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Artículos Científicos

Arteterapia: una experiencia de implementación remedial voluntaria en universitarios

***Art Therapy: A Voluntary Remedial Implementation Experience in University
Students***

***Arteterapia: uma experiência de implementação corretiva voluntária em
estudantes universitários***

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Resumen

Se implementaron talleres de arteterapia a universitarios que determinaron estar pasando por estrés, lo cual estaba afectando sus resultados, con el objetivo de disminuir sus estresores y mejorar su rendimiento académico. Se utilizaron los métodos de Fux (2007) y Sheykholya (2013), después de ser adaptados para jóvenes. A partir de ello se realizó un estudio descriptivo y transversal; una escala Likert de observación elaborada para tal fin fue aplicada previo y al cierre de los talleres. Como parte de los resultados, se encontraron cambios significativos en su actitud al trabajo en grupos heterogéneos y en equipo, a su apreciación musical, al trabajo con contenido matérico y más aún a expresar sus emociones con aprecio por el grupo. Es importante seguir desarrollando estos talleres y favorecer a más estudiantes; además de realizar estudios correlacionales, causales y longitudinales que den base a la gestión de recursos para impactar a una mayor población.



Palabras clave: artes, emociones, estrés, rendimiento académico, terapia.

Abstract

Art therapy workshops were implemented for university students who admitted to be going through university stress, which was affecting their results, in order to reduce their stressors and improve their academic performance. The methods of Fux (2007) and Sheykholya (2013) were used, adapting them for young people. Based on this, a descriptive, mixed and cross-sectional study was carried out; a Likert scale of observation developed for this purpose was applied before and at the end of the workshops. As part of the results, significant changes were found in their attitude to work in heterogeneous groups and in teams, to their musical appreciation and with material content and even more to express their emotions with appreciation for the group. It is important to continue developing these workshops and favor more university students. It is also important to continue conducting correlational, causal and longitudinal studies that give basis to the management of resources to impact a larger population.

Keywords: art therapy, emotions, stress, academic performance.

Resumo

Foram realizadas oficinas de arteterapia para estudantes universitários que determinaram que estavam sofrendo estresse, o que estava afetando seus resultados, com o objetivo de reduzir seus estressores e melhorar seu desempenho acadêmico. Os métodos de Fux (2007) e Sheykholya (2013) foram utilizados, após serem adaptados para a juventude. A partir disso, foi realizado um estudo descritivo e transversal; Uma escala de observação Likert desenvolvida para esse fim foi aplicada antes e no encerramento das oficinas. Como parte dos resultados, foram encontradas mudanças significativas em sua atitude de trabalhar em grupos heterogêneos e em equipes, em sua apreciação musical, em trabalhar com conteúdo material e ainda mais em expressar suas emoções com apreciação pelo grupo. É importante continuar desenvolvendo esses workshops e favorecendo mais estudantes; além de realizar estudos correlacionais, causais e longitudinais que baseiam o gerenciamento de recursos para impactar uma população maior.

Palavras-chave: artes, emoções, estresse, desempenho acadêmico, terapia.



Introduction

Universities today seek comprehensive student training. The areas of attention to their academic, sports, cultural, emotional, work and other needs have grown, which has given them greater opportunities to be successful professionally and personally. Thus, it is common to observe that if a student requires mathematics consultancies, there are tutors or peer monitors; if you need to become specialized in your profession, you go to internships in companies through the link; do curricular or extra class sports; there are psychologists dedicated to your individual or family care; Artistic events or festivals are provided for your cultural training, as well as workshops and general training courses.

Young people make use of the arts to feel at peace, in harmony and with complete freedom to express themselves, or to project themselves before the various positive or negative sensations they experience or experience. They are a showcase. Through the arts they can unleash their imagination, creativity and various feelings that are normally kept contained and that are produced by experiences and problems of daily life.

Background

Currently there are several concerns of university students: the simple fact of being pursuing a degree is a cause of personal, professional and family pressure. So one of the primary functions of the school is to promote the good management and control of emotions, and that with this emotional capacity they can be inserted favorably in any context.

It should be borne in mind that not introspecting the reactions can affect terminal efficiency. For this reason, Páez and Castaño (2015) say that the design of pedagogical curricula that emphasize cognitive, emotional and interactional aspects is important, since these are associated with academic performance, psychological adjustment and job performance. In addition, other studies indicate that new improvement alternatives must be created through the use of art therapy as a strategy to increase motivation, to reduce school dropout (Casaliglla, 2019).

Students' mental, physical, and emotional health conditions are affected since they enter university, and they continue to be even more affected as their academic demands grow and variables such as schedules, work rate, sleep come into play. , acquisition of skills,

situations of competition, successes, failures, feeding, pressure from groups or teams and others, without neglecting teacher-student relationships, which are also reported as stressors. So much so that more than 70% of students with academic stress come to suffer from depression. So, without a doubt, it is an important phenomenon that must be addressed in the student welfare centers of the universities. (Gutiérrez, Montoya, Toro, Briñon, Rosas y Salazar, 2010).

Problem Statement

The Technological Institute of Sonora (ITSON), through its educational programs and Liaison area, brings to the community various projects of intervention or community care to bring together some services that support what education and other organizations do in favor of quality of life of those inhabitants in vulnerable conditions. The results obtained in the line of artistic education with children, adolescents, women and the elderly have been so favorable that it made us think that their problems and different stressors could be similar to those caused by low indicators in university students. For this reason, he spoke with those responsible for the academic areas and decided to adapt the programs and invite students who, from their own perspective, would find it useful to attend to their academic problems through activities that would improve their emotions.

According to Arturo Barraza (2011), academic stress is a systemic process, adaptive and essentially psychological, that occurs when the student is subjected, in school contexts, to a series of demands that, under the student's own evaluation, are considered stressors. These cause an imbalance that manifests itself in a series of symptoms that forces the student to carry out coping actions to restore systemic balance (Barraza, 2011).

Toribio and Franco (2016) point out that the main stressors that have been identified in undergraduate students in health areas are: exams, academic overload, the short delivery period of these and the personality / character of the teacher.

Thus, given the results that have been obtained in the community and some certifications in art therapy that have been received by students and teachers of the degree in Management and Development of the Arts, we sought to replicate these workshops in university students who have a history of problems academics or are vulnerable due to stress with the intention that their participation helps them improve their general performance. The

above under the premise that there is a correlation between university life and stress, and that it can be reduced through the arts.

The triggering question was: will applying art therapy activities to students with stress problems help their academic performance?

Objective

Implement an art therapy workshop at university students in southern Sonora, Mexico, to document the benefits that participants obtain by reducing their stress with respect to their academic performance.

Theoretical justification

Although this is not research in the area of mental health, it is not about healing people either; rather it is to give students the opportunity to change, it is another way to enhance their skills (Pereira, August 18, 2016). Arrieta, Díaz and González (2014) point out that the increase in depressive and anxious behaviors in students is due to the fact that in the university environment they are constantly being tested in order to develop competences, through academic demands, responsibilities, evaluations, jobs, family pressure and financial problems, without taking into account sex, alcohol, illness and family events.

For Dalley (1987), art therapy is considered as the use of art in a therapeutic context, where the most important thing is the person and the process and art is used as a means of non-verbal communication. On the other hand, Gardner (2016) has pointed out that among the different intelligences is the artistic one. She has also pointed out that several of them are related and can, in addition, be enhanced through the one that is shown to be the one with the greatest strength (Gardner, 2016).

Currently, the positive correlation that art maintains with education is known, as well as that pleasant or risk-free environments help improve both the academic achievement of students and their social and emotional development (Catalano, Haggerty, Oesterle, Fleming and Hawkins, 2004; Klem and Connell, 2004).

Finally, May (2018) mentions that art therapy improves the management of emotions, facilitates the resolution of conflicts, helps in overcoming painful experiences and reduces conflictive behaviors, among other benefits.

Method

Type of study

A descriptive, observational, qualitative and non-experimental study was carried out. All interested subjects received the treatment; no sampling or management of experimental groups was applied and the application of the instrument was cross-sectional (Hernández, Fernández and Baptista, 2010).

The art therapy method of María Fux (2007), adapted for young people, was implemented with 10 sessions of 120 minutes each. The strategies and activities indicated were applied in them. The adaptations to the programs were made from the certification in the Sheykholya dance therapy method (2013) (see table 5).

Tabla 5. Ejemplo de plan de sesión para talleres de arteterapia

Actividad	Desarrollo	Música	Tiempo	Materiales extra
Presentación	El instructor o instructora da la bienvenida al taller, habla sobre el objetivo que se quiere lograr con la intervención, se leen los lineamientos y se presenta con los integrantes del grupo.	Fresh & Chill, Playlist	10 min.	
Presentación alumnos. ¿Quién soy yo?, ¿qué hago aquí?	En una ronda, los participantes se presentan: nombre, edad, profesión. Tendrán la oportunidad de conocerse y compartir lo que deseen. Deberán contestar las preguntas planteadas: ¿quién soy yo?, ¿qué hago aquí?, ¿cuáles son mis expectativas?, ¿cómo me siento hoy?		15 min.	
Caminata	El participante empezará a caminar por el espacio, observando a sus compañeros, observando el lugar, identificando todo lo nuevo: aquellos distractores, aquello que le agrada. En esta caminata se podrá interactuar solo con gestos, saludos, muecas, evitando mirar al piso, estirando aquellas partes del cuerpo que	Gravity Instrumental, Lance Allen	5 min.	

	tiene atrofiadas. La respiración es importante; hacer conciencia de la respiración.			
Caminata con calentamiento	Moviendo el cuerpo, haciendo énfasis en las partes del cuerpo que se van señalando, a manera de calentamiento, llevando el movimiento de los pies a la cabeza, pasando por las piernas, caderas, orzo, brazos, cuello y las manos.	Nizzagh Ijbal, Tinariwen .	5 min.	
Círculo de presentación	Se ponen todos los participantes de pie y, para romper el hielo, se mencionan situaciones o características que cada uno desea conocer de sus compañeros; los que coincidan con esa descripción dan un paso al centro del círculo y, si gustan, pueden dar réplica o explicar.	Fresh & Chill, Playlist	15 min.	
Dibujo libre	De manera individual se solicita que elaboren un dibujo. Al finalizar, se pone el ejemplo de cómo en parejas interpretarán el dibujo de acuerdo con sus características, en donde el autor del dibujo le prestará la voz a esa característica: Hola, ¿quién eres? ¿Para qué sirves? ¿Cómo te sientes haciendo eso? ¿Qué te gustaría hacer?		30 min.	Hojas blancas y lápices de colores
Soy una serpiente	Los participantes se colocan en diferentes espacios en toda el aula, y siguen la ronda infantil, pasando por el túnel de piernas cuando se les invite a formar parte de la cola de la serpiente.	Soy una serpiente, Duo tiempo de sol.	5 min.	
La escultura perfecta	Los participantes se colocarán en parejas, por turnos tomarán un pincel y lo pasarán por todo el contorno y facciones de su cara y cuerpo, resaltando y pensando en sus habilidades y destrezas, para crear la escultura perfecta.	The Key to Lallybroch, Bear McCreary .	5 min.	

Cierre	Se habla sobre lo vivido en la sesión, se comparten experiencias y aprendizajes, lo que descubrieron con la elaboración de los dibujos y cómo se sintieron. Al finalizar, todos se colocan de pie, inhalan profundamente y al exhalar gritan con todas las fuerzas para descargar la energía creada durante la sesión.	Fresh & Chill, Playlist	30 min.	
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Fuente: Elaboración propia

Subjects

There were 10 students (three men and seven women) from six different ITSON educational programs who were studying between the third and seventh semester. Their age ranged from 19 to 22 years old. There was no selection process: external students were enrolled requiring the workshop for personal or academic reasons, especially stress. The aforementioned was validated with the endorsement granted by the person in charge of the student's educational program and his record of grades and subjects withdrawn during the last year completed.

Techniques and instruments

Through the participant observation technique and through a field diary, the information of the intervention was collected: narratives-descriptions of the development of the activities and the development of the participants were made at the end of each session. As a basis, a 20-item Likert-type observation scale was used, as an input-output or test-posttest, reviewed by three content experts (see Table 6). Its application was prior to the workshop, during and at the closing of this one. Statistical analyzes were performed with the SPSS package

Tabla 6. Instrumento de entrada y salida aplicado a universitarios

Criterios a observar en talleres de arteterapia	1. Siempre	2. Casi siempre	3. A veces	4. Casi nunca	5. Nunca
1. Se le facilita comentar sucesos cotidianos de su vida.					
2. Prefiere actividades individuales que grupales.					
3. Muestra paciencia en actividades que tienen un tiempo establecido.					
4. Se percibe que disfruta actividades plásticas.					
5. Se observa el gusto por actividades con movimiento corporal.					
6. Podría trabajar con grupos heterogéneos u homogéneos.					
7. Participar activamente.					
8. Tiende a ser creativo en actividades corporales o prácticas.					
9. Comenta sobre su creación plástica después de trabajar con los materiales.					
10. Realiza retroalimentación después de algún ejercicio individual o grupal.					
11. Muestra interés en el trabajo de equipo.					
12. Se le facilita realizar actividades motrices-de coordinación.					
13. Muestra interés por la estimulación musical.					
14. Tiende a desenvolverse con facilidad en el espacio de trabajo.					
15. Da a conocer situaciones vividas después de trabajar con contenido matérico y el cuerpo.					
16. Proyecta emociones o sentimientos.					
17. Tiende a verbalizar sobre situaciones incómodas, y da soluciones.					
18. Muestra empatía con los integrantes del grupo.					
19. Muestra hacia quienes integran el grupo a partir de las emociones surgidas en las dinámicas.					
20. Comentario libre:					

Fuente: Elaboración propia

Results

The activities that were worked were the following: free exploration, movement by body segments, in the partial and total space with the support of music of different genres and styles. The imitation of movements, choreographies using the different levels and qualities of movement were worked individually, in pairs, in teams and in groups; Body and plastic creativity were promoted (see figure 2), as well as original movement through play and role-playing; Objects were used to motivate the taste for their use and materials that incited to capture what was experienced.

Figura 2. Actividades de trabajo corporal plástico



Fuente: Elaboración propia

Among the results of the interventions, it was possible to know the topics of interest and the concerns with which they were currently dealing. Among them are: love vs. the disappointment; joy vs. the sadness; motivation vs. discouraging; anger vs. the happiness; attitude vs. depression, and calm vs. anxiety, among others. And among the things that tend to worry and occupy much of their time are: not paying in the gym, the death of someone, lack of friends, social acceptance, not having money, sexual preference, lack of communication with parents, not counting on them or the lack of one of the two, working and studying, low self-esteem, lack of communication skills, relationship, studying a career that they do not like and the lack of affection, among others that by the mere fact of not being attended have been a reason for failure, desertion, academic conditioning that lead to school failure.

The university students benefited from the project corresponded to six educational programs. Most came from the Bachelor of Education with 40%; Environmental Sciences ranked as the second with the highest representation with 20% (see table 1).

Tabla 1. Programa educativo de los alumnos participantes

Programa Educativo	Núm. de alumnos
Licenciatura en Ciencias del Ejercicio Físico	1
Ingeniería en Ciencias Ambientales	2
Ingeniería en Mecatrónica	1
Licenciatura en Tecnología de Alimentos	1
Licenciatura en Ciencias de la Educación	4
Licenciatura en Administración de Empresas Turísticas	1

Fuente: Elaboración propia

The invitation to art therapy workshops was for all students enrolled in the university. The semesters or the progress of the participating students can be seen in Table 2. The teachers responsible for the different careers involved were able to confirm to the work team that the participants had a failure rate of at least two subjects at the time of their enrollment, or of being cause of self-requested withdrawal by the student of any subject in the immediately preceding semester.

Tabla 2. Semestre que cursan los alumnos participantes

Semestre	Núm. de alumnos
3. ^{er}	1
5. ^o	2
6. ^o	2
7. ^o	5

Fuente: Elaboración propia

Tabla 3. Resultados de frecuencia y alfa de la aplicación de entrada o inicio (observaciones a manera de test o diagnóstico)

Indicadores	S	CS	A	CN	N	Med	DE	Mín.	Máx.
1) Se le facilita comentar sucesos cotidianos de su vida.	4	2	2	2	0	3.80	1.23	2	5
2) Prefiere actividades individuales que grupales.	10	0	0	0	0	1	0	1	1
3) Muestra paciencia en actividades que tienen un tiempo establecido.	7	1	1	1	1	4.30	1.34	1	5
4) Se percibe que disfruta actividades plásticas.	6	3	0	0	1	4.30	1.25	1	5
5) Se observa el gusto por actividades con movimiento corporal.	1	0	0	0	9	1.40	1.25	1	5
6) Podría trabajar con grupos heterogéneos u homogéneos.	0	1	0	0	9	1.30	0.95	1	4
7) Participar activamente.	4	4	1	0	1	4	1.25	1	5
8) Tiende a ser creativo en actividades corporales o prácticas.	4	2	0	0	4	3.20	1.93	1	5
9) Comenta sobre su creación plástica después de trabajar con los materiales.	4	4	2	0	0	4.20	0.79	3	5
10) Realiza retroalimentación después de algún ejercicio individual o grupal.	2	4	2	0	2	3.40	1.43	1	5
11) Muestra interés en el trabajo en equipo.	0	1	0	0	9	1.30	0.95	1	4
12) Se le facilita realizar actividades motrices de coordinación.	0	0	0	1	9	1.40	1.26	1	5
13) Muestra interés por la estimulación musical.	0	0	0	0	10	1	0	1	1

14) Tiende a desenvolverse con facilidad en el espacio de trabajo.	2	1	1	0	6	2.30	1.77	1	5
15) Da a conocer situaciones vividas después de trabajar con contenido matérico y el cuerpo.	5	3	2	0	0	4.30	0.82	3	5
16) Proyecta emociones o sentimientos.	7	3	0	0	0	4.70	0.48	4	5
17) Tiende a verbalizar sobre situaciones incómodas, y da soluciones.	4	4	2	0	0	4.20	0.79	3	5
18) Muestra empatía con los integrantes del grupo.	7	1	1	0	1	4.30	1.34	1	5
19) Muestra empatía hacia quienes integran el grupo a partir de las emociones surgidas en las dinámicas.	8	1	1	0	0	4.70	0.67	3	5

Fuente: Elaboración propia

Tabla 4. Resultados de frecuencia y alfa de aplicación de salida (postest u observaciones finales)

Indicadores	S	CS	A	CN	N	Med	DE	Mín.	Máx.
1) Se le facilita comentar sucesos cotidianos de su vida.	7	2	1	0	0	4.60	0.70	3	5
2) Prefiere actividades individuales que grupales.	0	0	3	2	5	1.80	0.92	1	3
3) Muestra paciencia en actividades que tienen un tiempo establecido.	8	2	0	0	0	4.80	0.42	4	5
4) Se percibe que disfruta actividades plásticas.	8	2	0	0	0	4.80	0.42	4	5
5) Se observa el gusto por actividades con movimiento corporal.	5	0	5	0	0	4	1.05	35	5
6) Podría trabajar con grupos heterogéneos u homogéneos.	10	0	0	0	0	5	0	5	5
7) Participar activamente.	9	1	0	0	0	4.90	0.32	4	5
8) Tiende a ser creativo en actividades corporales y/o prácticas.	8	2	0	0	0	4.80	0.42	4	5
9) Comenta sobre su creación plástica después de trabajar con los materiales.	9	1	0	0	0	4.90	0.32	4	5
10) Realiza retroalimentación después de algún individual o grupal.	7	2	0	1	0	4.50	0.97	2	5
11) Muestra interés en el trabajo de equipo.	8	2	0	0	0	4.80	0.42	4	5
12) Se le facilita realizar actividades motrices-de coordinación.	7	3	0	0	0	4.70	0.48	4	5

13) Muestra interés por la estimulación musical.	7	0	3	0	0	3.70	0.48	3	5
14) Tiende a desenvolverse con facilidad en el espacio de trabajo.	9	1	0	0	0	4.90	0.32	4	5
15) Da a conocer situaciones vividas después de trabajar con contenido matérico y el cuerpo.	8	2	0	0	0	4.80	0.42	4	5
16) Proyecta emociones o sentimientos.	8	2	0	0	0	4.80	0.42	4	5
17) Tiende a verbalizar sobre situaciones incómodas, y da soluciones.	6	3	1	0	0	4.50	0.71	3	5
18) Muestra empatía con los integrantes del grupo.	10	0	0	0	0	5	0	5	5
19) Muestra empatía hacia quienes integran el grupo a partir de las emociones surgidas en las dinámicas.	10	0	0	0	0	5	0	5	5

Fuente: Elaboración propia

From the observations made, in item one it was found that at the beginning 40% of the students were able to comment on everyday events in their lives, while 60% of these did not find it so easy; the same in the concluding observations was favored, since 70% answered that they could always comment and 20% almost always, only one answered that sometimes, and no one mentioned that almost never or never.

In the second item it was very noticeable that upon arrival all the students preferred to work individually, that is, 100%; while when the sessions were over, group or team work was preferred (see figure 4); in the end, 50% wanted to work as a group, which denotes cohesion among the workshop members.

Figura 4. Actividades de trabajo grupal y en equipo

Fuente: Elaboración propia

In the third item, on the patience shown by the participants to carry out the activities with established times, there was little significant improvement, since from the beginning there was a grade of 70% in that area. The same happened in item four, since from the beginning it was perceived that they enjoyed plastic activities. Unlike item five, where initially 90% of young people did not like to carry out body movement activities and in the end 50% always wanted to do them and the rest sometimes wanted to do them.

Another notable advance was wanting to work with her different colleagues. At first, the majority, 90%, did not want to; And in the end, 100% always wanted to work in heterogeneous groups. The active participation of item seven was not a problem from the beginning; we only looked for the small advance required to be in the always and almost always, where 100% was obtained. Creativity in the activities of item eight also increased as the sessions passed, since of the 40% who ticked the box that they were never creative at first, in the end all the participants were always or almost always (see figure 1).

Figura 1. Actividades para el desarrollo de la creatividad

Fuente: Elaboración propia

Questions 9 and 10 also had a regular progress from almost always to always in most of the boys. Item 11, on teamwork, marked a particularly significant increase: it went from almost never and never to almost always and always in 90% of the participants. Something analogous was presented in item 12, motor and coordination, where in the end 80% answered that they always did and 20% almost always, that is, the fact that at first they did not like or were not at ease was reversed. The same for item 13, of musical stimulation: at the beginning it was evident that the students did not like it, perhaps correlated with motor skills, but in the end 70% showed liking for the activities with music and 30% at least sometimes.

In question 14, 60% of young people initially had difficulty working in the space provided; in the end, in the same situation, it was observed how they no longer had that problem. And in item 15, of working with materials and counting lived situations, at the beginning only half could do it with pleasure, but in the end almost always or always the entire involved could share experiences. What is true is that in item 16, related to the expression of emotions, this rose very little, although the percentages were already located on the positive side of the scale. In item 17, which revolves around verbalizing uncomfortable situations that happen to them and giving solutions to it, the percentage rose favorably: from 40% to 70%. Likewise, the empathy shown to their classmates rose from 70% to 100% in item 18. And in question 19, 100% of the students could naturally show their emotions in the group (see tables 3 and 4).

Finally, in the open item number 20, mostly qualitative, which was to make some free comment, write down some last observations, it was noted during the implementation of the

sessions that the participants were expressing their feelings, their emotions were reflected in each activity or strategy applied, it was available to the boys and although sometimes they stopped for having doubts about what was expected of them, when they were dispelled they were integrated again to continue the exercises. Some are highlighted below:

Subject 3, from group 1 (female, 20 years old): She says that since she was little she was very familiar with dance because she participated in different dance genres. She likes to color and paint, it reminds her a lot of her childhood (see figure 3). She says that, in her daily life, when she thinks about the exercises she does in art therapy, it gives her happiness (session 5).

Subject 5, from group 1 (male, 19 years old): He told us that his greatest achievement in the workshop was to feel relief from the pain of his grandmother's death, since he had never said what he felt and, at the time of discussing it He felt good, with no weight on him to disturb him. And another thing was that she decided to study without fear, just wishing for her parents (session 8).

Subject 2, from group 2 (female, 22 years old): With the activity of Who am I? She spoke a little more and shared what she thinks and wants for herself. In the feelings activity, she commented that for each one she had to remember a moment in which she lived to identify her, but she tells us that the negative feelings cost her a little more work because she panics and goes into crisis. That is why she avoids talking a lot, she only talks to her friends because they make her laugh and forget the bad (session 2).

Figura 3. Actividades para plasmar emociones y evocar recuerdos



Fuente: Elaboración propia

The applied art therapy program has been useful in many ways. As a group, since a sense of belonging was created by expressing experiences, sensations and emotions, which produced a link when experiencing common feelings among themselves, as they go through similar situations, and this, in turn, gives rise to empathy, respect, tolerance and a sense of solidarity. An environment of trust was also generated, where there is freedom to act, to do, to say; Where it is not judged, rejected or discriminated, rather it is included, integrated, thanks to which a circle of support and brotherhood is formed. In addition, the fact that it was done by a university student for university students helped in the motivation to see one of her peers supporting lived causes.

Personally, the expression was developed in various ways, whether oral, plastic, with movement, body expression, with letters, sounds and even in the projection on the other person, that is, even if it is not said in words, the The fact that whoever does it also serves as a way to release the latent, all of which allowed advances in spoken and bodily expression, of communication and social skills, creativity flourished in all fields of action and work was done with the knowledge of himself, his problems, as well as realizing the possible solution to his situation.

Regarding the quantitative aspect, although the correlation between the decrease in stress and the improvement in academic performance has not yet been determined, it can be pointed out, from the information collected with those responsible for withdrawing from the educational programs from which the beneficiaries come. , that in the semester after the application of the art therapy workshop none of the boys dropped their subjects, totally or partially, and there was a 100% approval rate. Additionally, the grades and average for the last year completed before the workshop and for the following two semesters have been requested; However, this is still in process, since it will be the students themselves who will have to provide them and authorize their use for research purposes. This has led the working group to establish some policies for the selection of those enrolled in art therapy workshops: request, first, information on academic results prior to the workshop; and secondly, a letter where they commit to grant their subsequent annual transcript, and thus have the information to follow up on them.

Discussion

The above coincides with that found by Mundet, Beltrán and Moreno (2015), who point out that artistic activities are an optimal tool for socio-educational action with young people, therefore it is important to continue implementing and developing educational projects focused on artistic activity holistically. And also with what was found by Aguilera, Molina and Méndez (2019), who managed to identify a draining physical, mental and emotional state in their seven university participants, which generated in them a series of somatic and emotional symptoms, due to overload of work and academic responsibilities, and, in turn, it was possible to evaluate and verify that art therapy is indeed effective in reducing stress; they point out, however, that to have a prolonged effect it is necessary to integrate it into the routine and create self-care habits

Along the same lines, according to López, Feito and Rodríguez (2016), with the application of these programs, the students involved have indicated that they are more open to express their emotions, that they have managed to moderate their explosive nature, as well as being more sociable.

As María Fux (cited in Pereira, August 18, 2016), author of the method, points out, it is not about healing people, it is giving them the opportunity to change, it is another way to enhance their skills. Finally, this research also coincides with that carried out by Champa (2018), who points out that there is something more that art therapy allows, since, by facilitating the recognition and resolution of conflicts, it also helps the person to detect situations of social risk, and by Therefore, it allows you to act within the framework of primary intervention and prevent new social difficulties.

However, this study should be replicated with a larger number of students, impacting a larger student population, and continue to certify instructors with a degree in Arts Management and Development or other programs with students with training related to arts education. or psychology, since in this way it will be possible to have a greater offer of workshops, schedules and application sites. An economic resource must also be obtained to grant scholars to the workshops and buy more materials. This will make this study longitudinal and correlational, with new information to adjust the intervention program and, why not, also discover to what extent the participation of young university students improves their academic performance with these art therapy workshops.

Conclusions

Free, active and positive participation favored the qualitative results observed per session. The comments made by the students pointed out the decrease in stress and attention to themes or feelings that they were afraid to express. A relaxed, productive and positive environment was achieved, where, they pointed out, they managed to feel accompanied and with the confidence to discuss their emotions.

Both methods used seek the full creative development of the person through self-knowledge, learning from their possibilities and accepting their limitations. As seen here, the above can be transferred to the academic. In these workshops, the aim was to reduce the anxiety caused by carrying out activities typical of university life and its various stressors. It should be noted that all the participating students indicated that they felt accompanied and safer to be able to continue with their enrolled courses, in addition to feeling able to face their personal problems, which, added to the academic or professional ones, were the main causes of withdrawing their subjects, or fail in them, which, according to their comments on the way out, they could already cope with with a better attitude and security. They also noted that they are making more successful use of their personal and academic skills.

It is recommended to make more qualification of students of the Arts Management degree, who are certified in art therapy to achieve more opportunities to access the workshops for students who feel they require them, as well as to contact the tutors of the careers to recommend or channel students with academic or emotional problems, either preventively or remedially, together with improving communication with the coordinators of the careers or educational programs so that they are informed of the periods of application of the workshops and, through the tutors or the institutional program of tutoring or academic monitoring, students are recommended to be beneficiaries of the workshops.

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