










Appearance of destructive pleasure through play in preschool education

Surgimiento del placer destructivo mediante juego en la educación preescolar

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Classification:

Area: Philosophy
Field: Philosophical Anthropology
Discipline: Aesthetics
Subdiscipline: Preschool education

 <https://doi.org/10.35429/JSR.2025.11.27.6.1.10>

History of the article:

Received: October 30, 2025

Accepted: December 30, 2025

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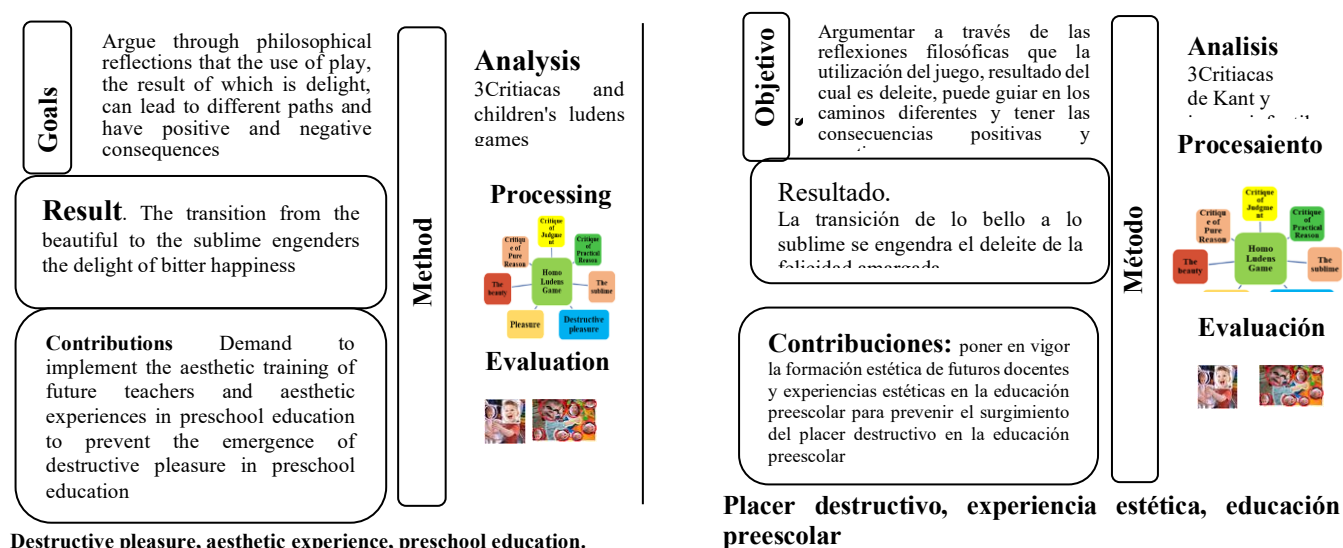


Abstract

This paper is dedicated to the need to implement the aesthetic training of future teachers and aesthetic experiences in preschool education in order to transform education. Through philosophical reflections, Kant's three Critiques are analyzed, especially "Critique of the Faculty of Judging", and the use of play in preschool education from destructive pleasure, which comes from the aesthetic faculty of judgment, first as the beautiful and then as the sublime, making a path towards delight. The analysis of children's games leads to an expression of destructive pleasure, it is a set of pleasure and displeasure, its emergence is made in children's play. Through the transition from the beautiful to the sublime, the delight of bitter happiness is engendered. A marking is made that, probably, the beautiful is made a transition to the sublime. The need for pedagogical intervention in the implementation of play to prevent the emergence of destructive pleasure in preschool education is underlined.

Resumen

El presente escrito está dedicado a la necesidad de poner en vigor la formación estética de futuros docentes y experiencias estéticas en la educación preescolar para transformar la educación. A través de las reflexiones filosóficas se analiza las tres Críticas de Kant, especialmente "Crítica de la facultad de juzgar", y la utilización del juego en educación preescolar desde el placer destructivo, que proviene de la facultad estética del juicio, primero como lo bello y después como lo sublime, haciendo una senda hacia al deleite. El análisis de los juegos infantiles conduce a una expresión de placer destructivo, es un conjunto de placer y displacer, su surgimiento se hace en el juego infantil. A través de la transición de lo bello a lo sublime se engendra el deleite de la felicidad amargada. Se hace una marcación que, probablemente, lo bello se hace una transición a lo sublime. Se subraya la necesidad de la intervención pedagógica en la implementación del juego para prevenir el surgimiento del placer destructivo en la educación preescolar.



Destructive pleasure, aesthetic experience, preschool education.

Area: Promotion of frontier research and basic science in all fields of knowledge

Citation: Konstantinovich-Fokin, Sergei, Robles-Cardoso, Claudia Elena and Aguilar-Romero, Martha Patricia. [2025]. Appearance of destructive pleasure through play in preschool education. Journal of Social Researches. 11[27]1-10; e61127110



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Introduction

The modern trend of the transformation of education, called the New Mexican School, arouses serious scientific interest among researchers. The scientific community has paid special attention to this phenomenon, which is related to the Basic Education Plan [SEP, Plan de Estudios de Educación Básica, 2022] and the Bachelor's Degree Plan in Preschool Education [SEP, Plan de Estudios de Educación Básica, 2022]. In particular, affectionate consideration is to put into effect the aesthetic training of future teachers and aesthetic experiences in preschool education.

This article arises from the research, which, in its next phase of composing a "Chrestomathy", presents creations of academic writings and analysis of original texts on aesthetics. At this stage, Kant's three Critiques were analyzed, which in the field of research expands to encompass aspects of Nature — the beautiful and the sublime — that imply particularly complex orders of aesthetic reflection.

Kant analyzed the aesthetic faculty of judgment and its role in the process of knowledge, paying attention to play in the appearance of pleasure and displeasure, like and displeasure. The first object of the investigation is play in preschool education and the second object is the emergence of destructive pleasure. He comes from the aesthetic faculty of judgment, first as beautiful and then as sublime, making a path to supreme pleasure, to delight.

Problem

Play in preschool education can generate negative effects, which appear as pleasure in a destructive way and affect not only learning, but also the subjects of the classroom. Part of the problem is a clear definition of the concept of destructive pleasure.

Coal

Argue through philosophical reflections that the use of play, the result of which is delight, can lead to different paths and have positive and negative consequences. The negative is characterized by destructive pleasure, following the effect of bitter happiness in the process of play.

Development

Play, which is being seen as a strategy in education, is recognized by all theorists. It is difficult to describe the role of play and to imagine the formation of the human being without receiving the potential of the energy that play offers in the development of the human being. Play is presented as the only source of the emergence of physical faculties, including intellectual ones. Among the numerous theories on gambling, we are interested in the following authors: Kant, Piaget and Huizinga.

Piaget (Piaget, 1994), describing the periodization of the child's development, marked the age of 2 to 7 years as a period of "Preoperational Representations", where the transition from sensory-motor functions to internal, symbolic ones occurs, that is, to actions with mental representations of external objects, acquiring preconceptions through acquisition mechanisms, construction, accommodation and assimilation, which are connected to each other by means of transductive reasoning.

What is learned is externalized by the mere "functional pleasure" that means a pleasure to achieve simple happiness.

Huizinga [Huizinga, 2000] attributed play to the environment of culture, posing play as a type of activity and behavior of the Man who plays.

Kant [Kant I. , 2001-2006] considered play as a free game, on the one hand, of sensations and, on the other, of cognitive abilities. The former appears through excitatory action and the latter through the search for balance in imagination, understanding and the faculty of judging. The state of this game has a universal communicability, which can only be a state of mind. The game presented by Kant is pure convenience without any end.

Any game has as its goal to obtain the result. Not only the formation of knowledge, but also the development of the interest in learning depends on the final result. Interest in preschool education stimulates desire, which is in the sphere of sensitivity. Desire is transformed into a sensation, sensation gives it pleasure, pleasure sows' satisfaction, the child feels happy as the poet Julia de Burgos expresses in her "Poem lost in a few verses"

"My pupils have returned, tied to the sun of their dawn love.

Oh, love entertained in stars and doves, how happy dew crosses my soul!
Happy! Happy! Happy!
Gigantic in agile cosmic gravitations,
without reflection or anything..."

Pleasure is a feeling, positive feeling, whose range ranges from well-being to experiences of euphoria, individual fulfillment or joy. According to Kant [Kant E. , 1992], pleasure is "a state of mind, in which the representation agrees with itself, as a foundation, either simply to preserve that state, or to produce its object. If it is the former, then the judgment on the given representation is an aesthetic judgment of reflection.

If it is the latter, then it is an aesthetic-pathological or aesthetic-practical judgment. It is easy to see that pleasure or displeasure, not being modes of knowledge, cannot be defined by themselves in any way, and require to be felt, which, consequently, can only be precariously defined by the influence that a representation exerts by means of this feeling on the activity of the forces of the mind."

Now, pleasure has its opposite concept, it is called displeasure, together they are aesthetic concepts, which were investigated by aesthetic physiology [Fechner, Helmholtz and Allen]. In modern times they are objects of analysis of aesthetic neurobiology [Renschler].

Paying homage to the startling results of scientific efforts, it is implied that studies of the relationship of pleasure and displeasure with childhood play and destruction, defined as human capacity, are still on the way to being ascertained. The concept of destruction comes from the Latin term "destructio" [destruction], which means crumbling and destruction of the structure.

Destructiveness is an action of the subject aimed at any destruction, which affects either external objects, or oriented inwards, towards oneself.

The phenomenon was studied by such famous scientists as Jung, Freud and Fromm. The destructive principle is considered to be an inseparable property of the nature of Homo sapiens and is recognized as an attitude to have a conscious desire to harm for pleasure.

In determination as a concept destructive pleasure, an activity or behavior of the subject is mentioned that can provide satisfaction, remuneration or happiness and a horn of plenty of negative consequences.

According to positive psychology [Peterson, 2006], happiness and pleasure are two concepts intrinsically linked in the human experience and are two fundamental aspects in people's lives and their psychological well-being, where happiness is a permanent state of emotional and mental well-being and a broader and deeper perception of life; and pleasure is an immediate and fleeting sensation of satisfaction.

Playful activity occupies a special place in a child's life, and at preschool age it is of great importance. Play, like a mirror, reflects a small person's course of thought, the traits of their imagination, emotional sphere, manifests their versatile inner needs for communication, activity, and growth. Children are always ready to play, and the educator's task is to make sure that fun is not only entertainment, but also contributes to the solution of pedagogical problems.

Direct contact with a teacher in preschool education in the execution of the game helps the child to learn better about the subject from different fields of training. A playful game can become a negative factor in the development of the human being.

Negative development plays its role in society not only to the detriment of man, but as individuals with deviant behavior and can be seen as a statement, unless it does not point out some concrete factors, which influence the child's abilities in the learning processes.

It would not be entirely correct to lose sight of the educational processes themselves and their negative aspects in terms of the use of pedagogical means and didactic strategies, such as play in preschool education. To concretize the emergence of destructive pleasure through play in preschool education, Kant's methodology is used, schematizing the processes of perception and cognition, and two children's games are used: "The doll" and "My city".

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<https://doi.org/10.35429/JSR.2025.11.27.6.1.10>

Epistemic processes are organized on the basis of the formation of knowledge. To form knowledge, according to Kant, our mind has three faculties: "We can reduce all the faculties of the human mind, without exception, to these three: the faculty of knowledge, the feeling of pleasure and displeasure, and the faculty of desire" [Kant E. , 1992].

These powers are linked to each other, and the division of functions, which depends on their particularities and principles, is revealed in the power to judge. The faculty of knowledge according to concepts "has its a priori principles in the pure intellect, the faculty of desire in pure reason, so that among the properties of the mind in general, there remains an intermediate faculty or receptivity, that is, the feeling of pleasure and displeasure, just as among the higher faculties of knowledge there remains an intermediate one, the faculty of judging" [Huizinga, 2000].

The faculty of judging is considered in two respects: in the first, as the faculty of reflection, in the second, as a faculty of determining, by a given empirical representation, a concept that serves as a foundation. In the first case it is the faculty of judging by reflecting, in the second, the faculty of judging determinately. To reflect [deliberate] means to compare and keep together given representations, either with others or with their faculty of knowledge, in reference to a concept possible through it.

The principle of reflection on given objects of nature is, that empirically determined concepts can be found for all natural things. Another necessary observation about the powers of judgment before starting to describe the processes. The first is an aesthetic judgment of reflection, it is considered merely as subjective, for this no definite conception of the object is required at all, and the judgment itself is not a judgment of knowledge. The second, the judgment on the conformity to the objective end of nature, is called teleological. It is a judgment of knowledge, but it belongs only to the faculty of judging by reflection.

Following Kant [Kant E. , 1992], "if empirical concepts and laws of the same kind are given, and the faculty of judging compares such a concept of the understanding with reason and its principle of the possibility of a system, then, if this form is found in the object, conformity to the end is judged objectively and the thing is called a natural end."

The aesthetic judgment of reflection can be made when there is a representation of the aesthetic [of sensation or sensibility].

The expression "aesthetic mode of representation" is entirely unequivocal if by it is meant the reference of the representation to an object, as a phenomenon, with a view to its knowledge, for then the expression "aesthetic" means that the form of sensibility [how the subject is affected] is necessarily attached to such a representation and that this is transferred. therefore, inevitably to the object [but only as a phenomenon].

As can be seen, knowledge is formed through the processes of perception and cognition [epistemic], having as objects the a priori and posteriori representations. Schema demonstrates the movements of analysis from perception as a translation of affectation from the object to the subject, and then from the cognition of the affectation of the subject to the object. Movements are based on the faculties of judging. Representations of an aesthetic mode have specific sources.

The process of perception begins with a priori representation and is presented through "contemplation" [intuitive sensitivity] as a singular representation that immediately refers to an object that affects the subject and that has its source in sensibility.

Then follows the formation of the notion [term] as "representation that refers to an object of experience in a mediate way, through other representations, and that has its source in the understanding" [Deleuze, 2008].

Later in the process of cognition as a representation of the "Idea", "a concept that goes beyond the possibility of experience and that has its source in reason" [Deleuze, 2008].

According to Deleuze [Deleuze, 2008], it is necessary to "distinguish, on the one hand, intuitive sensibility as a faculty of reception [perception], and, on the other hand, active faculties as sources of true representations".

On this it may be said that contemplation is a skill of the faculty of sensibility that can cause a sensation. After the theoretical observations, we will begin to outline the epistemic processes.

To form knowledge, it needs the object to contact the subject. The relationship between object and subject begins through the object's affectation of the subject's sense organs. The contemplation of the object appears. Contemplation presents a sensation, the relationship between them begins to be felt [the sensation of contemplation].

The union of contemplation, sensation, and the sensation of contemplation at this stage we will call Union A, which corresponds to the acquisition of the object by means of a sense. Then a representation of the sensation of contemplation is formed, and then a sensation of the representation of the sensation of contemplation.

The reciprocal union of contemplation, representation and their sensations we will call Union B, which refers to the construction of the representation of the object through the play of feelings.

At the epistemic level of perception there is a mode of the faculty of the feeling of pleasure and displeasure, its sensation and a representation of the sensation of pleasure and displeasure, which is specified the formalization of the sentimental representation. To the mutual union of pleasure and displeasure, their sensation and a representation of the sensation of pleasure and displeasure, we will assign Union C.

Formalization determines a synthesis of the sentimental representation of the object that is given to the subject and appears not as a real object, but as a phenomenon. The function of the understanding is to lead the synthesis of representations towards the formation of the notion.

Since the notion is born from meaning and has moved from the object-subject relationship, it can be described as a sensual notion [Verstandesbegriffe], formally belonging to the subjective sphere of the subject, to the phenomenon.

We carefully examine this process of play in the relationship of the child playing with the doll, which is organized into two phases of the spheres: sensory and cognitive [images 1 and 1a].

Sensory sphere:

- 1) Acquisition. Stage is Union A. The relationship between object and subject begins through the object's affectation of the subject's sense organs. Image 1.
- 2) Construction. Union Stage B. The representation of the object through the play of feelings. Impact through touch. Beautiful in the feeling of touch. Image 1a.
- 3) Formalization. Union Stage C. Sentimental representation. Formalization determines a synthesis of the sentimental representation of the object that is given to the subject Image 1st.

The child may feel pleasure. According to Burk [Burke, 1979], "the body of the doll is pleasant to the touch and this impression is given by the weakness of the resistance they offer, either to movement along the surface or to the pressure of the parts on each other". If the resistance of the first kind is negligible, such a body is called smooth, if of the second, smooth.

The main pleasure that is obtained through touch is the first or the second of these qualities, and if there is a combination of both, then our pleasure increases enormously. The child finds the doll's body to be incomparably the most pleasing or beautiful. The aesthetic faculty of judging is shown and the child has an instrument of judgment: taste. Image 1.

Box 1



Figure 1

Source: Own elaboration

Now, the object appears as a phenomenon in the subject-object relation. [Deleuze, 2008], interpreting Kant, writes: "the categories, as concepts of the understanding, are the object of a transcendental deduction, which poses and resolves the particular problem of the submission of phenomena".

Phenomena are not subjected to the synthesis of the imagination, but through this synthesis they are submitted to the legislator's understanding. According to Deleuze [Deleuze, 2008], "the understanding constitutes the laws to which all phenomena are subjected from the point of view of their form, in such a way that they "form" a sensible nature in general".

The cognitive sphere is presented with the stages of categorization, standardization, and conceptualization.

Kant writes [Kant I. , 2001-2006], "to discern whether something is beautiful or not, we refer to representation by means of the understanding to the object, for purposes of knowledge, but by means of the imagination, perhaps united to the understanding of the subject and the feeling of pleasure or displeasure of the subject".

The judgment of pleasure is, therefore, aesthetic.

That is to say, the judgment of pleasure is understood by that whose basis of determination cannot be otherwise, but subjective and beautiful. "When we say 'this is beautiful' we do not simply mean 'this is pleasant', but we aspire to a certain objectivity, to a certain necessity, to a certain universality" [Kant I. , 2001-2006].

Every relation of representations, even of sensations, may, however, be objective, and then signifies the real of an empirical representation; only is the relation to the feeling of pleasure and displeasure, by means of which nothing is designated in the object, but in which the subject feels himself as he is affected by the representation.

With the relation of the subject-object, a regular edifice is clarified by the faculty of knowledge, either in a clear mode of representation or in a confused one.

It is something completely different from becoming aware of this representation with the feeling of complacency. Here the representation is referred entirely to the subject and, by the way, to the vital feeling of this under the name of the feeling of pleasure or displeasure. These given representations, if they were rational, more referred in the judgment only to the subject and his feeling, are always aesthetic in this regard.

This stage is considered as First and corresponds to Categorization, where the phenomenon represents a synthesis of understanding and imagination. The notion-phenomenon is categorized into a "Beautiful" notion.

The other stage is an appearance of desire and the faculty of desire. So be it that the impact through touch is always recognizing the surface pleasure of the object.

In the subject-object process the synthesis of sensations and representations and the sensation of pleasure should be the same. If the pleasant surface of an object constantly changes direction, it never changes it abruptly.

The sudden use of something is unpleasant, even if the impression itself has nothing to do with violence or very little to do with it.

According to [Burke, 1979], any sudden change of this type is a kind of rise or fall in human mood. Therefore, the phenomenon of the beautiful should be the same and not be changed.

This allows the subject to have taste, from which the subject can communicate with other subjects. This process corresponds to a standardization of mental representation where aesthetic pleasure is universally obtained, speaking in the words of Deleuze: "the universality of aesthetic pleasure or the communicability of superior feeling passes through the free concordance of the faculties" [Deleuze, 2008].

It would be incomplete to end standardization with the category "beautiful", because the nature of pleasure presents itself with its opposite, unpleasure. That ambiguity is reflected in the beautiful and is called the sublime.

The transition from the faculty of judging the beautiful to the faculty of judging the sublime shows the very nature of its appearance. Kant is given the floor: "The beautiful and the sublime coincide in that both please by themselves, in that both do not presuppose a judgment of the senses or a logical-determining one, but a judgment of reflection.

Both judgments are singular and, nevertheless, judgments that are pronounced as universally valid in view of each subject, although they only appeal to the feeling of pleasure [and displeasure] and not to a knowledge of the object" [Kant I. , 2001-2006].

The differences between the judgments are: the beautiful seems to be taken for the presentation of an indeterminate concept of the intellect, and the sublime, on the other hand, of a similar concept of reason. Complacency in the sublime contains less a positive pleasure than an admiration or respect, that is, something that deserves to be called negative pleasure [pleasure and displeasure].

The sublime cannot be contained in any sensible form, but concerns only ideas of reason, which are excited and summoned to the mind precisely by this nonconformity which allows itself to be sensibly presented.

Another divergence between the judgments is at its basis: a foundation for the beauty of nature is outside us, a foundation for the sublime, on the other hand, is found only in us and in the mode of thinking, which introduces sublimity into the representation of nature and much-needed preliminary observation.

According to Kant [Kant I. , 2001-2006], "we call sublime that which is absolutely great."

The inadequacy of the greatest sensible faculty with ideas of reason is based on the following: "the feeling of the sublime is a feeling of displeasure, due to the inadequacy of the imagination in the aesthetic estimation of magnitudes with respect to the estimation by reason" [Kant I. , 2001-2006].

We call that stage Second and corresponds to the Standardization process.

Kant, following Aristotle's example, introduces the notions of synthesis and calls it categories, because only through them can something be understood. This stage refers to the process of Conceptualization.

The formation of knowledge has a part such as "logical representation", which ends with a notion. To have the understanding of something, the notion has to pass the transition and be transformed into a Concept. For example, beautiful and sublime and the transition beautiful-to-sublime. The sublime leads to the delight of happiness.

Outline of cognitive processes [1st Categorization, 2nd Standardization and 2nd Conceptualization]: 1. PrimCat, where the phenomenon represents a synthesis of understanding and imagination. The notion-phenomenon is categorized into a "Beautiful" notion. 2. SegEst that corresponds to the standardization process. 3. TerConc and corresponds to the cognitive process Conceptualization.

Box 2



Figure 2

Source: Own elaboration

Box 3



Figure 3

Source: Own elaboration

To demonstrate that pleasure is destructive, these two phases of sensory and cognitive processes are repeated. In the second case it is "Decapitation of the doll".

Happiness probably comes from the feeling of separating one object from several and obtaining the quantity that is much larger. On the one hand, happiness, on the other, is anguish and fear. These are important characteristics of the Sublime.

Image 2^aImage 3^a

The sublime leads to the delight of bitter happiness

Box 4



Figure 4

Source: Own elaboration

Image 4^a

In the second game, the same scheme of epistemic, sensory and cognitive processes is shown in two phases: construction and destruction with the use of the hammer. The second game is "My city" [Professional Practice activity], Objective: to know the geometric figures. Build the city with geometric figures. Image 5, 5th. Destructive pleasure 5 b. The separation of objects from several and obtaining the quantity that is "much greater" 5 c. The sublime leads to the delight of bitter happiness 5 d. From the Sublime to the Beautiful 6

Box 5



Image 5a



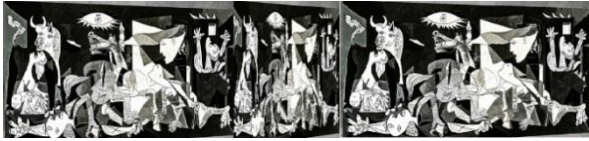
Image 5b



Image 5c

Image 5 d
Figure 5

Source: Own elaboration

Box 6**Figure 6**

Guernica is a painting by Pablo Picasso

[Picasso, 1992]

Conclusions

Through philosophical reflections, the following was argued: the use of play, an aesthetic result of which should be delight and happiness, can guide us on different paths and have positive and negative consequences.

The negative is characterized by destructive pleasure, following the effect of bitter happiness in the process of play. There is a vital need for pedagogical intervention in the implementation of play and to put into effect the aesthetic training of future teachers and aesthetic experiences in preschool education to prevent the emergence of destructive pleasure in preschool education.

Declarations**Conflict of interest**

The authors declare no interest conflict. They have no known competing financial interests or personal relationships that could have appeared to influence the article reported in this article.

Authors' Contribution

Konstantinovich-Fokin, Sergei-: Contributed to the project idea and research method. He supported the design of the field of the analysis. He carried out the data analysis and systematization of results, as well as writing the article. He supported the design of the images of the article. He carried out the data analysis and the systematization of results, in addition to writing the article. He participated in the search and translation of the works of theorists.

Robles-Cardoso, Claudia Elena: Carrying out the systematization of the background for the analytical work. He supported the design of the instrument on the right of the human being to live in beauty. It also contributed to the foundation of the need for the aesthetic training of future teachers.

Aguilar-Romero, Martha Patricia: It supported the achievement of the results of the professional practice of teachers in Initial Training, as well as the realization of the systematization of the same. He supported the design of the analysis instrument. He also contributed to the writing of the article.

Availability of information and materials of the Professional Practice

Plans of the activities of the teachers in Initial Training, the educator's diary, in magazines with the directors and parents.

Results

The transition from the beautiful to the sublime engenders the delight of bitter happiness.

Contributions

Demand to implement the aesthetic training of future teachers and aesthetic experiences in preschool education to prevent the emergence of destructive pleasure in preschool education.

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