UCV HACER

PRINTED ISSN : 2305-8552
ELECTRONIC ISSN : 2414-8695

Journal of Research and Culture - César Vallejo University - Chiclayo

UCV HACER J. Res. Cult. Volume 7, N° 1, January - April 2018
Chiclayo - Lambayeque - Peru

Modelo tridimensional psicosocio–cultural para desarrollar la creatividad en educación primaria

Three-dimensional psychosocial and-cultural model to develop creativity in primary school

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RESUMEN

La investigación propone un modelo tridimensional psicosocio–cultural para desarrollar la creatividad en educación primaria; tomó como punto de partida las bondades que tiene potenciar la creatividad en los niños de seis a doce años de edad y por otro lado re-direccionar el proceso formativo que los docentes realizan en las distintas áreas. Se interactuó desde el paradigma empírico – analítico, siendo la intención demostrar el problema diagnosticado en los niños desde las inteligencias múltiples y en los docentes para justificar la propuesta; la modalidad metodológica fue propo- sitiva, al contar con un modelo tridimensional psicosocio–cultural. Se midió cuatro dimensiones, cognitiva y meta cognitiva; afectivo – motivacional; instrumental – conocimientos y destrezas concretas; la dimensión desarrolladora, integración de lo social- cultural e histórico. La creatividad a nivel docente en el ámbito lambayecano, no se gestión adecuadamente ubicándose en nivel promedio (48,9±9,57) existiendo una brecha desde 80 hasta 90% que debe ser atendida en el desarrollo del proceso formativo (enseñanza - aprendizaje) en las distintas áreas, justificándose de este modo el modelo propuesto. Los niños muestran múltiples inteligencias en algunos casos potencialidades y en otras necesidades que sirven para afianzar la creatividad. El modelo asume la característica de ser transversal, no propone estrategias concretas para cada área, cada docente tendrá la posibilidad de adaptar los contenidos curriculares, propi- ciar atmosferas creativas asumiendo el rol de mediador - facilitador e investigador de los procesos creativos.

Palabras clave: Modelo tridimensional [Psicológico – social - cultural]; creatividad; proceso formativo.

ABSTRACT

The research proposes a three-dimensional psychosocial and cultural model to develop creativity in primary school. The benefits of boosting creativity in children between six and twelve years old were the starting point. On the other hand it aims to re-address the training process that teachers carry out in different areas. It interacted from the empirical-analytical paradigm with the intention to demonstrate the problem diagnosed in children from the multiple intelligences approach, and to justify the proposal to teachers. The research method was the propositive approach. Due to the fact it had a three-dimensional psychosocial and cultural model it counted with four measured dimensions: cognitive and metacognitive, affective-motivational, instrumental- knowledge and specific skills and the development dimension, which includes sociocultural and historical integration. Creativity was not managed suitably at teaching level in Lambayeque, therefore it was placed within an average level (48,9±9,57). The use of the proposed model is then justified due to the fact that there is a gap between an 80 and 90% that must be complied during the learning process (teaching- learning) in the different subjects. Children show multiple intelligences, in some cases potentialities and sometimes needs that aid to strengthen their creativity. This is a transversal model, since it does not suggest specific strategies for each subject. Each educator will have the possibility to adapt the curricular contents, promote a creative environment accomplishing the mediator - facilitator and researcher- role of creative processes.

Key words: three- dimensional model (psychological, social, cultural), creativity, teaching process.

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INTRODUCTION

Third-grade children from I.E N°11223 PNP. "Félix Tello Rojas" primary school, located in Chiclayo were taken as basis to conduct local problems characterization. Those children were expected to consolidate, during the whole year, a literacy process initiated in first and second grade and to acquire new tools for a correct language management as well as to consolidate other knowledge based on different situations which come from immediate surroundings or day-to-day experiences. To strengthen what has been described, a characterization according to multiple intelligences was taken as a diagnostic basis. Therefore we obtained the following results:

As to the linguistic intelligence, we find potentialities that can be taken into account to develop creativity and shortcomings that children demonstrate during the formative process, owing to creativity is not strengthen. As potentialities: 60 children like to learn poems, absurd rhymes and tongue-twisters; 50 children have good vocabulary for their age and enjoy listening to stories and making variations them; 40 children learn easily another language. Within the difficulties: it was found that 58 children do not have capacity to express themselves in public and do not invent stories, occurrences, jokes; 43 children dislike written expression and 40 of them do not easily remember names or events.

As to logical – mathematical intelligence, potentialities of children are: 60 constantly ask the reason for things; 50 solve effortlessly jigsaw puzzle and fitting; 45 enjoy mathematical activities (to count and to do calculations). Among difficulties which can be solved if we strengthen creativity: 53 children do not show skills in mathematical games; 48 do not like to take part in table games and they struggle to recognize cause-effect in things; 43 children do not solve problems using logic (ordering, categorizing) and do not show interest or enthusiasm when taking part in scientific experiences.

Within visual - spatial intelligence, teaching-learning process can take advantage of the following children's potentialities to strengthen creativity: 40 children like art activities; 45 have advanced drawing skills for their age; 50 children enjoy fantasy (daydreamers); 55 like movies and other visual presentations; 60 children enjoy visual activities (jigsaw puzzle, labyrinths, and others); 65 children create advanced constructions for their age (using legos); 70 children prefer pictures rather than words and 75 children like drawing or doodling.

Children show potentialities regarding corporal-kinesthetic intelligence, so it is possible to develop, promote and strengthen creativity. For instance, 70 children enjoy doing handicrafts and having palpable experiences without worrying about getting dirty; 65 children need to touch things to learn; 55 children stand out in psychomotor activities; 50 children like physical activities and they like putting objects together and taking them apart ; 45 children manifest to be anxious when facing diverse stimulus and they enjoy imitating gestures and actions.

Regarding to musical intelligence, children demonstrate enough potentialities that can be reinforced with special strategies which can lead them to strengthen creativity. 73 children enjoy striking / shaking objects rhythmically; 70 children often sing alone or for the others; 65 children like music rhythm; 50 children like working with a musical background and they can remember songs and melodies easily. Among difficulties that also motivate to develop creativity: 60 children do not like music at all and 58 children are not interested in musical instruments.

In interpersonal intelligence, these facts are considered to be a potentiality for creativity: 70 children have many friends; 55 children are conciliators or mediators; 50 children demonstrate empathy with others feelings and 40 children look for company among their peers. However we found some limitations: 50 children do not enjoy teaching others; 48 children do not enjoy group activities and do not perform very well in new environments and 40 children do not enjoy chatting with others.

Regarding naturalistic intelligence, this constitutes a potential to improve creativity; 70 children like pets/animals; 60 children like plants; 58 children like to be in contact with the environment; 50 children defend animal rights and they like ecological topics and 40 children collaborate actively in campaigns for taking care of the environment. As limitations and reasons for working cre-

ativity, we find that 48 children do not investigate about animals and plants; 40 children do not care about taking care of the environment.

Inside intrapersonal intelligence, children have potentialities which allow them to manage and develop creativity; 70 children can express their opinions and feelings; 60 children have self-confidence; 50 children demonstrate independence and prefer to work alone rather than do it with others; 48 children have very clear interests or preferences; 45 children know what they are able or not to do; 40 children enjoy taking part of presentations. As a limitation and opportunity to work with creativity, we find that 58 children are not clear about their interests or hobbies.

Associating creativity with multiples intelligences helped to identify potentialities and difficulties, creating together an educational space to bolster creativity.

Elisondo, Donolo and Rinaudo (2014, p. 2) says that "creativity finds few detractors in educational contexts, we will hardly find an investigator or teacher who supports the idea that it is not one of the education's purposes". Nevertheless, it frequently appears only as a general objective that seldom achieves realizations in classroom context, teaching plans or daily pedagogic activities.

Creativity turns, according to De la Torre (1997):

> *If the 19th century was the century of industrialization and the 20th century was called the one of scientific advances and the knowledge society, the 21th century is summoned to be the century of creativity. Not for few people's benefit, but for the requirement of finding ideas and new solutions to many problems that appear in a society with intensive changes, adversities and social violence. (De la Torre, 2006, p. 12)*

Primary school is part of basic education in Peru, it comes after kinder where three to five years old children study. In primary education, children must study six years, from first grade to sixth grade. The research works with third-grade children, from seven to nine years, which is an opportune time, when they have a voluntary participation, demonstrate curiosity and ingenuity and as Martínez says (1997-1999): children begin to know the properties of the objects from a very early age, they also start interacting with them through correlative-instrumental actions, knowledge initiated thereafter when working with sets, from acquired sensory development. Interaction with objects moves from the selection of same color objects when an adult asks for it, forward to an meticulous exam of the most projected parts of shapes' outline, without making any errors. All this related to children's language development, allows them to reaffirm sensory patterns commands, once children have acquired perceptive interaction.

In primary school, academic emphasis present mainly in areas like mathematics and communication. For instance it is important to improve creativity in first mathematical notions acquired by children in this period. It allows them to observe objects, relate the objects they observe with their experience; to abstract, draw conclusions, ideas and concepts and to apply what they observe. The relevance of ideas are expressed in each of the operations with sets that the children make. Among others, this content is one of the major importance for the intellectual development of children, since it allows them to solve different tasks and problems similar to those they may face on their day-to-day.

Game is an important activity for creativity development during that age. It becomes a way that actively reflects their background and involves them with their reality, therefore befalling to be an assimilation aspect of collective life-style to form psychical qualities and personality particularities. By using the games, intellectual activity is qualitatively developed. There is a radical change in child's thinking; which is going to pass from practical actions, to the use of images to substitute real objects that are used in an internal plane. Playing is inherent to scolar age, but it improves as children face creativity. For that reason it is important to strengthen creativity since primary education.

In consequence, the problem observed on a local scale is that primary-school students, particularly those from I.E "Félix Tello Rojas" have shortcomings when expressing creativity with learning. This is associated only with short and long term memory, like attention process, sensory register, working memory and declarative memory, devaluating the importance of social and cultural aspects involved in the teaching-learning process.

The main objective was oriented to propose the three-dimensional psychosocial and cultural model, based on historical- cultural theory by Liev Semionovich Vigotsky. It aims to develop creativity in primary-school students of I. E. " Félix Tello Rojas"-Chiclayo. So this paper was oriented in first place to analyze student's creativity considering motivational – fluency – flexibility – originality component. Also, it attempts to found the psychosocial and cultural three-dimensional model.And finally, to elaborate the proposal of three-dimensional model that allows to integrate the psychological, cultural and social component. Subsequent to the description of creativity problem, an hypothesis guided the investigation: "The three-dimensional psychosocial and cultural model, based on historical- cultural theory is validated; hence, primary-school students from I.E "Félix Tello Rojas"- Chiclayo, develop their creativity". Methodology was determined by the establishment of a complementary relation between qualitative and quantitative aspects.

METHOD

In this research a Quantitative approach was assumed given the identification of the object of study and the objective- setting. First, this research is within an empirical – analytical paradigm, since empirical data was collected and then analyzed to achieve an generalization related to the data obtained. Regarding to its function, this is a Descriptive – Explanatory research, due to its goal is to explain incidental variables in the research as well as variable manifestations in achieving its goals. (Cruz, 2009). The research method study methodological is propositive, having a three-dimensional psychosocial and cultural model.

The following research design was used:

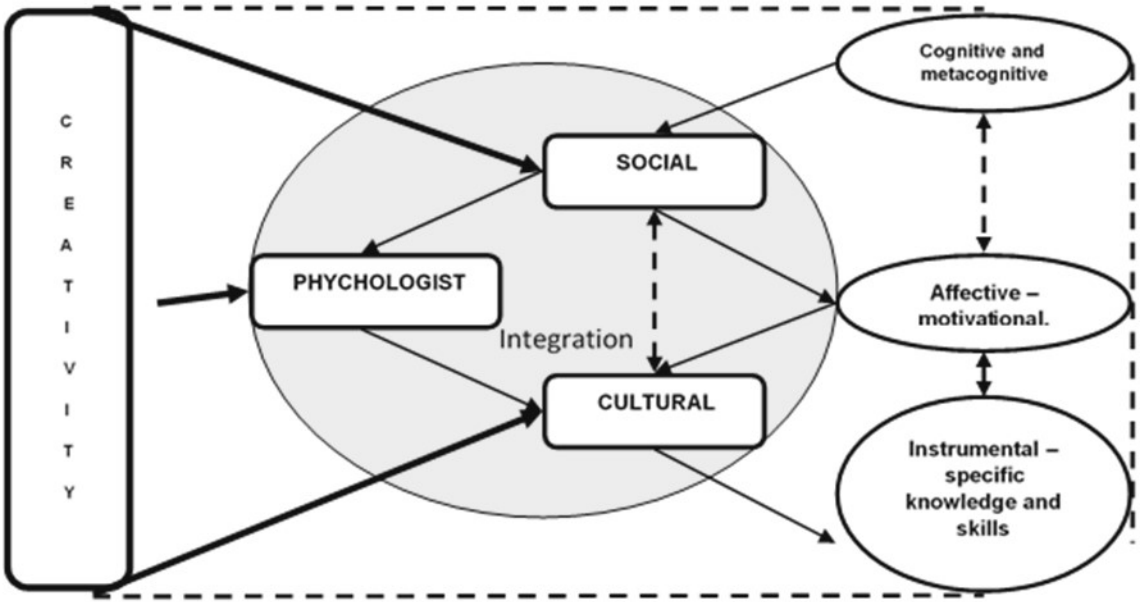

Figure 1. Research design
Source: Self-made.

The population was conformed by 78 third-grade children of Primary School I.E. "Felix Tello Rojas", which presented the following characteristics: both genders, students live near the I.E and most of them are children of policemen. We worked with all the students, it was not necessary to select a sample. We also worked with 50 specialized primary school teachers. The purpose is to gather information about the management of creativity in the educational process of primary school children. Related to materials, resources and techniques of data collection, it was worked by considering investigation techniques, using data collection and fieldwork technique. Regarding to the data collection technique, summary sheets, comment cards and bibliographic files were used to systematize theoretical frameworks of the research. As for the field technique; we used two instruments, one called a checklist - discovering talents, which served to identify potenti-

alities and weaknesses of students about multiple intelligences. The second resource was a creativity management test and it was applied to 50 teachers. It measured four dimensions: cognitive and metacognitive; affective - motivational; instrumental - specific knowledge and skills; the development dimension, integration of sociocultural and historical aspects.

In methods and procedures, the methodologies associated with the process proposed in the research were: Theoretical and empirical methods. The information for the analysis and data interpretation was processed using descriptive and inferential statistics considering a 95% of reliability. The software SPSS version 21 was used for the purposes of creativity management in teachers considering the following scale:

Table 1
Creative Management in Teachers Scale

LOW Creativity	AVERAGE Creativity	HIGH Creativity
16 – 36	37 - 57	58 - 80

Source: Data Processing.

The ranges were established considering the number of items (16) and the following options: If you totally agree check (TA), (graded with 5 points); if you agree, check (A), (4 points); if you do not agree or disagree, mark (?), (3 points); if you disagree, check (D), (2 points) and if you strongly disagree, check (TD), (1 point). Therefore, the minimum score was 16 and maximum score was 80.

For the dimensions: cognitive and metacognitive; affective - motivational; instrumental - specific knowledge and skills; the development dimension, integration of the social-cultural and historical; were all processed by the following scale (considering that each dimension consisted of 4 items).

Table 2
Dimension Scale

LOW Creativity	AVERAGE Creativity	HIGH Creativity
4 – 8	9 - 13	14 - 20

Source: Data Processing.

According to the data described, the statistical tables were organized presenting the descriptive values of the variable and each dimension. For the purposes of the gap that supports the need to propose the three-dimensional psychosocial and cultural model, people who agreed and totally agreed were considered as allies; the non-allies group was constituted by those who strongly disagree, disagree and those who expressed indifference.

RESULTS

Among the main results about creativity management involving teachers, it was found that:

Specialist teachers investigated in primary school, do not properly manage creativity; according to the evaluation of the test, they are in the average category (48.9 ± 9.57) on a scale of 16 to 80 points, concluding that creativity is not planned, each one does what they can, they do not work directly with the interests and needs of children. It is important to stimulate their curiosity, ingenuity and especially the intrinsic motivation. In the teaching - learning process, it is mainly directed according to the curricular content, restricting the creative processes to norms and procedures, instead of connecting the children with their interests, the meaningful learning is left out.

Teachers are mainly focused on the progress of systematized curricular contents in curricular programming, over which they are supervised and monitored by the institution itself or by the Ministry of Education. In the national curricular design some guidelines are not valued, but then the learning system, creativity is left out, prevailing the high guidelines for the development of skills and abilities and with a strictly disciplinary approach and from the internal organization of each training area.

Analyzing the pedagogical behavior considering each of the dimensions studied which it has been considered in relation to the indifference that exist in this case:

The results of the cognitive and metacognitive dimension: 40 of them (80%) express indifference in relation to children being able to demonstrate skills of logical order, critical-reflective nature, ability to analyze and synthesize, cognitive flexibility and fluency; 35 express indifference (70%)

if promote exploration and investigation skills, to plan, organize and control the execution of the activity, to regulate attention and concentration, to reflect on thought process and its content, 30 express indifference (60%) if children show thinking skills, convergent or divergent, 25 (50%) express indifference regarding the fact that, through the formative process, children make conscious self-regulation of their cognitive processes, show combinatorial ability (originality), ability to establish analogies and have sensitivity to information.

In the results affective, and motivational dimension, 10 of them express their indifference 20% show a lack of interest in the development of creative capacities according to the orientation in the cognitive processes of the axis of a person through learning process. It is also to strengthen personal, autonomous and independent progress, self confidence, persistence and tenacity to achieve the proposed goals; 25 with 50% produce an increase on intrinsic motivation, epistemological motivation, and level motivation for continuing learning and education; 35 with 70% show a lack of interest during the orientation process the following disciplines have been considered: dedication, tolerance to frustration, self-control, emotional, emotional self-regulation, positive self-reinforcement and adequate self-esteem

Results of the instrumental dimension bases on the knowledge and skills studies, 25 of them express indifference with (50%) attributing vulnerability to the management of skills and knowledge to the disciplines already established in the field. In this case the training areas as a necessary good, to develop the creative capacity, 40 of them with (80%) in the educational reform process according to the level knowledge at developing conceptual networks; 25 of them with (50%) have not interest according to the level of knowledge oriented to organize conceptual networks through the collaborative didactic considering creating original ideas for children; 30 for them with (60%) are disagree if the achievement of a creative product at social level is considered like the result of a expertise level that it is acquired with persistence and effort for a considerable time and this is possible do it from the teaching- learning.

The results according to the sociocultural dimension of integration, 25 of them with (50%) show a lack of interest about the interaction of children during the educational development-family, 30 of them with (60%) are not agree about the values, ideals, philosophy and lifestyles of specific characteristics culturals are highlighted in the creative dynamic; 40 (80%) express indifference regarding to the creative training process generates conditions, promotes values taking into account the institutional philosophy and society in general, taking into account its economic and political structure and whether, it is generated in the process didactic specific conditions of the moment in the historical evolution in a society, country or humanity in general.

Based on what has been described there is a gap that must be addressed and that the proposed model aims to solve it.

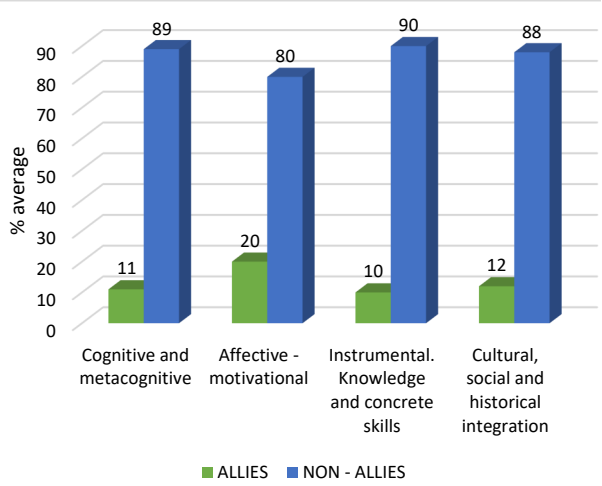

Figure 2. Gap by dimension of the creativity management in Primary school.

In this way, the need to elaborate the three-dimensional psychosocial-cultural mode is sustained and justified. The gap, explains the need to attend pedagogically to creativity, It is not a matter of good intentions or believing that creativity is managed while the teaching-learning process is directed. It is important that something concrete. In the instrumental dimension knowledge and concrete skills there is a gap to attend of 90%, in the cognitive and metacognitive dimension there is a gap in 89%, in 88% there is a gap to attend the development dimension, cultural, social and historical integration and there is a gap to attend the motivational affective creativity dimension.

DISCUSSION

The research provides a new concrete proposal to be developed during the education process of the students. It aims to help the development of creativity in primary school-children, basically focused in developing creative-cognitive abilities, within the different creative areas.

In agreement with the ideas of Cazaldilla in her paper when talking about creativity: "traditional education prevails and blocks those qualities, because hegemonic powers are only benefited by robotic behaviors following the consumption of their production". (Calzadilla, 2009, p.72)

This approach is similar to Peruvian reality. Education is basically under the interest of those who finance it; both education and creativity are not of social interest. Educational intention is too mechanical, inbreeding and reproductive. Even though we are currently involved in a new educational approach that began in 1995 with a pilot center and was then officialized around the country, it continues working with methodologies which do not support the creation of spaces to develop creativity.

Different formative areas are adequate spaces to integrate the teaching-learning process, so the thesis suggests the development of abilities within the language area, in order to help children to infer and interpret oral information text, to interact strategically with different interlocutors, they should infer and interpret the text's information, think and evaluate the shape, content and context of the text, adequate the text to the communicative situation, organize and develop ideas coherently and cohesively and use written language conventions appropriately.

The educational methodologies are alike to Venezuelan methodologies. Calzadilla (2009) mentions:

> *Formal Venezuelan education (pre-school, primary and secondary-school), is above the mimetic European standard in first place, and above the North-American psychopedagogy studies in second places. The Ciales give more importance to the logical-rational learning, that occurs step by step in a mechanical way. Learning which most of the times, produces student's rejection due to its torturing implication; and as a consequence, it detriments the spontaneous development of intuitive function of human being, a potentiality which contributes not only to the release of mimetic imposed standards, but also allows the development of expressive and creative abilities. (p. 80)*

In accordance with the author, this thesis stands out the "intuitive function of human being", the didactic applications are focused in divided situations. Teaching must assure sequence in both the management of the contents and also in generating strategies that activate the curiosity and inventiveness. The thesis offers within the Math area, spaces to activate the creativity and they are related to situations where it is applied the comprehension about numbers and operations, algebraic relations, use of strategies and procedures to find equivalences and general rules. It shows the comprehension about geometric shapes and relations, uses strategies and procedures to orientate in the space, the comprehension of statistic and probabilistic concepts and related to the use of strategies and procedures to gather and process data.

"En la búsqueda de la creatividad" (The pursuit of creativity), Arias, Giraldo and Anaya (2013), express:

> *Society is in a permanent changing process. Being an entrepreneur is essential to this generation which gives new solutions to the problems around, different ways to make things and innovate in a globalized world. With this constant change, organizations will require more creative professionals who would be able to turn their ideas into something relevant for society (innovative products and services) and to create new enterprises following innovative business models that can be successful, allowing these organizations to last over time. This is why there is an important increment in the interest in different organizations because of the promotion of entrepreneurship, the creation of research departments, innovations and development, that not only strengthen the creation of new units of business, but also the development of entrepreneurship competences that allow future professionals and people with social compromise to be responsible with the*

> *positive transformation of the surroundings or communities where they live. (p.195)*

This idea challenges the teacher to build creative spaces, in other words, to go further the curricular contents. Creativity becomes a good way to know how children talk, feel and look for original ways to participate. Abilities children own were diagnosed in the thesis. Multiple intelligences help the teacher to generate the opportunity to strengthen abilities of children and to redirect the difficulties found. In conclusion, from the creative scenarios of science and technology it is pretended to design strategies to research, evaluate the implications of knowledge, scientific and technological job, to design a technological alternative solution, to evaluate and share the operation and impacts of its technological alternative solution.

Research done by Vallejos (2017), at a local level, concludes:

> *There is a deficient development of creative thinking in 5-year-old boys and girls at preschool N° 444 of Túllume urbanization, Monsefú district- Chiclayo, (...) intellectual curiosity, level of astonishment facing new situations, and children's imagination are being affected (p.105).*

In agreement with the research, we bring up that creative teaching should be directed to the development of student's cognitive abilities. To support a reflexive and creative thinking inside the classroom, not only allows to manage and assimilate the academic contents, but to develop cognitive abilities: "Creative teaching aims to develop as much as possible the abilities and competencies of each person", Martínez (1981, p.20). The concept of activity allows the author to make a connection with the practical strategies in the educational environment, directed to the development of creativity: "In the teaching process the creator activity is formed on the base of the own social experience. For that, the teacher should create an ideal environment through interpersonal relationships established, respecting the individual job of the students during the time he teaches them to learn, willing to the change, taking up again ideas and leading their students to find solutions in thoughtful classes where they bring up problems to motivate investigation". This is useful in social studies areas, because it is a space to develop creativity. This thesis aims to strengthen the abilities in creative scenarios from this area and in the following abilities: identity – democratic cohabitation- management of the space and environment and that are associated with self-esteem, emotions self-regulation, interaction with other people, management of problems in a constructive way, deliberation about public matters, understand by the relationship between natural and social elements and generating actions to preserve the local and global environment.

López y Navarro (2010), state that:

> *There is not an important nor strong relationship between intelligence and creativity, we can neither affirm that a person with a good intellectual level will demonstrate an increment of creativity compared to anybody else. All this, according to the supposed ideas about creativity as a theoretical independent construct of intelligence (p.283).*

Teachers' position is to be a leader, a guide that directs the activities and communication, allowing an ideal environment to creative expression. When creativity is oriented, there are not better students, all of them are in the same conditions, even those showing a higher cognitive level are not necessarily the most creative.

CONCLUSIONS

The creativity analysis from multiple intelligences, confirms that students have different abilities, then creative teaching should aim to develop the most cognitive abilities in academic and social context.

In Lambayeque, primary school teachers, do not manage creativity in the teaching-learning process, needing to include the conductor role, leader and guide that achieves to orientate communication in an assertive way so it will generate an ideal space for children's creative expression.

There is a need to look after creativity pedagogically. In a 90% in the instrumental dimension (concrete knowledge and skills); in an 89% in the cognitive and metacognitive dimension; in an 88% in the development dimension (integration of cultural, social and historical) and in an 80% the affective motivational dimension of creativity.

The three-dimensional psychosocial and-cultural model redeems the curricular activity of the teacher when promoting creativity. It surpasses the typical mindset of the psychical creative functioning, as well as its conventional way of imagining, feeling, desiring, attempting, projecting and acting. It goes beyond cultural, with a social emphasis.

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