acceptable in children's work limit their originality and reduce the diversity of their creative responses, conditioning their work to pre-established patterns.
c) **Emotional block.** This is perhaps the most common in the early stages, as the fear of failure, rejection or the judgement of others paralyses the child's creative expression and inhibits their willingness to explore bold ideas and take expressive risks; recognising and addressing this type of block pedagogically is a basic prerequisite for creativity to develop fully.

Identifying and addressing these barriers through educational approaches requires strategies that encourage free exploration, the management of limiting emotions, and the creation of safe and stimulating school environments; within this framework, art and craft techniques provide an ideal setting for children to gradually confront their inhibitions and transform them into opportunities for authentic expression and personal growth.

Graphoplastic techniques

Graphoplastic techniques constitute a set of methodological procedures aimed at creating figures, symbols and visual representations through the manipulation of various materials; their educational relevance lies in the fact that they simultaneously stimulate the development of manual skills, artistic expression and the child's creative capacity, all within a context of joyful and meaningful

learning; According to Cárdena-Lliguisaca and Castro-Salazar (2021), when designed as innovative learning experiences, graphoplastic techniques contribute to the development of children's graphomotor skills and creative expression, whilst promoting sensory and perceptual skills of great importance in the early years.

In the field of fine motor skills development, research by Sánchez-Sánchez et al. (2022) confirms that graphoplastic techniques have a positive impact on the motor development of children in early childhood education; their effects extend beyond drawing and the management of graphic space, encompassing the visuomotor coordination and gestural precision that children need for their subsequent learning; along the same lines, Silva-Guacho et al. (2026) note that the influence of these techniques on children aged 5 to 6 shows a consistent pattern of improvement in fine motor skills, especially when activities are designed in a progressive and varied manner; for their part, Carrión-Gómez et al. (2025) highlight their value as a specific teaching resource at pre-school level, emphasising their potential for structuring learning pathways that integrate artistic expression and the development of functional skills.

Similarly, Macías-Mieles and Nuñez-Reinoso (2025) confirm that these techniques promote the development of pre-writing skills in children aged 4 to 5, which demonstrates their pedagogical cross-curricular nature and their relevance to multiple dimensions of the early years curriculum; from a broader perspective, Penagos-Castillo (2024) argues that graphoplastic techniques act as a stimulus for the literacy process, given that working with graphic and plastic materials prepares children for the motor and cognitive demands of formal writing instruction; this cross-curricular nature reinforces the importance of systematically incorporating these techniques into the early years curriculum, not as supplementary activities, but as central strategies of the educational process, since, as Arias-Llumipanta and Calle-García (2022) emphasise, their consistent

and planned application generates in children an observable progression in the creative and motor skills that underpin their academic and personal development.

Furthermore, the Institute for Educational Development and Innovation (IDIE-OEI, 2021) states that the range of art and craft techniques applicable in early years education includes, among the most relevant, the following:

a) **Drawing.** This involves the graphic representation of objects, people or ideas using strokes and lines created with pencils, crayons, chalk or similar materials; it gives children the opportunity to express their inner and outer worlds, explore shapes and communicate ideas through freehand drawing.
b) **Modelling.** This involves creating three-dimensional shapes using materials such as plasticine, clay, salt dough or papier-mâché, which allow children to manipulate and transform the material to express their imagination and develop fine motor skills in their hands.
c) **Stamping.** This involves applying stamps or stencils to surfaces to create patterns or repetitive images; this technique encourages experimentation with textures, colours and visual compositions, fostering the ability to combine elements creatively.
d) **Painting.** This involves applying pigments to a surface using brushes, rollers, sponges or other tools, allowing children to experiment with colour mixtures and different visual effects, stimulating their imagination and expressive abilities.
e) **Engraving.** This involves creating images or designs on hard surfaces using specific tools, enabling the exploration of positive and negative space, the creation of patterned lines and the transfer of images through printing.

Each of these techniques offers unique opportunities for children to explore their creativity, improve their visual-motor coordination and express themselves authentically; together, they form a broad and flexible pedagogical repertoire that teachers can adapt to the needs, interests and developmental levels of each group, transforming the classroom into a space for ongoing creation and discovery.

Graphic techniques and creativity

The relationship between graphic-plastic techniques and the development of children's creative thinking has been documented from various research perspectives; in this regard, González-Espinoza et al. (2020) confirm that creativity and innovative graphic-plastic techniques have a mutually reinforcing relationship: as children engage in diverse artistic activities, they expand their expressive repertoire and consolidate the dimensions of creative thinking; this positive feedback loop between artistic practice and cognitive development justifies the centrality of these techniques in the early years curriculum, where sensory and expressive learning lays the foundations for higher-order cognitive processes.

By participating in art and craft experiences, children have the opportunity to express their emotions, thoughts and ideas in their own style, which promotes self-expression and provides them with a genuine way of communicating with their environment; as their work is valued and appreciated by adults and their peers, their confidence in their own creative abilities is strengthened, which has a positive impact on self-esteem and emotional well-being; In this regard, Andrade-Carrión and Merino-Armijos (2020) argue that art and craft techniques, when used from the earliest years of life, activate the senses through perception,

allow for the varied use of materials and stimulate the child's imagination to generate unique and original creations, which foster joy and self-esteem.

Graphoplastic techniques also enhance children's problem-solving skills: when tackling an artistic project, they encounter difficulties that demand creative responses and persistence, attitudes that carry over into other areas of school and everyday life; In this vein, Castro-Pérez and Morales-Ramírez (2015) highlight that environments which promote active learning and independent exploration strengthen children's ability to overcome obstacles using their own resources; in turn, research by Agres and Chen (2025) confirms that sustained participation in artistic activities not only enhances creative thinking but also contributes to participants' mental health and social connection, effects which, at the early years level, have far-reaching pedagogical and human significance.

METHOD

The study was conducted using a mixed-methods approach with a quantitative focus, in that data collection and analysis were based on numerical measurements and descriptive statistical procedures, whilst also incorporating qualitative data that enriched the understanding of the phenomenon under study; the design followed a single-group quasi-experimental scheme with pre- and post-tests, which allowed for a comparison of the initial and final states of the dependent variable—that is, creative thinking—in the same subjects, before and after the pedagogical intervention based on graphoplastic techniques. The research was applied in nature, as it was aimed at addressing a specific need identified within the school context; its scope was descriptive-explanatory, given that it not only characterised the observed levels of creativity but also sought to establish the causal relationship between the application of the graphoplastic activities guide and the changes recorded in those levels.

The logical methods employed were inductive-deductive and analytical-synthetic; the former enabled us to start from the specific manifestations of creativity observed in the children to formulate general inferences regarding the

effectiveness of the graphoplastic techniques, whilst the latter allowed us to break down the creativity variable into its constituent dimensions, namely: fluency, flexibility, originality and elaboration, and then integrate the results into an overall assessment of the intervention process.

The population consisted of 58 children enrolled in the early years education stage at the Filomena Mora de Carrión Primary School; from this population, a non-probabilistic sample of 22 children aged 4 to 5 years, belonging to the Early Years II sub-stage, was selected using a purposive criterion based on accessibility to the group and the age homogeneity of the participants; the sample presented similar conditions in terms of cognitive development, socio-family context and history of early stimulation, which reduced the variability attributable to factors external to the intervention.

For data collection, the direct observation technique was employed, carried out systematically during each working session with the children; the main instrument used was the Torrance Test of Creative Thinking (TTCT), in its version adapted for early years education populations, which assessed the dimensions of fluency, originality, elaboration and resistance to premature closure through structured figurative and verbal activities; this test was administered on two occasions: before the intervention began (pre-test) and once the graphoplastic activities guide had been completed (post-test), with a sufficient time interval to allow the intervention to generate observable effects on the participants' creative performance.

The administration of the TTCT was supplemented by an anecdotal record, in which the researcher-teacher recorded detailed descriptions of the children's behaviours, reactions and spontaneous productions during the sessions; Furthermore, a rating scale was used to quantify the degree of achievement for each creativity indicator assessed; the triangulation of these three instruments—namely, the standardised test, the anecdotal record and the rating scale—

ensured the validity and consistency of the data obtained by enabling the comparison of information from different sources and formats.

The educational intervention was structured around a guide to art and craft activities designed specifically for the group, with progressive sequences covering finger painting, modelling, collage, stamping and free drawing, amongst others; each activity was planned according to the creativity indicators operationally defined on the basis of the TTCT, so that there was a direct correspondence between the proposed stimulus and the creative dimension intended to be strengthened; data analysis was carried out using descriptive statistics, with the calculation of absolute and relative frequencies for each level of creativity—high, medium and low—in both the pre-test and post-test, which allowed the effect of the intervention to be quantified and percentage comparisons to be made between the two assessment points.

RESULTS

The intervention based on graphoplastic techniques offered participants the opportunity to enhance their expressive capacities and skills; the children were able to communicate their emotions more freely in their work and in their daily lives, reflecting new behaviours that enable them to adapt better within their learning environments, with a noticeable improvement in their quality of life.

Table 1. *Comparative Results of the Pretest and Posttest.*

Creativity Levels	Pretest (f)	Pretest (%)	Posttest (f)	Posttest (%)
High	2	9.09%	9	40.90%
Medium	5	22.72%	7	31.82%
Low	15	68.18%	6	27.27%
Total	22	100%	22	100%

Note. The table shows a comparison between the results obtained in the pretest and posttest after the implementation of the activity guide with children from Initial II at the Filomena Mora de Carrión Basic Education School.

Table 1 shows the comparative results of the pre-test and post-test; the initial data show that 68.18% of the children were in the low level, 22.72% in the medium level and only 9.09% in the high level, figures that reflect the difficulties present in the sample in generating new ideas, frustration when faced with unfamiliar scenarios and a lack of originality in their work; following the implementation of the graphoplastic activities guide, the post-test data reveal a significant transformation: the low level fell to 27.27%, the medium level rose to 31.82% and the high level reached 40.90%; the increase in this latter level represents an improvement of 31.81 percentage points, which corroborates the pedagogical effectiveness of graphic-plastic techniques in stimulating creative thinking, fluency in generating ideas, adaptation to different contexts and originality in problem-solving.

DISCUSSION

A comparative analysis of the pre-test and post-test reveals a pedagogically significant transformation in the levels of creative thinking among the participating children; the decrease in the low level from 68.18% to 27.27%, together with the rise in the high level from 9.09% to 40.90%, is not an isolated result, but rather the quantifiable expression of a systematic intervention process that found in graphoplastic techniques an effective means of mobilising the creative capacities of early years education pupils; this progression is in line with the findings of González-Espinoza et al. (2020), who assert that creativity and innovative graphic-artistic techniques maintain a mutually reinforcing relationship, such that active participation in diverse artistic activities broadens the child’s expressive repertoire and progressively consolidates the constituent dimensions of creative thinking; this study provides empirical evidence confirming this relationship within a specific Ecuadorian context, involving children aged between 4 and 5 whose initial conditions for creative development were clearly limited.

It should be noted that the starting point of the process was the recognition of the diagnosed limitations: low self-confidence, poor motivation for expression, limited originality and fear of expressing emotions; this initial picture corresponds to what Schnarch-Kirberg (2017) terms ‘creativity blocks’, in particular emotional, perceptual and cultural blocks, the simultaneous presence of which within the same group creates particularly restrictive conditions for creative expression; the pedagogical intervention designed for this research operated, in this sense, not merely as a sequence of artistic activities, but as a deliberate strategy for removing barriers, in which each graphic technique—be it finger painting, modelling, collage, stamping or free drawing—was conceived to create conditions of expressive safety that would progressively reduce the participants’ inhibition.

As for the specific dimensions of creative thinking assessed, the progress observed in fluency, flexibility, originality and elaboration is consistent with Torrance’s theoretical postulates, systematised by Santaella (2006), who describes these four components as interdependent and mutually reinforcing; the guide to graphic-plastic activities was designed precisely with this interconnection in mind, so that the progressive sequences did not address each dimension in isolation, but rather integrated them into tasks that required the child to generate varied ideas, adapt them to changing prompts, produce genuinely personal responses and translate them into concrete and detailed expressions; the post-test results indicate that this integration strategy proved more effective than working in silos by dimension, as the improvement occurred across the board within the group.

Similarly, the improvement in creativity levels cannot be separated from the environment in which the intervention took place; in this regard, Castro-Pérez and Morales-Ramírez (2015) argue that classroom environments oriented towards the student’s perspective generate greater affective and cognitive engagement with the proposed tasks, which favours the spontaneous unfolding of creativity;

in the reported experience, the reorganisation of the learning space as a setting for free exploration and authentic production constituted a foundational condition that enhanced the effect of the graphic-plastic techniques, as children who feel secure in their environment show a greater willingness to take expressive risks and venture towards original solutions; within this framework, the fact that the high level quadrupled between the pre-test and post-test is not solely due to the techniques themselves, but to the interplay between the method, the environment and teacher mediation.

From a broader perspective of child development, the changes recorded take on greater significance when viewed in the light of the arguments put forward by Arias-Llumipanta and Calle-García (2022), who point out that the development of creativity in childhood not only stimulates expressive abilities but also influences cognitive, emotional and motor development, fostering holistic progress that transcends the artistic sphere; in line with this, the anecdotal records of this study documented behaviours that went beyond creative performance in the strict sense: greater initiative in daily activities, reduced reliance on adults when making decisions about one's own work, and more fluent and autonomous verbal communication in interactions with peers; these qualitative indications reinforce the interpretation that the graphoplastic intervention acted as a catalyst for a broader developmental process, involving dimensions of the child's personality that the quantitative instrument failed to measure in their entirety.

The data reported by Moula (2021) point in the same direction; she notes that children participating in guided artistic experiences report a greater awareness of their own creative capacity, which translates into confidence, emotional well-being and a willingness to tackle academic challenges with greater resilience; in the group studied, this effect was particularly evident among children who initially exhibited more pronounced emotional blocks, as it was precisely these children who, as the intervention progressed, showed the most noticeable changes in attitude, moving from resistance and withdrawal towards active participation and

visible enjoyment of the activities; this individual process, replicated across several participants, also had a group effect, as the expressive confidence of some children served as a motivational benchmark for the more inhibited ones, generating a dynamic of positive feedback within the group itself.

It is also appropriate to compare the data obtained with the empirical evidence linking graphoplastic techniques to motor development; in this regard, Sánchez-Sánchez et al. (2022) and Silva-Guacho et al. (2026) confirm that these techniques have a positive impact on children's visuomotor coordination and fine motor skills, effects which in the present study were observed in parallel with creative progress, without constituting the central focus of the study; this coexistence of benefits reinforces the conception of graphoplastic techniques as strategies for holistic development, whose pedagogical richness is not limited to any particular dimension, but rather extends across the child's range of abilities; following this same logic, the results obtained here complement the empirical evidence provided by Cárdena-Lliguisaca and Castro-Salazar (2021), who had previously documented the contribution of these techniques to the development of graphomotor skills and creative expression in contexts similar to that of this study.

Furthermore, the research by Agres and Chen (2025) offers additional support from the perspective of holistic well-being; their data confirm that sustained participation in artistic activities enhances creative thinking, contributes to mental health and fosters social connection among participants—effects which, at the early years level, are of paramount educational significance; in the group studied, the social dimension of the process manifested itself in the strengthening of peer bonds during collaborative work sessions, suggesting that graphoplastic techniques operate not only as tools for individual development but also as generators of a learning community, where each child's expression is enriched by that of others and the classroom becomes a space for shared creation.

Taken together, the results of this research confirm that the systematic and pedagogically planned application of graphoplastic techniques constitutes an effective means of overcoming the creative deficits detected in children in early education; the increase of 31.81 percentage points in the high level of creativity not only validates the activity guide designed for this study, but also supports the relevance of incorporating these techniques as central strategies of the early years curriculum, as emphasised by Arias-Llumipanta and Calle-García (2022), whose consistent and planned application generates in the child an observable progression in the creative skills that underpin their academic and personal development; the task ahead for future research lies in increasing the sample size, extending the intervention period and applying complementary instruments that enable the capture of qualitative transformations which statistical data fail to record with sufficient precision.

CONCLUSION

The systematic application of graphoplastic techniques demonstrated a positive and measurable impact on the development of creative thinking among pre-school children at the Filomena Mora de Carrión Primary School; the high level of creativity quadrupled, rising from 9.09% in the pre-test to 40.90% in the post-test, whilst the low level fell from 68.18% to 27.27%, confirming the pedagogical effectiveness of the intervention designed; the dimensions of fluency, flexibility, originality and elaboration showed cross-cutting progress within the group, linked not only to the techniques themselves but also to their integration within a safe learning environment and intentional teacher mediation; this combination of conditions acted as a catalyst for an educational process whose scope extended beyond the artistic realm, fostering expressive autonomy, self-confidence and peer interaction; Consequently, graphic-plastic techniques should not be conceived as complementary activities to the early years curriculum, but as central strategies capable of removing creative blocks and laying firm foundations for the child’s holistic development.

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CONFLICT OF INTEREST

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