

## **La inducción al trabajo interdisciplinario a partir de la imagen en el arte y la literatura como herramienta para propiciar la problematización de la transdisciplinariedad**

*The induction to interdisciplinary work from the image in art and literature as a tool to promote the problematization of transdisciplinarity*

*Indução ao trabalho interdisciplinar a partir da imagem na arte e na literatura como ferramenta para promover a problematização da transdisciplinaridade*

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### **Resumen**

En este artículo se reflexiona en torno al trabajo interdisciplinario de las artes y la literatura como propuesta ante las problemáticas que presenta la educación superior en la actualidad y para hacer visible la importancia de la transdisciplina en este contexto. Esta reflexión también está encaminada a aportar elementos teóricos y prácticos como material académico de la materia *Fundamentos teóricos de artes visuales*, que forma parte del curso propedéutico de la maestría en Estudios Interdisciplinarios en Arte y Humanidades de la Universidad Autónoma de Querétaro. El análisis se realiza a partir de cinco apartados: el concepto de figura<sup>1</sup> a partir de la propuesta de Raúl Dorra, un enfoque por competencias

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<sup>1</sup> En su libro *La retórica como arte de la mirada* (2002), Raúl Dorra concibe el discurso literario o poético como “un cuerpo que hace figura”. El cuerpo/figura deviene espectáculo para la mirada. La propuesta de Dorra será el medio de aproximación para reflexionar sobre ese cuerpo que hace figura en obras plásticas, literarias, en incluso, investigativas. Para el escritor argentino, la construcción de la idea occidental de

cooperativas, el concepto de racionalidad, el método hermenéutico crítico y la concepción de interrelaciones dialogales y de interacciones disciplinares. Por último, se muestran los resultados en torno a la problemática planteada a partir de su caracterización y posible pertinencia.

**Palabras clave:** conexión, diálogo, figura y educación superior.

## Abstract

This paper considers the interdisciplinary work of plastic arts and literature, as a proposal to deal with the contemporary problems presented in higher education and to make visible the importance of transdiscipline in this context. This reflection is also aimed at providing theoretical and practical elements as academic material of the subject “Fundamentos teóricos de artes visuales” which is part of the preparatory course of the “Maestría en estudios interdisciplinarios en arte y humanidades” at the “Universidad Autónoma de Querétaro”. The analysis has five sections: the concept of figure based on Raúl Dorra’s proposal, a cooperative competition approach, the concept of rationality, the critical hermeneutical method and the conception of dialogical interrelationships and disciplinary interactions. Finally, results are shown around the problem raised, based on its characterization and possible relevance.

**Keywords:** connection, dialogue, figure and higher education.

## Resumo

Este artigo reflete sobre o trabalho interdisciplinar das artes e da literatura como uma proposta diante dos problemas que a educação superior apresenta hoje e para tornar visível a importância da transdisciplina neste contexto. Esta reflexão visa também fornecer elementos teóricos e práticos como material acadêmico da disciplina Fundamentos teóricos

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discurso, desde su designación como “figura del discurso”, establece una relación de analogía con el cuerpo. Mas no se trata de cualquier cuerpo, sino un cuerpo humano modelado por una disciplina como la gimnasia o la danza. Es en este sentido que las palabras nos remiten a la tensión de un cuerpo que se ofrece como espectáculo y de esta manera “hace figura”: “La figura sería originalmente, entonces, la que hace el gimnasta o el bailarín cuando, frente a un público también educado por el arte, tensa su cuerpo y lo ofrece a la mirada convertido en espectáculo. Así, el cuerpo *hace figura* en el momento en que trasciende su densidad somática y adquiere la propiedad de ser pura forma” (Dorra, 2002, p. 18).

das artes visuais, que faz parte do curso preparatório para o mestrado em Estudos Interdisciplinares em Arte e Humanidades da Universidade Autônoma de Querétaro. A análise é realizada a partir de cinco seções: o conceito de figura a partir da proposta de Raúl Dorra, uma abordagem por competências cooperativas, o conceito de racionalidade, o método hermenêutico crítico e a concepção de inter-relações dialógicas e interações disciplinares. Por fim, são apresentados os resultados relativos ao problema levantado a partir de sua caracterização e possível relevância.

**Palabras-chave:** conexão, diálogo, figura e educação superior.

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## Introduction

The objective of these investigative reflections - in the context of higher education (especially artistic) - is to promote the development of the ability to make figures (creative-investigative) from the dialogue around the image in art and the literature. This article, therefore, is the result of a theoretical investigation aimed at making propositional reflections in favor of educational practices. For this, texts and documents are associated around a competency approach, the concept of rationality and the method to examine its problems, and from art and literature make a speculative theoretical analysis from antithetical meanings. On the other hand, an induction to interdisciplinary work (art and literature) is proposed as a means to expose the importance of transdisciplinarity in higher education.

The intention is to outline certain characteristics to carry out said induction and propose specific activities for its possible development. For this reason, the how to carry out dialogical interrelationships and disciplinary interactions is oriented in methodological terms and, especially, by way of scriptural practice in the area of interest: higher education. The results outline ideas that seek to determine what is the problematization of transdisciplinarity through the interdisciplinary relationship between art and literature. Also as a result, the documentation of a discussion activity oriented to be part of the aforementioned subject is offered to evaluate the creative-investigative scope of the students from this proposal.

From now on, and based on the dialogue with various authors on issues related to induction to transdisciplinary work, it is intended that these reflections be conceived, in the context of higher education, as a theoretical and exploratory proposal aimed at considering specific educational practices. That is to say, aimed at developing competencies in the sense of "being capable of", which here is understood as being a figure. Developing the creative-investigative capacity to "make a figure" implies historically situating the participants in the learning process. To do this with an openness to solidarity, a training that attends to cooperative work is necessary in the face of the problems of a multifaceted and problematic sociocultural context. For this, a cooperative competences approach is proposed (based on the General Education Law) and a rationalist humanism is outlined in the field of educational practice. As for the conception of the how of this humanism, hermeneutics and critical educational theory are proposed as methodologies to guide dialogical interrelationships and disciplinary interactions.

The hypothesis is that in the field of higher education the induction to interdisciplinarity, based on art and literature, opens the problematization of transdisciplinarity.

### **Of the creative ability to "make a figure"**

"Making a figure" is conceived here as the goal to be achieved. For the differentiation of creative capacity and creative capacity, we start from what was stated by Acha (1992) when he refers to a long creative process that eventually leads to creative capacity: "We will call this process creative because it comprises phases prior to the creation"(Acha, 1992, p. 145). Based on this differentiation, it is a matter of implementing disciplinary interactions or collaboration of knowledge for the development of creative capacity aimed at "making a figure" in artistic and non-artistic higher education. Regarding said disciplinary interactions, what is indicated by Butor (cited by Vargas, April 28, 2012) is relevant: "That is why it is so important and interesting for me to collaborate with painters and musicians, because they give me new ideas, in addition they help to see and to see things, to hear and to hear things"(p. 4a).

As for how students and teachers see and hear things, the use of artistic images and prose or poetry texts is proposed for their critical interpretation aimed at developing creative capacity. On how to establish relationships between seeing and hearing, these

reflections suggest turning to the history of the visual arts and literature as a connection between different disciplines.

Regarding this connection and its educational relevance, the statement by Butor is retaken, who “maintained that there is a strong relationship between words and images, so it is important to read and know which words are represented in the pictures ”(Palapa, April 28, 2012, p. 4a). To "make a figure", and around the image, in the history of art the relationship between seeing and hearing is traceable. For example, the contributions of the Bauhaus and the relationship between color and sound with Kandinsky, or the various theoretical inquiries and educational practices from the integration of the arts and other theoretical positions and artistic experiences, as exposed in the work of Adolfo Sánchez Vázquez, who makes possible the approach to problems such as that of "creative praxis", a concept that here is thought to be inherent in the purpose of "making a figure": "Creative praxis is decisive, since this is precisely the to new needs, to new situations ”(Sánchez Vázquez, 1980, p. 303). From this perspective, in unprecedented aesthetic situations, in our opinion “making a figure” implies developing interdisciplinary cooperative skills.

### **On cooperative powers**

"Making a figure" is interrelated here with the approach by cooperative competencies in higher education that is the object of public policies. In the sixth article of the General Education Law, the following is indicated:

The compulsory nature of higher education corresponds to the State in the terms provided by section X of Article 3 of the Constitution and the laws on the matter. In addition to providing education in the terms established in the Political Constitution of the United Mexican States, the State will support scientific, humanistic and technological research and innovation, and will encourage the strengthening and dissemination of national and universal culture. (p. 3).

For its part, article 16 considers the following provisions on education provided by the State:

It will be democratic, considering democracy not only as a legal structure and a political regime, but as a system of life founded on the constant economic, social and cultural improvement of the people (...). It will be humanistic, by

promoting appreciation and respect for the dignity of people, based on the ideals of fraternity and equal rights, promoting the improvement of human coexistence and avoiding any type of privilege of races, religion, groups, sex or of people (...). It will instill the concepts and principles of environmental sciences, sustainable development, prevention and combat of the effects of climate change, disaster risk reduction, biodiversity, sustainable consumption and resilience; as well as the generation of awareness and the acquisition of the knowledge, skills, attitudes and values necessary to forge a sustainable future, as basic elements for the harmonious and integral development of the person and society (p. 8).

In accordance with this referent of educational public policies, these reflections underline the humanistic nature of education and what has been pointed out about “the generation of awareness and the acquisition of knowledge” and skills.

Regarding the competence approach, we know that it has different readings, for example, in terms of origin: “The origin of the term competence also appears in ancient Rome, from the Latin 'competens', which means 'to be capable of’” (Arróniz, 2015 , para. 2). Regarding its use in recent times, Arróniz points out that there have been three approaches around the term competence: “There have been three approaches that have been given in relation to the term competence since the middle of the 20th century and these have been: behaviorist, generic and cognitive ”(Arróniz, 2015, para. 5).

Cooperative competencies with a cognitive approach imply attending to aspects that give importance to collective work in the process of training critical and creative people. In the field of higher education, Arróniz himself refers us to the Organic Law for the Improvement of Educational Quality (LOMCE), in which the conception of the competence-based approach is exposed with a critical sense: “It is necessary to acquire from ages early transversal skills, such as critical thinking, diversity management, creativity or the ability to communicate, and key attitudes such as individual confidence, enthusiasm, perseverance and acceptance of change ”(Arróniz, 2015, para. 18 ). Reflection on disciplinary interaction based on dialogical interrelation has meeting points with transversal competences, since the latter are interpreted as cooperative or interrelated competences between participants in the learning process and cognitive tasks. In the context of our country, Díaz Barriga (2006) refers to these transversal competences:

Regarding the so-called transversal competences, several authors agree that in a strict sense this is the approach to competency education, since in professional life a subject does not use the knowledge of a discipline in isolation; the problems that he has to solve call for the conjunction of knowledge and skills from various fields of knowledge. In this way, interpluri-multidisciplinary approaches constitute an earlier way to recognize the development of these competencies. (Díaz Barriga, 2006, párr. 54).

In the sense of Díaz Barriga's observation, and around the acquisition of knowledge and skills, here the interrelation between art and literature is considered as akin to the induction of humanizing dialogues as cooperative. In this regard, Gadamer (1994) writes: "Being able to enter into dialogue in spite of everything is (...) the true humanity of man" (p. 209). With a view to this "becoming capable of entering into dialogue", educational programs can be implemented with a view to developing cooperative humanistic competencies to reverse the ignorance of "the conceptual problems underlying this issue." It is intended to contribute, with a theoretical perspective, to an approach that, in accordance with the General Education Law in force, is favorable for a humanistic, multidisciplinary and democratic education. An approach that considers different possibilities for the development of cooperation capacities according to what Díaz Barriga calls transversal competences:

For Bernard Rey, another way of analyzing transversal competences is to conceive them as competencies-elements. This opens up the possibility of finding internal transversality in each discipline. The identification of various micro-competencies in this perspective becomes a constitutive element of any operation. "Knowing how to read - he says - is a competence that we find both to solve a math problem and to learn a poem, but the element of knowing how to read does not occupy the same place in both activities" (Díaz Barriga, 2006, párr. 58).

Collective work around the disciplines of the arts and literature is appropriate for the individual trained with a transversal approach to be able to face various problems knowing how to read from different competencies-elements. In the conclusions of the article to which we have referred, Díaz Barriga writes (2006):

It is likely that the competences approach can show its greatest richness if it can be incorporated in a real way in the teaching task, in the promotion of school learning environments. In this sense, it would be a question of moving from models focused on information to models focused on performance. The concepts of mobilizing information, transferring skills to new situations acquire importance in this perspective (párr. 87).

For the promotion of learning environments consistent with cooperative competencies, a rationalist humanism in the context of higher education can promote cognitive-cooperative processes from disciplinary interaction. In this line, this article shows, in table 1, the results obtained in an activity carried out within the framework of the Master's Degree in Interdisciplinary Studies in Arts and Humanities of the Autonomous University of Querétaro, in which the dialogue between the arts and the the humanities for the generation of problems by students.

### **Rationality**

This descriptive analysis of certain possibilities of higher education for the purpose of induction to interdisciplinarity delves into a concept of rationalist humanism antithetical or in opposition to an instrumental rationalism. Around the term rationality, we think of Weber, of whom Gadamer (1994) says that he “actually was the first to expose this great issue” (p. 50). Rationality and rationalization are considered to have a critical and instrumental humanist profile, respectively. About this he writes Brum (2010):

The structure of the current production system reveals this rationalization of technological activity. Rationalization and rationality make use of reason to the maximum, but rationality is not exhausted in the instrumental but refers to man as a whole. Rationalization considers man as an instrument of a mode of production; on the other hand, rationality—in the context of the mode of production—refers to a critical and progressive construction and reconstruction of total activity. It is in this sense that we must develop science and technology, since rationality cannot be incompatible with scientific activity. The history of rationality as something specifically human is affirmed in its own practice, which presents a complex and limited development like all human activity (p. 5).



With a comprehensive purpose around the imago and the text, making rhizome implies building ways for the encounter with disciplinary conceptions that, in their difference, contribute to education from a rationalist humanism related to the acquisition of cooperative knowledge and skills. Deleuze and Guattari (2010) write: “A rhizome would not cease to connect semiotic links, power organizations, circumstances related to the arts, sciences, social struggles” (p. 18). These rhizomatic connections are oriented to the construction of a humanistic moral intentionality. Aguilera points out about Adorno: “The rationalization of morality (...) denies the impulse, the horror of tortured bodies and the feeling of solidarity with the oppressed, leaves the door open to violence, shakes hands with cruelty that favors immoralism ”(Adorno, 1991, p. 67). Regarding a moral rationality, and against the rationalization of morality, the difference between artistic and literary disciplines is considered to place the participants in the learning process with an ethical and poetic orientation. It is about carrying out, with specific methodologies, dialogical interrelationships and disciplinary interactions to “make a figure”.

### **The critical hermeneutical method**

In order to outline a dialogue between the exposed theories and to aim at their better understanding, he refers here to hermeneutics and critical theory in order to “make a figure”. To support the induction of disciplinary interactions (art and literature), the hermeneutical-critical methodology, since its constitution in critical educational theory, has a rhizomatic sense as long as it attends to the multiplicity of knowledge. This methodology makes the function of language viable in a socio-historical context to establish connections between the concomitant aspects of interdisciplinary education as an attempt to make visible the importance of transdisciplinarity. Aspects aimed at developing the creative capacity to be able to "make a figure". For this, the hermeneutic-critical methodology and its relationship with language enable the connection between disciplinary knowledge in education. From the teaching experience and in the field of curricular design, a critical hermeneutic is thought as a humanist approach. Writes Dussel (2014): “The model of the ‘human sciences’, and even more so the social ones, has as its own component an ethical-political option; it is a 'hermeneutical' understanding ”(p. 248).

A pedagogy with a humanistic approach is aimed at addressing socio-cultural problems in the field of education. In this context, McLaren asks (2005): “How and why is

knowledge built in the way it does, and how and why some constructions of reality are legitimized and celebrated by the dominant culture while others are not. they are ”(p. 268). A possibility of orientation to create new dialogical connections implies heading in the access to knowledge with “Methodos” or “way to go in search of something” (Gadamer, 1994, p. 54). Hermeneutics and critical pedagogical theory can function as formative methods with the interaction of art and literature. About Gadamer, Mardones refers us to a real conversation:

The conversation is a process that seeks to reach an agreement. It is part of any true conversation to really attend to the other, assert their points of view and put oneself in their place, not in the sense that you want to understand them as an individuality that they are, but in the sense that you try to understand what they are. He says (Mardones, 1991, p. 291).

These true conversations with a hermeneutical sense are an indication of how to carry out dialogical interactions in which individual and collective problems are expressed with a cooperative desire and in attention to the socio-historical context. On the other hand, from critical theory, McLaren (2005) points out the following: “The world in which we live is symbolically constructed by the mind thanks to social interaction with others and that is deeply dependent on culture, context, of customs and historical specificity ”(p. 267). With a similar orientation, from a hermeneutical praxis it is possible to consider the stories of people and their community contexts.

For access to knowledge with a socio-historical sense, the cognitive interests of the participants in the process are attended to from real conversations given to the interpretation of their voices:

Giroux's concept of voice refers to the multifaceted and articulated set of meanings with which students and teachers actively engage in dialogue with one another. Voice is an important pedagogical concept because it alerts teachers to the fact that all discourse is historically situated and culturally mediated, and that it derives part of its meaning from interaction with others. (McLaren, 2005, p. 325).

It is about promoting connections and interpretations from different levels of reality based on the voices of the participants in the learning process.

On interpretation, Gadamer (1994) writes: “It belongs to the human being as such. That is why the so-called ‘sciences of the spirit’ were called and are rightly called

humanities or humanities. This has lost clarity with the development of method and science as an essential feature of the modern era ”(p. 281). Regarding the realization of dialogical connections in education, these can be accompanied by specific humanistic themes from different areas of knowledge before a text, understood as any “human situation that has a symbolic content” (Sáenz, nd, para. 34 ).

From this perspective, and based on the voices of the participants in real conversations or in dialogical interrelations, it is a matter of forming voices in the context of higher education capable of interpreting and giving meaning to the text from a rationalist humanism.

### **Dialogical interrelation and disciplinary interaction**

In the classroom you can work to “make a figure” by relating the past with a prospective present, that is, with a changing, historical sense. A cooperative work between disciplinary dialogues encourages the implementation of continuous connections among the participants in the educational process, this —and following Díaz Barriga— in the face of “unprecedented situations” that, in socio-historical terms, critical theory considers in continuity. This critical theory —according to Sáenz (s. F.) - “will be built from the interpretations of the teacher-students; the attitude of not taking anything for granted (dialectical-negative character of the critical-ideological method) will form part of the participants' schemes ”(para. 52). In accordance with the objective of “making a figure”, various situations can be made to be seen and heard in their transformation from the arts and literature with which it is a matter of “retaining only (...) which increases the number of connections” (Rajchman , 2004, p. 9).

Between the arts and the humanities —or in disciplinary interactions— collective work can contribute to the historically situated critical understanding for the induction of interdisciplinarity with ways to understand transdisciplinary work, which with Nicolescu (1996) “is interested in the dynamics that is engendered by the simultaneous action of several levels of Reality ”(p. 38). With the proposal to make a figure from dialogical interrelationships, it is intended to attend to ethical and poetic positions around collective work, including, in deferring in real conversations around various problems. These dialogical interrelationships are thought to be oriented towards the implementation of true humanizing and rational conversations: “A successful dialogue means that it is no longer possible to relapse into the dissent that started it. The coincidence that is no longer my

opinion or yours, but a common interpretation of the world makes moral and social solidarity possible”(Gadamer, 1994, p. 185).

The implementation of dialogical interrelationships and disciplinary interactions could be developed by integrating groups of science and humanities students. With their coincidence in shared educational spaces, they would seek to carry out activities or works that are conducive to the formation of criteria around various themes, such as gender, race and class. Topics put to debate from the reading (here proposed) of artistic and literary works for cooperative learning:

When critical theorists assert that knowledge is socially constructed, they mean that it is the product of agreement or consent between individuals who live particular social relationships (for example, class, race, and gender) and who live at particular junctures in time. (McLaren, 2005, p. 267).

In areas outside of artistic or literary education, it is not suggested that art be made or that creative capacity be developed, but rather develop creative capacity and make a concrete figure with the practice of writing and its relationship with the image. This can be done from different activities such as the interpretation of images or other arts to translate them into words, and vice versa.

Around the problem of seeing and hearing (among other possibilities of perception as access to knowledge), the interaction between arts and writing implies the dialogical connection between students from different professional or disciplinary areas. This with a conscious and shared rhizomatic position, as "any point of the rhizome can be connected to any other, and it must be" (Deleuze and Guattari, 2010, p. 17).

In relation to the how to implement dialogical interrelationships and disciplinary interactions, it is proposed to develop a rhizomatic intention that can be implemented between students and teachers, and thereby develop cooperative skills through comprehension, interpretation and scriptural practice activities. from different educational programs.

Scriptural practice can be promoted from works of universal, national and local visual arts that are (as Butor, quoted by Palapa, April 28, 2012) indicates “mosaics of allegories and that we can translate little by little. There is a whole investigation of the history of art to find those words that are under the images of the paintings”(Palapa, April 28, 2012, p. 4a). With a rhizomatic intention towards art and literature, it is about carrying out scriptural practices to “find the words that are under the images”. Practices aimed at

“making a figure” “through the activity of writing (...), that strange selection in which you become an act” (Deleuze, 2008, pp. 53-54). This scriptural practice considers the connection between the reading of artistic images and literary works, and is carried out from critical-hermeneutical dialogical interrelationships such as those proposed below:

- The comprehension of literary texts whose semiotic reading (semantic, syntactic and pragmatic) can dialogue with works of art in general (scenic, musical and visual). In particular, with the disciplines of drawing, painting, printing, architecture, photography, cinema, among others.
- The interpretation that exposes in writing the dialogue between the two works.
- Creatively apply (in scriptural or artistic terms) what is understood and interpreted.

This proposal of induction to interdisciplinary work aims to propose a theoretical and practical scheme that brings teachers and students closer to the problem of transdisciplinarity. Nicolescu (1996) points out that the prefix trans refers to “what is, at the same time, between disciplines, across different disciplines and beyond all disciplines. Its purpose is the understanding of the present world, and one of its imperatives is the unity of knowledge”(p. 37). Thus, the work of dialogical interrelation and disciplinary interaction is conceived as a learning directed towards the formation of purposeful people. Education in favor of the common understanding and interpretation of the world with a focus on cooperative and solidarity competencies.

## Materials and methods

The present research work was based on a critical hermeneutical method, since through the understanding of various conceptual elements, concrete critical practices were outlined around the study of the imago from art and literature. These concepts are proposed in the context of a relevant methodology for the educational activity of induction to transdisciplinarity that is proposed.

On the other hand, bibliographic material was used that supports the study and analysis of the concepts that are developed in the research and of literary texts and visual materials (mainly images), which were the basis for the development of an interdisciplinary work between the plastic arts. and literature, and that were considered within the activity carried out in the preparatory course for the master's degree in Interdisciplinary Studies in Arts and Humanities. The results are shown in Table 1.

## Results and Discussion

With this educational-interdisciplinary practice, the training of students and teachers is promoted so that, capable of “making a figure”, they face a complex world. Given the exploratory nature of these reflections, it also results in the need to broaden the theoretical-methodological perspective and, consequently, research on interdisciplinary induction, with the arts and literature, to transdisciplinary work.

Finally, this research was the theoretical basis for carrying out an induction activity to interdisciplinarity, carried out in the class Theoretical foundations of visual arts that is part of the preparatory course for the master's degree in Interdisciplinary Studies in Art and Humanities, of the Autonomous University of Querétaro. In this activity, the students generated ideas for an interdisciplinary work between the visual arts and the humanities (or other disciplines), starting from the hermeneutical-critical study of an image. The results of this activity are broken down and summarized in Table 1:

**Tabla 1.** Actividad de investigación interdisciplinaria (artes visuales y humanidades) para aspirantes a la maestría en Estudios Interdisciplinarios en Arte y Humanidades

Estudiante	Imagen seleccionada	Disciplina con la que se plantea el estudio interdisciplinario de la imagen u obra de artes visuales	Problematización interdisciplinaria
Estudiante 1	<i>Latas de sopa Campbell</i> (Andy Warhol)	Economía	¿Qué nos dice esta obra sobre la economía estadounidense del momento? ¿Se puede estudiar la obra para entender el grado de consumo de la época?
Estudiante 2	<i>Cosiendo la vela</i> (Joaquín Sorolla)	Sociología	¿Qué aspectos sociales retrata el autor en esta obra? Según el estudiante, Sorolla retrata a una clase trabajadora, en un oficio específico, pero en un ambiente romántico y parsimonioso, lo cual habla del valor de dicho oficio en la sociedad.
Estudiante 3	Símbolo y estandarte de la	Política	¿Cómo una obra artística se convierte en emisario de una

	banda inglesa Crass		idea política? ¿Qué rol tiene el uso de símbolos iconográficos en las bandas de <i>punk</i> ?
Estudiante 4	Estudio de la obra pictórica de Leonora Carrington	Antropología	¿Qué función tenía lo sagrado o la magia sobre el conocimiento del mundo que plantea la artista? ¿Eran las mujeres quienes tenían el dominio de dichos conocimientos de magia?
Estudiante 5	Escultura de Carlos III del Museo Regional de Tlaxcala	Restauración y arqueología	¿Quién hizo la escultura? ¿Dónde estuvo ubicada antes de llegar al museo?
Estudiante 6	Serie fotográfica <i>Chile: la rebelión contra el neoliberalismo</i> de Fabio Bucciarelli	Semiótica	¿Qué nuevos símbolos han surgido del movimiento feminista de las últimas décadas?
Estudiante 7	<i>La tentación de san Antonio</i> de Salvador Dalí	Teología	¿Hay alguna asociación entre <i>La tentación de san Antonio</i> y el mito de la torre de Babel? ¿Cuál es el sentido del castigo ante la expresión del deseo individual o colectivo?
Estudiante 8	<i>La anunciación</i> de Leonardo da Vinci	Teología	¿Qué influencia ha tenido la religión en la producción y evolución del arte? ¿El arte como recurso pedagógico ayuda a los aprendices a entender mejor la religión? ¿Es el arte una extensión necesaria de sensibilidad para la religión?
Estudiante 9	<i>La edad madura</i> (escultura) de Camille Claudel	Psicología y sociología	¿De qué manera y con qué actitud el personaje del hombre acepta la transición de la juventud a la vejez? ¿Cuál era la postura de la sociedad de la época de la artista hacia la mujer como pareja de un hombre casado? y ¿qué relación tiene dicha postura con la de la época actual?

Estudiante 10	<i>El eterno femenino</i> de Antonio Álvarez Morán	Estudios de género	¿Qué es lo femenino? y ¿qué efecto ha tenido en la sociedad mexicana el mito del “eterno femenino”? ¿Cómo influye el poscolonialismo y la interculturalidad en la visión de la mujer en México? ¿Cómo se explica la contradicción social que ocurre en México en donde simultáneamente se venera a la virgen de Guadalupe y se cometen varios de feminicidios a diario?
Estudiante 11	<i>La creación de Adán</i> de Miguel Ángel	Psicología	¿Cuál es la influencia en el Renacimiento ante una perspectiva artística, humanística y científica, que alude a la relación entre la psicología y el arte? ¿De qué manera la perspectiva artística de <i>La creación de Adán</i> de Miguel Ángel aporta al debate de la relación del cuerpo y la mente planteado en la psicología?
Estudiante 12	<i>Naturaleza muerta</i> de Zayda Ascencio	Historia y estudios culturales	¿Cuáles son las precisiones, apropiaciones, reinterpretaciones y licencias que la autora ejecutó de manera consciente o inconsciente en su obra? ¿La forma caótica de la tela de fondo no es una contradicción al sentido medido y ordenado de los elementos centrales?

Fuente: Elaboración propia

With real conversations, educators of different levels can guide the construction of a rationalistic, critical and comprehensive humanism.

The discussion on induction to transdisciplinary work could focus on the relevance of the humanities or humanities for the definition of educational public policies from a rationality that attends to the pertinence of the approach by cooperative competencies. With art and literature as an induction to transdisciplinary work, here it is assumed that a



rationalist humanism is strengthened with the intention of theories and practices directed in favor of cooperation or collaboration that start from solidarity.

Here specific problems are glimpsed as questions that can serve to guide the discussion:

- Is this proposal adequate for a comprehensive education oriented to “figure out” in a complex world?
- From a historical perspective, is education with dialogical interrelations and disciplinary interactions an option for a humanistic education in current and prospective times?
- Is there the possibility of humanizing dialogues between rationalism and rationality? In other words, is it possible to permeate techné with humanism?
- Does the recognition of the disciplinary difference imply a practical incidence for the formation of free and responsible citizens?

These questions could involve your discussion to "not conclude anything".

## Conclusions

Faced with a complex world, a critical and comprehensive approach on the dialogical interrelation and disciplinary interaction around art and literature brings the participants of the learning process closer to the development of creative capacity based on the recognition of the multiplicity of knowledge (such as is shown in the results shown in table 1).

Based on these reflections, it is considered an education in favor of the development of creative capacity oriented to "make a figure", an intention that can contribute, especially, to higher artistic education. This in accordance with the current General Education Law and its provisions in favor of “the generation of awareness and the acquisition of the knowledge, skills, attitudes and values necessary to forge a sustainable future, as basic elements for harmonious development. and integral to the person and society ”(p. 9). In conclusion, it is considered that the arts and literature are suitable disciplines for the conception and the realization of connections between people, their voices, knowledge, histories and disciplinary interests in the context of a humanizing education.

## Future lines of research

The present work presents a series of problems that could be studied in the future (since its scope escapes from what is proposed in the present investigation) as elements of great importance in contemporary education oriented to the induction of interdisciplinary work.

The first proposal for a future line of research concerns the relationship between the concepts of competences and humanism in education. Thus, for example, the following question could be raised: is there a humanistic competition?

A second question to guide another line of research would be this: how do the concepts of figure and image of the current digitization of the world affect higher education?

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