
*Talleres de apreciación – creación plástica para el
tratamiento a la educación patrimonial local en la escuela
primaria*
*Appreciation workshops and artistic creation for local
heritage education in primary school*

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Resumen: La escuela primaria debe formar integralmente a los niños en estrecha relación con la cultura, en lo que juega un rol protagónico el instructor de arte a través de sus talleres de apreciación y creación. En el presente trabajo se proponen talleres que contribuyen a mejorar sistemáticamente la formación socio-cultural de los estudiantes de la enseñanza primaria, y a desarrollar su amor por el entorno más próximo.

Palabras claves: Patrimonio; Instructores de arte; Cultura; Talleres de aprendizaje; Enseñanza primaria

Abstract: The primary school must comprehensively train children in close relationship with culture, with art instructors playing a leading role in their appreciation and creation workshops. The paper presented proposes a series of workshops to contribute to systematically improve the socio-cultural education of primary students, and develop their love for their surroundings.

Keywords: Heritage; Art instructors; Culture; Learning workshops; Primary education

Introduction

Man is the creator of his culture, but he has also been the greatest predator of his cultural production, which has prevented over the centuries that new generations enjoy constructions, monuments, paintings, varied objects of homes bequeathed by previous generations. Historical culture is expressed in the historical consciousness of humanity. When a society is able to realize its history, the way in which the generations of a country or region have developed their practical-social life, including the cultural heritage resulting

from material and / or spiritual activity, is in a position to maintain and preserve certain heritage values: buildings, historical sites, objects, information on their historical evolution, norms, customs and values that express continuity and, at the same time, historical discontinuity.

Heritage, in its generality, includes places and objects, both natural and cultural. The heritage usually reflects the experiences of the ancestors and many of their values survive thanks to special efforts to preserve it.

The word heritage, as ancient as the great civilizations of humanity, from its inception was linked to family economic structures, comes from the inheritance of parents, the assets that are owned or inherited from ascendants and then transferred in inheritance to the new generations.

In recent decades, the United Nations Educational and Cultural Organization (Unesco) has been promoting the need to include in the government policies of the different associated nations what is related to the care and conservation of the heritage for what it represents for the humanity.

It is important to reflect on the role that education plays in the management of cultural heritage. In this sense, various authors have been analyzing the educational processes and their strategies within the patrimonial context and proposing a multidisciplinary reflection space called by some Patrimonial Education (Colom, 1998, Pastor, 2004, Fontal, 2003). This space required specific theories and methodologies, with a view to achieving the appropriation and participation of citizens in the conservation and responsible use of heritage.

Heritage education as such is a field of recent appearance in the world, since it has its origin in the Convention for the Protection of the World, Cultural and Natural Heritage of 1972 of UNESCO; and for those years in England it begins to be carried out under the name of Heritage Education (Teixeira, 2006).

Many authors coincide in pointing out that heritage education does not only deal with the knowledge of heritage assets, but also, and mainly, with the formation of individuals and societies seeking to develop the capacity and enjoyment of being reflected in said assets.

On this basis the Mexican Canton Arjona in his article Patrimonial education as a strategy for citizenship training, refers to a concept about this subject to which the author is ascribed. Before these theoretical nuclei addressed in it defines Patrimonial Education as a conscious, organized and systematized educational action aimed at the formation of subjects based on the recognition and appropriation of their cultural, historical, political and ethical-spiritual sustenance. That is, from the recognition of their particularity and the full, subjective and emancipatory appropriation of their culture (Cantón, 2009, p.36).

It is necessary to point out that Sagua la Grande constitutes an important place of iconographic elements both in history and in culture, it has a rich cultural tradition in the various artistic manifestations. In the plastic arts, he is the cradle of various exponents such as Wifredo Lam Castilla, José Guardiola Alfert, Francisco Marcet, Enrique García Harinas, Alina Garay, María Leocadia Sansón Brunet, Víctor Paredes López, Manuel Mesa, Jorge Wong Valdez, Marcel Gustavo Dias Sosa, César Leal, Alberto Morales Ajubel, Heriberto Manero, Manolo Fernandez, Humberto Martinez, Alfredo Sosabravo, José Ramón Núñez Iglesias. The work bequeathed by them through their time are elements that can also be worked on from primary education in appreciation workshops - creation of plastic arts that must be developed by art instructors.

In this sense, the plastic arts workshops that art instructors develop in primary schools are a way to spread the culture of the place and generate opportunities for it to be known, appreciated, and believed, to the point of educate the personality of schoolchildren, from a motivational cognitive framework. That is why from this research, qualitative, and responding to the results of a master's thesis, these workshops are endorsed as a methodological proposal to contribute to the development of local heritage education. The work aims to reveal some aspects of this problem and how to contribute to the solution of it.

Development

Among the methods used to characterize the natural context under investigation, the analysis of normative documents such as the Professional Model of the Degree in Art Instructor, the curriculum designed for it, the Joint Resolution Mined - Mincult, the Ministerial Resolution 210/2007 that establishes the teaching and methodological Regulation of Higher Education, taking into account that part of the research sample is a

fourth-year student of said career who was in charge of the implementation of the workshops designed jointly with the author. Other important documents were also consulted, such as the Primary School Model edited by the Mined, the Plastic Education Program for the sixth grade of primary education, the Appreciation Programs - Creation of the work of the art instructors of the manifestation of plastic arts in the second cycle of primary school. As techniques for the productive collection of the data, participant observation, in-depth interviews, the researcher's diary, the analysis of the products of the activity, (the drawing), and the triangulation of data were used. In addition, photography and video shooting were used to obtain graphic evidence of the activities carried out.

Following the methodological logic of this type of research, we had access to the field, selecting a school of primary education located in the heritage zone of the city of Sagua la Grande in the province of Villa Clara. The access to the field allowed establishing an organizational relationship between the researcher and the school to prepare the call for the students to open the workshops, the schedule, and the frequencies with which they would work. It also favored the creation of a climate of empathy among all, including the family, and allowed the selection of key informants for the development of the research.

They were deliberately and intentionally selected, the teacher of the group that teaches the subjects of the area of humanities, the director of the school and the art instructor of the manifestation of plastic arts that is in the fourth year of their higher education and that, as part of their preparation for the completion of studies, a diploma work on this subject has been systematized.

The in-depth interview applied to these key informants gave, in a general way, the following results:

- It is pertinent to develop the workshops with sixth grade students because in this way a decisive stage in their preparation is completed, which includes a better formation of both knowledge and values towards the local for their transition to basic secondary education.
- Need for teachers and schoolchildren to know what is considered heritage of the locality as a way to preserve historical memory, and disseminate this knowledge to new generations and their families.

- The importance of group work in the development of the workshops, as it strengthens the values that must be developed in the students, and allows them to appreciate how they see themselves and how others see them when they are evaluated in the conclusion of each one of the workshops

The criterion of selection of the sample, according to what was previously explained, was intentional, that is, the portrait of the "good informant or robot portrait", establishing a set of aspects according to the criteria of Rodríguez, Gil and García (2004) . The following characteristics of the group with which we worked were defended:

- Sixth grade group that is in the final phase of a cycle where they must have fulfilled the objectives set for primary education.
- Group that shows motivation towards the activity, with little knowledge about the local heritage, and with few experiences of participation in a workshop of appreciation and creation of plastic arts.
- Group that has been working under the influence of the art practitioners of the plastic arts manifestation since the program began as part of the Battle of Ideas carried out by the top leadership of the Revolution.
- Group that can be followed up in the secondary school.

The artistic instructor of the plastic specialty of that school was also selected as a sample because she knew the school group with which she worked, being in the fourth year of her career, possessing good communication skills and being immersed in an investigation with these characteristics as part of their completion of studies, in addition to being motivated with the theme from being conceived as one of the objectives to be fulfilled by art practitioners in the Resolution MINED - MINCULT and the methodological didactic lack of these students In training.

As part of the methodological strategy of the investigation, we proceeded to characterize the context in which schoolchildren perform daily, which allowed us to appreciate that:

Even though Sagua la Grande has a strong heritage content that is both tangible and intangible, it has not been used as much by teachers as by schoolchildren for the proper development of a heritage education and to awaken feelings of identity, conservation and care.

- In the school there are few exhibitions of the patrimonial elements of the locality from which most of its students come.
- Geography of Cuba and History of Cuba for having units that analyze it.
- With the exception of Geography of Cuba and History of Cuba, for having units that favor it, in the other subjects a work based on the development of the patrimonial education is not evident from the own value of the school and its surroundings.

In order to verify the orientation of the Ministry of Education in Cuba in relation to the development of heritage education on the basis of the elements that constitute local identity, and its impact on primary school students, the analysis of different documents was carried out. Among them:

- The Elementary School Model (2008), where it is stated as fundamental objectives of the level, and that they move in one way or another from the preceding levels: express feelings of love for the country, the revolution and its symbols, as well as admiration and respect for heroes, martyrs, leaders of the homeland and relevant people in your community; manifest feelings of emotion and pride for the elements of culture that characterize the Cuban culture by appreciating its beauty in nature, in human relationships, by participating in artistic manifestations and by valuing the Cuban idiosyncrasy.
- The sixth grade Plastic Education program in its fourth reprint (2013), declares among its purposes to continue the exercise and development of basic knowledge and skills for the creation and visual appreciation, for which the previous contents are consolidated and others are initiated with complexity; to have an active participation in the aesthetic improvement of the school, its home and the community, highlighting motivations, qualities and values, as well as reflecting in its appreciative activity the degree of satisfaction produced by feeling proud of its roots and its national identity. Emphasis is placed on the activities and methodological guidelines to achieve these purposes. No reference is made to the development of heritage education as a concept based on what this can contribute to the overall development of the school.
- Appreciation-creation workshop programs to be developed in schools by art instructors in primary education, and specifically in fifth and sixth grades, (2005). In the case of plastic, for the second cycle, the workshops are specifically presented with a practical focus, both

for the actions of creation and appreciation; In addition, an interdisciplinary character is observed with other artistic manifestations, emphasizing creativity without neglecting the value. The work for the rescue of the identity, the patrimonial value that can be found in each and every one of the communities is not reflected among its main objectives.

The information obtained about the characteristics of the natural context in which the research would be developed enabled the organization of the stages for the implementation of the Plastic Arts Workshops.

- First stage, promotion, is aimed at raising awareness and motivation to determine the training needs of school children. In this sense, several meetings were held and the intention was to search for knowledge about the heritage concept and what are the heritage elements that make up their city and with which they interact on a daily basis.

Many schoolchildren felt, in the beginning, that they liked the activity, others were silent and some were apathetic since their work would essentially be to express their patrimonial environment in drawings. This aspect is conditioned by what was previously stated, the scant aptitude for drawing.

Despite these initial barriers, it was achieved that at the beginning of the workshops none of the students missed school that day, and that their faces expressed more interest, motivations and expectations than fears from knowing that in this first workshop they would make a tour through some places of the city known to them and that constitute valuable heritage for it.

In this first stage of development several workshops of appreciation - creation. Two of them had the theme of Approach to local heritage, with the aim of familiarizing schoolchildren with those elements most representative of the heritage of their community, as well as the neighborhood and family. The methodological approach followed took into account two essential moments, the first one, of approach and appreciation of the most representative of local heritage; the second, to express in drawings what is appreciated

After these workshops, two more workshops were developed in this first stage and with a similar methodological procedure. These were called the plastic artists of my community, whose thematic content follows what the students learned from the main patrimonial elements of the community taking into account the motivations awoken in them, in this case

emphasizing the painters of Sagua la Grande , because this is an important place in this artistic manifestation. From here the students deepened in the knowledge of one of the artists of the plastic arts of the locality that is, in turn, the most universal of the Cuban painters: Wifredo Lam Castilla.

The realization of these workshops, in this first stage, allowed verifying:

- The students were slow to recognize what concerns local heritage,
- The students knew certain elements of local heritage such as: the Sagua River, El Triunfo Bridge and El Parque Martiano, which are treated in subjects of the school year from the classes of History of Cuba and of Geography of Cuba.
- Moderately positive results are obtained in the group taking into account the declared objective. The transformations that take place are expressed in the safety and pleasure of some schoolchildren, but not everyone was motivated, given, among other factors, the lack of skills.
- There is a need to continue the research because the school - community relationship has not yet been reached as the guiding objective of the work of the art instructor.
- There is a lack of knowledge on the part of some teachers on how to promote local heritage education from extracurricular activities and linked to the subjects of the cycle.

Taking into account the previously declared aspects, it was necessary, then, the continuation of the investigation.

- Second stage, of transfer, with the aim of designing educational didactic actions with an interdisciplinary approach from the cognitive-affective nodes of space indicators, figure-background relationship, and aesthetic relationships that allow the logical and conscious articulation in the relations of the artistic apprehension of the different forms, manifestations and languages, and their appreciation for their transfer to the process of creation from the seen and lived.

In this stage, four appreciation - creation workshops were developed that gave continuity to the previous ones dedicated to the personality of Lam. These were named: Wifredo Lam, the sagüero painter, and After the traces of Lam and had as objectives to contribute to the knowledge of the patrimonial elements of Sagua people, their origin, their talent, their tradition through the plastic work of Wifredo Lam, as well as the most representative places

and that have been linked in one way or another to this painter, to express them in his drawings.

Since the application of these appreciation - creation workshops it has been possible to see the activity of plastic as a means of generating knowledge, the visualization of the vernacular elements sagüeros and its most representative figures is encouraged, a broad-spectrum view is encouraged on the elements that they distinguish the place where their lives are spent, they deepen in conceptual and affective nuclei about the local Cuban, they are treated from the subjects that make up the cycle and the patrimonial culture of the place is promoted, it is emphasized in the appreciation of classic works of Cuban painting, visual memory is worked on, mediations are established among their peers, and people move from areas of current development to areas of proximal development, working on the nucleus of the subject in its own culture.

- As a conclusion of the investigation, the third stage of evaluation was put into practice, with the objective of assessing the effectiveness and quality of the procedures and actions, in order to carry out the necessary readjustments and feedback for later stages.

Also in this stage are implemented workshops that, by the very nature of it, generalize the degree of development achieved by schoolchildren in terms of plastic skills and knowledge of the iconographic elements of the local culture selected from the beginning and that could be served from different areas of knowledge, and thus achieve a better interdisciplinarity.

The workshops had the title Visit directed to the Wifredo Lam Art Gallery, with the purpose of generalizing the knowledge acquired by the students during the research process having as background the previous workshops, and achieving a greater approach to the local heritage emphasizing in one of the most representative iconographic elements of the city.

The implementation of the three stages of research and monitoring the development achieved by schoolchildren from the various methods and techniques applied allowed to specify the following elements as a generalization method:

- Greater safety for schoolchildren in the development of the workshops due to the knowledge acquired and the skills developed under the guidance and direction of the specialty art instructor.

- Abandonment of fears in the compositional realization, greater interest in reflecting their cognitive and affective experiences in this sense, better skills from the point of view of drawing techniques.
- Sufficient understanding and sensitivity to try to familiarize the scholar with the medium he visualizes in the context of his life, learning properly what are the features that make him unique and different.
- Schoolchildren are able to express themselves freely about what they appreciate from their local heritage environment, which favors enhancing values for their conservation and care in terms of their preservation for future generations.
- Better linkage between the subjects that make up the curriculum of the grade level in which the students are found, while inserting all the teachers and other people who interact with them during their educational process, including extraclass activities.
- Better link between the school, the family and the community, which is why each of these contexts contributes to the development of the patrimonial education of schoolchildren in the conservation and care of their heritage.

After no new contribution data emerge, we proceed to abandon the field by performing a cultural activity in the school with the implication of the factors. The family, the art instructor, the school children and teachers made the inauguration of a permanent exhibition space in the school called "Lam among us", taking as reference the drawings made by the students. A ribbon was placed for the inauguration, and the words of the catalog were drafted jointly by three institutions: the house of culture, the Wifredo Lam art gallery, and the school, and were read by one of the students.

The research developed confirms that the Plastic Workshop can achieve an integral education that must start from a pedagogical concept adapted to the peculiarity of the school, taking into account what learning techniques are called individualized teaching, it is about educating identity.

Globalizing languages from the plastic arts with all their expressive resources, a succession of different experiences is obtained, and a more complete, richer and more global language is obtained, without amputations or limitations, since the oral, corporal, written or plastic language forms part of of experience whenever the scholar needs it.

Attending to all these aspects, the teacher responsible for the different areas should propose globalized projects from their subjects to enhance the research - action - collaborative in the classroom, and at the same time provide teaching tools to art instructors for the work with patrimonial identity elements.

The plastic workshop conceives school behavior as a process that after sensory reception is selected (attention), becomes aware of it (perception), is retained and evoked (memory), categorized (thought), transmitted (language)), it is understood (intelligence), it is enhanced (creativity) and it is integrated (personality); but in addition the sensitivity to the medium that visualizes is developed.

Conclusions

The development of local heritage education in primary school is achieved by promoting the interaction of the scholar with the cultural environment where he develops his life, using for that purpose the workshops of appreciation - creation carried out by the art instructors.

The implementation of the proposed workshops allows to systematically improving the socio-cultural formation of primary school students, and the love for their immediate surroundings.

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