
Actividades para el desarrollo de la apreciación plástica en los profesionales de la Educación Preescolar

Activities for the development of art appreciation in pre- school education professionals

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Resumen: La investigación que presenta este artículo se realizó al constatar la necesidad de preparar a los profesionales de la Educación Preescolar para dirigir el proceso de enseñanza de la Educación Plástica. Se ofrecen recomendaciones y actividades para el desarrollo de la apreciación plástica en los futuros maestros de nivel primario.

Palabras clave: Apreciación plástica; Educación Plástica; Educación Primaria; Enseñanza Pedagógica.

Abstract: The research presented in this article was based in the realization of the need to prepare pre-school professionals to direct the process of teaching artistic education. Recommendations and activities are offered for the development of artistic appreciation in future primary-level teachers.

Keywords: Artistic appreciation; Artistic education; Primary education; Pedagogical training.

Introduction

The Cuban educational policy has been consistent with the constitutional precepts, and it is well determined in order to train new generations and educate all the people in a scientific conception of the world, with high feelings and aesthetic tastes, with solid ideo-political and moral principles, and with intellectual, physical and spiritual capabilities, which means preparing man integrally to face life.

Art education, as part of this educational endeavor, in the role of an outstanding pillar of culture, has been developed in primary schools since times when our revolution hardly emerged, in its different modes of expression, in accordance with precepts of José Martí that

through art a message is always communicated, with a specific meaning; that can imply political and ideological content, and also enriches the human being in terms of the culture acquisition; a man with vast cultural knowledge will always be consulted and will transmit values to his peers so that one can begin to appreciate the importance of the topic in the history of humanity and at the same time recognize that it is a form of knowledge parallel to the learning of sciences, but different in essence, by means of which man is able to understand the world that surrounds him.

The artistic appreciation should be understood not only as the development of skills and perspectives of the individual towards art, as a way for the initial formation of interests towards it, but also as the possibility that this has to favor the appropriation of criteria, points of view, knowledge and human values, emotionally and sensitively speaking.

The interpretation of the visual language for the spectator, which in the case at hand will be the future teacher of primary education, is of vital importance. For this the professor must be prepared to decode the meaning of the represented iconographic image, transmit values that edify and educate the younger generations and therefore the task requires a systematic training of how to appreciate the arts, understand and enjoy them.

At present, in the teaching in Cuba the new technologies of Communications and Information Sciences have been introduced, which favors that around the appreciation of a visual image a trainer stimulates a wide controversy in which the educator, the creator, and the teacher interact with the pupils.

Given the socio-political and historical-economic characteristics which identify the society in which the artist develops his vital activities in a certain moment of historical evolution, his work will be more or less favorable to teach aesthetic and moral values. In this way, to develop the ability of appreciation in the professionals of Preschool Education so that they can conceive the process of teaching-learning of the artistic appreciation, its teaching in the curriculum of the major in Preschool Education allows to develop habits, skills, and abilities to appreciate the artistic works in the initial training of these professionals.

That is why the professor of pedagogical majors should continue to perfect the teaching-learning process aimed at strengthening the aesthetic-artistic and pedagogical preparation of

future professionals since this is precisely one of the deficiencies still present in the pedagogical practice.

At present, preschool education, specifically, requires a pedagogically trained professional to address the educational process in early childhood, attending to both curricular modalities - in the Infantile Circles and in Primary Education. By the way, it is commented on what is called the third educational revolution, which consists of a call for continuous improvement from the school year 2003 - 2004, when the new model was generalized in all the country's teaching levels, with the purpose of preparing a professional with qualities for attention and careful education of schoolchildren.

From the 2010-2011 academic year, as a continuation of the previous task, the curriculum of the Cuban University, which focuses on Artistic Education on the personal growth of preschool education professionals in higher education, was implemented at the Cuban University. It is directed to integrate the general pedagogical preparation and strengthen the artistic preparation.

The accumulated experience of the professionals required by pre-school education, together with the development achieved by directors, teachers and professors, allow to undertake the improvement of the major in accordance with the objectives and principles for the initial training of preschool education professionals. It needs the technical and social scientific development of the country. To this matter, this research work intends to contribute.

Development

The activities proposed in this article are based on the principles of the current school model, on the theoretical postulates of pedagogical and psychological order that are based on the cultural historical paradigm, and on the principles of teaching Art Education in Cuba.

In order to contribute to a better understanding of the phenomenon, the philosophical concept of activity in pedagogy is presented, which, according to what is stated in the Philosophical Dictionary, is "... the function of the subject in the process of interaction with the object, is a specific link of the living organism with the environment that surrounds it " .

The activity is stimulated by the need, is oriented towards the object that gives satisfaction and is carried out through a system of actions. In its external aspect it is concentered in the movement of the parts of the body with real objects, in the inner one it is operated in the mind of the man with representations of the objects and the movements.

The practical activity is directed to the transformation of the facts, the theoretical to the determination of the procedures and laws of such transformation. The diversity of man's activities arises from the multiplicity of needs of man and society (Rosental and Ludin, 1985).

Leontiev (1978) explains that the subject-activity-subject unit exists where there is an exchange between the subject and the object since the activity mediates the particularities of mutual influence between the object and the subject. The activity allows the subject to link with the activity and transform it, through processes that respond to their needs by adopting a certain attitude toward it. That is to say, the activity is a process of solution on the part of the man (subject) of tasks impelled by a motive (objective) that allows him to coincide with his need.

Precisely for this reason, pedagogical studies have been used to constantly motivate future teachers in the acquisition of favorable skills and aptitudes for the development of personal knowledge. Once what is proposed by these authors is evaluated, it is valuable to mean that for the subject Artistic Education in general sense, it is necessary to develop an eminently theoretical activity -practice, where the teacher will serve in the first place of the appreciation, main and specific objective which characterizes by excellence, in the case at hand, the pedagogical activity for the level of higher education.

At this level of teaching, artistic appreciation is one of the essential objectives for the work of the future arts educator who will work in primary school. Following the logic, professionals of the education are required to be able to teach the artistic appreciation to develop the sensitivity of the future generations, so that they take a positive attitude with respect to the culture and the values with which the society is enriched.

Below are proposed activities that in the opinion of the author will serve to develop the artistic appreciation in the classes of the students of the major in Primary Education to be

taught in elementary schools during the period of work practice, also taking into account the integration of the curricular content in the appreciation classes, based on an interrelation of the cognitive nodes.

Activities

Theme1: Knowing Martí

Objective: To appreciate the work of José Martí through the elements of the form system, to develop love for the heroes and martyrs of the Homeland.

Methodological indications: the activity will begin with the observation of the work: José Martí painting, then the title of the work, the name of the author and a brief reference about his life, as well as that of the hero. Then the children will be asked to read the poem related to the work and ask them if they know any poetry or song about José Martí. They will be invited to sing or recite and they will be asked other questions related to the drawing, encouraging in the exchange that the children express their experiences and perceptions about the National Hero.

Conceptual aspects

Gender: painting.

Author: Jorge Arche.

Title: "José Martí"

Technique: oil on canvas

Classification: planimetric work

Motivation for the debate:

Poem:

White your shirt, white.

Clear blue sky, so clear,

as clear his forehead illuminated.

What brush did he put in that painting?

So thin my Martí, thin

And neat my hero, so dashing.

So human, Apostle, so human,

That from the painting

you extend your hand.

Questions for the debate about the poem which is related to the painting:

At what time is the work done?

Can you make a brief reference to the life and work of the National Poet?

Formal analysis Questionnaire

Observe the work and respond:

What do you observe in the work?

How does the artist reflect José Martí?

What are the colors that are observed in the work?

What do you think they express?

What kind of lines stand out in the pictorial work? Exemplify.

What part of the work did you like the most? Why?

Where else would you like to portrait José Martí? Why?

Activity 2

Theme: Peasant characters

Objective: Identify the elements of the system formed through the work *Guajiros*, to awaken interest in the artistic arts.

Methodological indications: the activity will begin with the observation of the work *Guajiros*, then the students will be informed about the title of the work, the author's name and a brief reference about his life. After the teacher invites the children to listen carefully to the songs with the theme of animals. They are repeated several times and the children are

invited to imitate the sounds, sing stanzas, dance. The children's songs *La vaquita de Martín*, *Caballito enano*, *La gallina turuleca*, *Gallito kikirikí* are suggested. The children will sing, dance, imitate the sounds suggested by the text of the song.

Motivation

Poem

Yes *guajiro*, I paint you,
Cuban, I do not omit anything
the hat, nor your belt girding the machete,
nor that cock attached to your hand.
Gathered family and friends,
the horse that jogs.

A poem about the painting **Guajiros**, by Eduardo Abela.

Conceptual Gender: painting.

Author: Eduardo Abela

Title: Guajiros

Technique: oil on canvas. Dates the period in which the work is carried out. Makes a brief reference of the life and work of the artist.

Classification: planimetric work

Formal analysis Questionnaire

What do you observe in the work?

What time does the work reflect?

How many human figures do you see?

What are the external details that characterize these characters as *guajiros*?

In the background of the painting there are more figures, how are they? What difference do you find between them?

What can be seen in the upper left area of the painting, behind the farmers?

How are the hats of the different characters placed?

Do the characters present all their details? In the picture you can see curved and wavy broken lines, what do you think they express?

What colors predominate, warm or cold? Why?

Are the figures all facing or sideways? Why do you think it is?

What rate is appreciated in the work?

What function do they perform?

Do you think that this work represents the reality of the Cuban peasantry before the triumph of the Revolution? Why?

Do you think the work highlights some important moments in our history?

Is the work interesting? Why?

Activity 3

Theme: The beauty of flowers.

Objective: to appreciate the work *Flores Amarillas* through the elements of the system form for a greater motivation for the appreciation of the artistic arts.

Methodological indications: the activity will begin with the observation of the work *Flores Amarillas*, then the title of the work will be announced to the students, the name of the author and a brief reference about his life. Afterwards, the teacher will motivate the activity by singing the song "Cheerful Gardeners", she will offer them newspaper to model paper flowers of different sizes, shapes and techniques such as crooked, squeezed, torn. The children will sing, express with their bodies the actions to model the paper and then each one will make their flower.

Motivation

Poem:

Yellow flowers simple and beautiful.

Yellow the background but lets see them.

Vase and carpet as interwoven, walls

and ceilings of fine timbers.

Conceptual Gender: painting.

Author: Amelia Peláez

Title: Flores Amarillas

Technique: oil on canvas.

Time in which the work is performed. Brief reference of the life and work of the artist.

Classification: planimetric work

Formal analysis questionnaire

What do you observe in the work?

What types of areas are observed in the work?

What colors are appreciated in each of these areas? Exemplify.

Do you see cold or warm colors in the painting? What do they mean to you?

In what part of the work are the curved, wavy, broken lines observed? What function do they perform?

What kind of rhythm did you observe? Cite examples where you can see it in the work.

Did you like the work? Why?

The evaluation will be done individually taking into account the assessments that each student expresses about the work.

Conclusions

When implementing the activities in the teaching-learning process of the Artistic Education, the level of favorable development of the artistic appreciation in the initial education of the children was corroborated, as well as a development of the pedagogical abilities and aptitudes of the undergraduate students who will become teaches at primary and preschool

level as part of work practices.

These activities favor the attitudes of children and serve as a basis for others that facilitate the development of artistic appreciation to the students of the primary education major who in the future will work teaching the subject Artistic Education at the preschool level.

The research allowed to see a better preparation in the students of the preschool education major to conceive the teaching-learning process of the Artistic Education in the curricular modalities Infantile Circles and Primary Education.

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