



La Tradición Popular

No. 104/1995



MY BOOK OF TRADITIONAL POPULAR CULTURE: AN ESSAY OF EDUCATIONAL APPLICATION

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Vivian Elizabeth Salazar Monzón
Ilustraciones: Sonia H. Reyes M.

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The Area of Traditional Popular Culture (Folklore) Applied to Education at the Center for Folkloric Studies at the University of San Carlos de Guatemala was established in 1976. From the beginning, the researcher in charge of this area has been concerned with applying the results of the Center's research to teaching.

Several theoretical articles have been written containing fundamental concepts of traditional popular culture and its applications and projections. Likewise, application essays have been produced in the field of education.

The area has also conducted courses for in-service teachers.

These efforts have achieved positive

results, yet it was deemed necessary to systematize and objectify these applications. Thus, the idea of creating textbooks emerged to provide teachers and students in pre-primary and primary education with a direct source of reference on Guatemala's traditional popular culture (folklore).

To achieve this goal, a project was presented to the University of San Carlos's General Directorate of Research to obtain financial support, as the Center for Folkloric Studies has a limited budget. Fortunately, the University Program for Research in Education (PUIE) of the Directorate approved the project. Thanks to DIGI's financial support, we were able to conduct research titled *La Cultura Popular Tradicional (Folklore) Aplicada a los*

Niveles Pre-primario y Primario del Sistema Educativo Nacional (Traditional Popular Culture (Folklore) Applied to the Pre-Primary and Primary Levels of the National Educational System).

In general, the following can be identified as the objectives of the textbooks:

- 1 To disseminate traditional popular culture of Guatemala in pre-primary and primary levels of the national educational system.
- 2 Link the academic production of the Universidad de San Carlos de Guatemala with the student population, complying with the university precept of "ID Y ENSEÑAD A TODOS"
- 3 Contribute to the development of Guatemalan cultural identity.
- 4 Enrich teaching in its informative and formative aspects.

It is worth mentioning that this is the first time a project of this nature has been carried out in Guatemala based on Guatemalan cultural content.

The following pages will discuss the process of creating these texts in a general and summarized manner.

1. Selection of appropriate contents for its application at the Pre-primary and Primary levels.

This process began with a bibliographic and archival review of material researched by the Center for Folkloric Studies over 27 years (1967-1994).

Then, an exhaustive review of the published material was carried out, as well as an approach to the material found in the archives of each research area of the Center. This review included approximately 93 Popular Tradition bulletins, 40 Traditions of Guatemala magazines, 28 books from various collections, and two discs.

The selection was made considering anthropological, psychological, pedagogical, and didactic criteria.

Anthropological criteria consider traditional popular culture (folklore) an essential part of Guatemalan culture.

Psychological criteria involved selecting materials appropriate for the intellectual, emotional, and psychomotor developmental levels of students in two educational levels.

Contents were selected that did not perpetuate ethnic and gender discrimination, which is so prevalent in traditional popular culture, especially in traditional literature.

The pedagogical and educational criteria were considered to ensure the selected facts aligned with the Ministry of Education's proposed content and objectives for each grade.

The didactic criteria refer to the ample possibilities for learning motivation and didactic resources that traditional popular culture offers.

During the first phase of the project, the following topics were selected: oral literature, popular arts and crafts, traditional dances, traditional folk music, traditional folk medicine, popular and traditional festivals and fairs, and popular and traditional games.

Selecting the content was arduous, requiring the review and reading of many articles and essays on the various topics. For example, out of 166 stories, 59 were selected, and 21 are included. Out of 104 legends, 59 were selected, and 12 are included. Out of 120 proverbs, 58 were selected. Out of 44 poems, 24 were selected. Out of 104 riddles, 49 were selected. Out of 40 loas, three were selected.

This only refers to the Area of Traditional Popular Literature. The same procedure was followed for all CEFOL's research areas.

2. Educational and didactic applications of the selected contents for Pre-school and 1st, 2nd, 3rd, 4th, 5th and 6th grades of Primary School.

As a first step to guide the educational and didactic applications of the contents, we proceeded to a general review of the curricular guides of the Ministry of Education and their respective methodological guides, which are divided into two cycles:

-The Fundamental Education Cycle

(CEF), which includes pre-school and first, second, and third grades of primary school.

-The Complementary Education Cycle (CEC) includes the fourth, fifth, and sixth grades of primary school.

These guides present a curriculum focused on processes, i.e., "basic cognitive, affective, and psychomotor behaviors required for different learning processes." These behaviors are permanent and sequential actions that facilitate the integration of human beings into their social and natural environments. They are associated with major educational objectives and serve as guiding threads to articulate the curriculum.

Next, we read and discussed the different educational profiles of the students and the objectives of each grade.

Taking the above as a starting point, we selected the instrumental objectives to be developed in each grade from a series of objectives directly or indirectly related to the contents of traditional popular culture chosen for the books.

The project is currently in the textbook preparation phase, which includes creating a Teacher's Guide and a Child's Book.

The Teacher's Guide is a document that guides the teaching and learning process. It consists of the following parts:

- 1 Theoretical aspects of applying traditional folk culture to education.
- 2 The terminal profile of the student constitutes the general parameter that integrates all actions, experiences, and curricular knowledge to achieve the students' intellectual, social, and emotional development.
- 3 **Skills and Abilities:** This section refers to the various aptitudes that children will acquire throughout the teaching-learning process.
- 4 **General objectives:** This section presents

the goals to be achieved by students during the learning process.

5. **Contents:** All topics and subtopics to be developed are related to the learning objectives.

6. **Activities:** These are suggestions for teachers that can be used as supporting materials and motivational resources for programmed teaching.

7. **Application Method:** Some application methods are suggested, establishing a correlation with the content of the educational programs (Curricular Guides).

8. **Scale of Application in the Affective and Cognitive Domains:** This section considers some aspects for evaluating learning.

- For first grade, the areas are Spanish language, mathematics, social and natural environment, beauty, work and recreation.

- Spanish language, mathematics, social sciences, natural sciences, and dynamic-creative expression for second and third grades.

- Language arts, mathematics, social sciences, natural sciences, and dynamic creative expression.

Suggested activities include folkloric projections, especially in the areas of popular arts and crafts, dances, festivals, and music.

The third phase of the project, planned for 1996, aims to carry out the evaluation and the books. This phase comprises two stages: the first by specialists in school texts and the second through workshops in which teachers of the grades for which the books are intended will participate.

The following pages present the Teacher's Guide, of the pre-primary level, characteristics of pre-school, terminal profile of the pre-primary student, general objectives of pre-primary, contents, and activities.

In addition, an example is presented: the story Don Chevo and the Shoes with their worksheets and some suggestions.

In the last part of this bulletin, reference is made to the results obtained in a mini-workshop carried out with a group of teachers from educational establishments in zone 7 of Guatemala City.

The children's book provides an overview of each topic, consisting of a brief explanation illustrated with drawings. This is particularly important for first grade and high school, as children at these levels may not yet have a strong grasp of reading and writing. As they advance through the grades, the graphic resources adapt to their developmental stage.

Following the presentation of each theme, the book includes a series of worksheets that integrate the content of traditional popular culture with various learning areas. These areas are:

- Pre-reading, language arts, math, beauty, work and recreation, and the social and natural environment for Pre-school.

PRE-PRIMARY TEACHER'S GUIDE

THE TRADITIONAL POPULAR CULTURE OF GUATEMALA

In this book, we define folklore as the set of traditions, beliefs, customs, and cultural manifestations of a society's popular sectors (including the cultures of different ethnic groups).

The contents of traditional popular culture, or folklore, were selected from research carried out by Center for Folklore Studies researchers. The selection was made according to the intellectual, emotional, and motor development levels of high school students, as well as the general and specific objectives proposed by the Ministry of Education in the curriculum guide for that grade.

This guide was developed as supplementary material that is easy to interpret and apply, allowing teachers to incorporate cultural richness into their teaching.

In Guatemala, the idea of applying traditional popular culture to education arose from Ofelia Columba Déleon's concern that national education must pursue its own identity.

The application of traditional popular culture consists of promoting knowledge of it through investigations that have been carried out and compiled by investigators in the field.

Ofelia Déleon, from the Center for Folklore Studies, understands the application of traditional popular culture as the appropriate use of research results in the teaching-learning process to enrich

teaching and establish schools as disseminators of traditional heritage. This is not only because of the skills developed and values achieved, but also because it is the best way to disseminate this heritage.

In this way we take into account the criteria established by Pablo de Carvalho-Neto who considers that for the application of folklore to education, a distinction must be made between those folklore facts that contribute to the formation and development of the student's personality, which he calls usable or positive folklore, and those that on the contrary can deform it or orient it in the opposite direction to the ends that education pursues, which he calls unusable or negative folklore.

The application of positive folklore is oriented toward providing information and presenting folkloric facts as sources of knowledge, as well as toward training to achieve the integral development of students' personalities.

According to Carvalho-Neto, the following facts can be distinguished within usable folklore, depending on the teacher's objectives:

- Ethics: The development and formation of values.
- Aesthetics: formation of ideas of beauty.
- Test: Development of intelligence.
- Mnemonic: exercises to develop memory.
- Imaginative: Stimulate the imagination.
- Motivational: awakens interest in learning certain subjects.
- Confraternizing: Stimulates sociability and union among children.

Alvaro Fernaud Palarea adds the following facts to this classification:

- Motor: develop sensory coordination and manual skills.
- Structural: analyze literary or musical structures.

This same author points out that it should also be taken into account, how the folkloric fact is seen within the teaching, being able to be:

- The fact as an end in itself.
- The fact as a motivating resource.
- The fact as a correlating element of diverse activities and learning areas.

Regarding the above, Ofelia Déleon states that "Considering the value of popular culture and its role in shaping Guatemalan identity, positive folklore should be taught for its own sake, independent of the objectives, content, and activities of other school subjects."

To apply positive aspects of traditional folk culture in the teaching-learning process, it is necessary to distinguish the two ways it can be used:

A. In the form of educational applications. In this case, the teacher will promote the knowledge of traditional popular culture through the research that has been done on it, as the information has been collected in the field by the researchers. This means that the teacher will promote the knowledge of traditional popular culture through the suggested contents and activities.

B. In the form of educational projection. In this sense the teacher can make known the authentic projections of the traditional popular culture. Also, in some cases it is possible to carry out projections within the school, but only if they comply with the requirements demanded by folklorology.¹

CHARACTERISTICS OF PRE-SCHOOL

The Methodological Guide of the Fundamental Education Cycle (CEF) points out that due to the abrupt change in the child's natural way of life when entering the first grade of primary school, the Fundamental Education Cycle contemplates a year of preparation. During this year, fundamental capacities, skills, and habits are initiated, exercised, and progressively strengthened to facilitate the change to which the child is subjected and prepare them for future learning.

Since this is a transitional period, the child's entry into the school environment should be characterized by creating an emotionally positive atmosphere that allows for continued personal and social development.

Psychomotor development is achieved through activities related to play, self-expression, and preparation for work and home life.

In addition to incorporating children's existing expressive skills, new forms of

expressive, corporal, dramatic, graphic, plastic, and social verbal language can be introduced. This introduction to expressive languages develops oral language and prepares students for reading, writing, and mathematics.²

STUDENT'S FINAL PROFILE

Knowledge:

By the end of the pre-primary cycle, students will have developed intellectual processes that allow them to:

- To develop knowledge, abilities, skills, and attitudes that facilitate learning about the surrounding environment and encourage appreciation of popular traditions.
- To contribute to the construction of Guatemala's cultural identity.
- To know, value, and respect the popular traditions of Guatemala.

Skills and Abilities:

By the end of the pre-primary cycle, students will have developed the aptitudes that will allow them to:

- Listen attentively.
- Describe objects, stories, dances, festivals, fairs, and rhythms in music.
- Play rhythmic games.
- Perform directed dramatizations.
- Develop motor skills.
- Initiate mnemonics.

GENERAL GOALS

- Develop creativity through artistic expression.
- Love their cultural identity and appreciate traditional folk art and Guatemalan handicrafts.
- Expand their knowledge of traditional popular culture of Guatemala.
- Expand knowledge to create projects about popular culture in and outside the classroom.

CONTENTS:

- Literature:
 - Stories
 - Poetry
 - Riddles
 - Sayings
- Popular Arts and Crafts
 - La Chicharra
 - Pastores de Alambre from Guatemala City
 - Anicillos pintados from Zacapa
 - Trastecitos de Loza Mayólica
- Traditional Dances
- Traditional Popular Music
- Popular and traditional festivals and fairs
- Traditional medicine
- Popular traditional games

ACTIVITIES:

These contents will be acquired through the following general activities:

- Narrations
- Dances
- Knowledge of the environment
- Imitative games
- Graphic representations
- Comparison of elements according to their dimensions (size, length, weight).

Method of Application:

The programmed teaching method has been chosen because it simplifies learning for students and work for teachers. With this method, students follow instructions, which allows them to acquire artistic sensitivity through activities.

Programmed teaching involves setting or establishing a series of activities that lead to a certain end.

1. Déleon Meléndez, Ofelia C. «Criterios Fundamentales para la Aplicación del Folklore en la Escuela Guatemalteca». La Tradición Popular No. 32. Guatemala: CEFOL-USAC, 1981.

2. SIMAC. Op. Cit. Page.10.

Content

Traditional Popular Literature or Literary Folklore

Celso Lara designates "literary folklore" as "the manifestations of traditional culture that, due to their high philosophical, aesthetic, lyrical, dramatic, and spiritual value, can be considered popular expressions of high artistic quality."³

These traditions are oral and are transmitted from generation to generation. Popular literature is a basic expression of collective feeling, where the values of the traditional popular world are found. It is, therefore, a way of conceiving the world and life that is inseparable from the daily lives of people. It is loaded with symbolism and motivated by deep social feelings, through which the personality of society is manifested. It carries collective feelings that cannot be expressed in objective reality.⁴

Folktale or traditional folktale

The story is not linked to any specific area. Its purpose is to entertain. It consists of a beginning, a climax, and an ending that is almost always happy. Several characters are usually involved. It is located within prose and narrative literature.⁵

Popular Poetry

It includes all poetic forms that have found sufficient acceptance among the people to be remembered and sung or recited without the aid of writing or printing, regardless of their origin, category, form, or value.⁶

Popular Proverb

A proverb is a short, concise sentence that is typically philosophical or didactic. It contains advice or a warning to guide one practically through the problems of everyday life. It is programmatically deduced from facts.⁷

Popular Riddle

It is an allegorical, brief, and generally rhymed statement about an idea, being, thing, or event that tests one's mental orientation, risking a complete misunderstanding of the solution.⁸

Literature

Content Guide

- Stories
 - Don Chevo y los Zapatos*
 - Un Gato, Un Rey y sus Hijas*
 - Los Animales Fugitivos*
- Poetry
 - "Mamá ahí viene Vicente"*
 - Luna, Luna*
 - A, E, I, O, U*
 - Tortillas y más Tortillas*
- Riddles
- Proverbs

Specific Goals

- The student will learn to listen.
- Begin with mnemonic exercises.
- Express likes and dislikes in specific situations in oral and graphic form.
- Contribute to the development of imagination.

Didactic Orientation:

- Students will take their pencils and graphically describe what they have heard.
- They will be asked to narrate in their own language what they have been told.
- They will play imitative games.
- They will perform descriptive dramatizations.

Didactic Orientation Assessment Literature Unit Application Scale

Affective Domain

Aspects to Evaluate:

- Discipline
- Participation
- Responsibility
- Imagination
- Attention

Cognitive Domain

Aspects to Evaluate:

- Descriptions:
- Games
- Mnemonic initiation

3 Lara Figueroa Celso. «Muestras del Folklore Literario en Guatemala» La Tradición Popular No. 2. Guatemala: CEFOL-USAC. 1981. Page. 9.

4 Lara Figueroa Celso. «Literatura Popular de Huehuetenango, Guatemala: una muestra» from La Tradición Popular No. 68/69. Guatemala: CEFOL, 1988

5 Carvalho-Neto, Paulo from Diccionario Teoría Folklórica. Guatemala: Universitaria, 1977. Pages 57-58

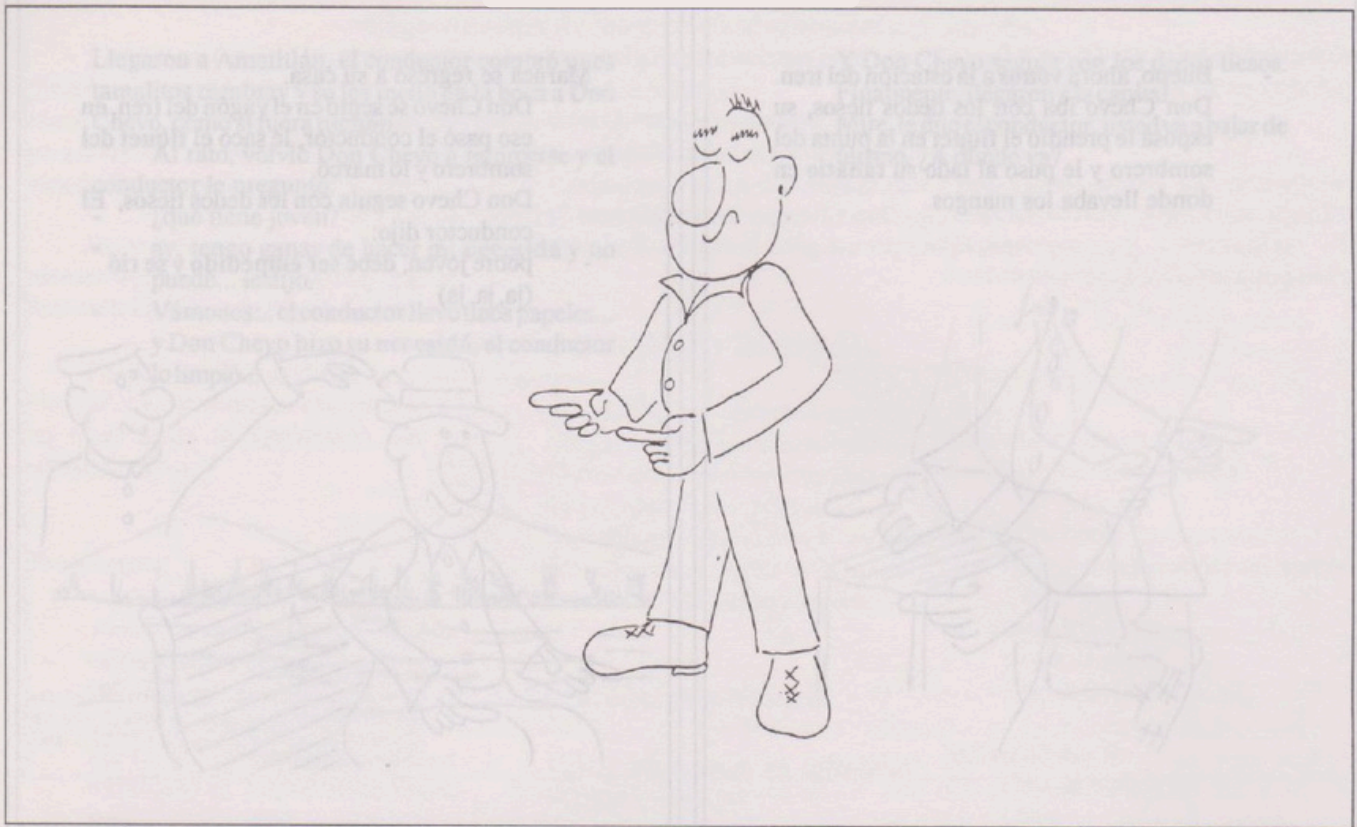
6 Vivar, Ana Consuelo. Poesía Infantil de Guatemala, Editorial Universitaria, Guatemala, 1983. Page 32.

7 Carvalho-Neto. Op. Quo. Page 174.

8 Ibid. Pag.9.

ORAL LITERATURE WITH STORIES

DON CHEVO AND THE SHOES



- Hey, Maruca...
- What is it, Chevo?
- I'm going to the city
- Now that you are going to the city, there is a market in the *Placita* where they sell some *chulos* shoes.
- Really?
- Yes, bring me a pair of *zapatios*
- Okay



Don Chevo had some mangos and he told Maruca:

- Make me a *maletía* with the mangos for my friend.
 - She made the *maletía*
 - Alright. Come sit, Maruca.
 - For what, Chevo?
 - I'm measuring you
- He took the measures with his fingers.



Alright, now *vonós* to the train station. Don Chevo went with stiff fingers; his wife pinned the *tiquet* on the tip of his hat and put his *tanatío* next to him where he was carrying the mangos.

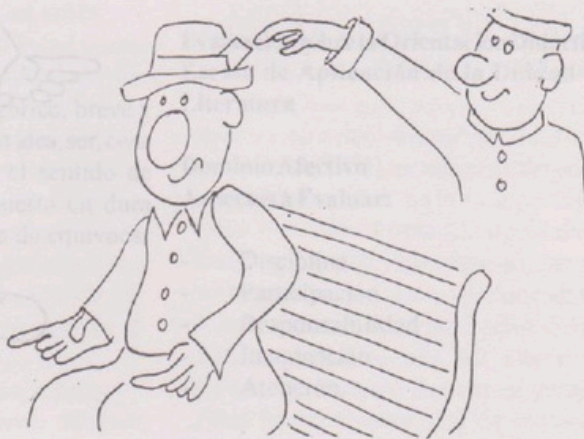


Maruca went back home.

Don Chevo sat down in the train carriage, and then the train driver passed by, took the *tiquet* out of his hat and marked it.

Don Chevo's fingers were still stiff. The driver said:

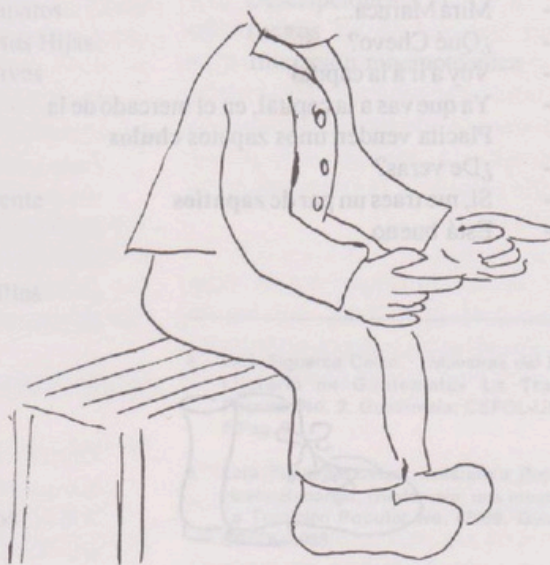
-- poor young man, he must be *empedido* and laughed (ha, ha, ha)



When they were driving through Palín, there were many flowers and delicious fruits, the driver asked him:

- Don't you want to eat something?
- Yes, if you could help me, said Don Chevo.
- well... some *tostaditas*... and a cocoa

The driver gave it to him in his mouth as if he was *pichón* (ha, ha, ha -he laughed).



Don Chevo's fingers were still stiff. *Poray* the poor guy felt like urinating and began to squirm.

The driver asks him:

- What's up whit you?
- Let's go, he said, and grabbed him by the arm, took him outside to *hacer aguas* and returned him to his seat.

They arrived in Amatlán, the driver bought some *cambray tamalitos* and put them in Don Chevo's mouth, as if he was a *pichón*.

After a while, Don Chevo started to squirm again and the driver asked him:

- What is it, young man?
- Ay, I need to go do my *necesidá* and I can't... he said.
- Let's go... the driver took some paper and Don Chevo did his *necesidá*, the driver then cleaned him up...



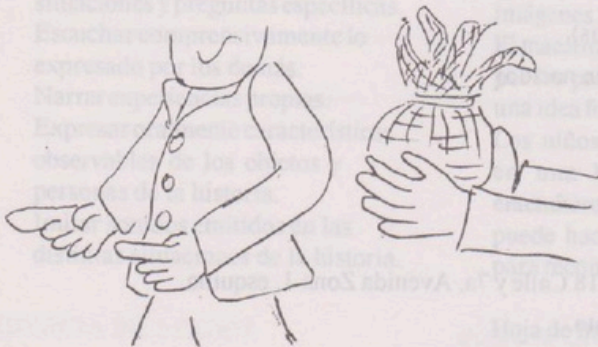
And Don Chevo continued with stiff fingers. Finally, he arrived at the city.

Hey, the driver said to him, you're going down last. Where are you headed to?



- to the *placita*, I have a friend over there.
- What do you *traye* here?
- A *tanatío* that my wife gave me. They arrive at the *placita*.
- Thank you very much, said Don Chevo

After all the people got off the train, the driver took Don Chevo's *tanatío* and guided him to the market. Don Chevo's fingers were stiff.



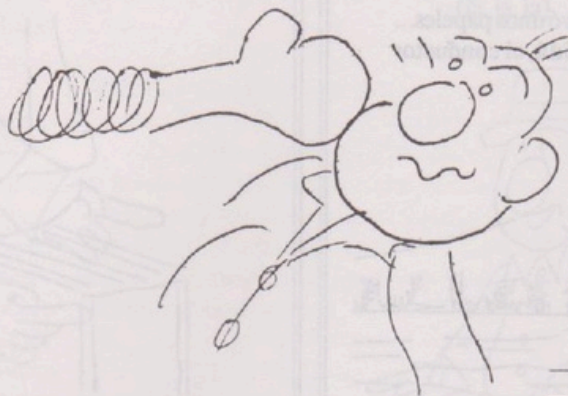
When they were walking by the *Cielito*, the driver said to him:

- Hey, young man, are you a *empedido* by birth or did you fall off a stick or what happened to you?
- He answered:

I'm not a *empedido*, what happens is that here I bring the size of my wife Maruca's shoes (he shows the size he had on the fingers).



- Oh well, he said, then I have been your servant and gave him a *rempujón*. And Don Chevo, for not shoving his face in, shoved his hands in and the measure moved.
- When he arrived at the *Placita* he couldn't find shoes of that *porte* and went and *traye* some *zapatotes* for poor Maruca.
- *Y diay* with these *zapatotes*?
- Shut up, said Don Chevo, it was the driver's fault, he gave me a *rempujón* and that's why I lost the measure.⁹



9. Lara Figueroa, Celso. «Cuentos Populares de Guatemala, versión para niños hecha por Ofelia C. Déleon M Guatemala: CEFOL-USAC, 1986. País. 174-177.

GLOSSARY

Placita:	Market located at 6a. Avenida y 18 Calle Zona 1.
Chulos:	Pretty/Cute
Zapatíos:	Shoes
Maletía:	Small suitcase
Vonós:	Let's go
Tanatío:	Small lump
Tiquet:	Ticket
Tostaditas:	Fried tortillas
Pichón:	Pigeon (small bird)
Poray:	Right there
Hacer aguas:	Urinate
Hacer necesidá:	Defecate
Traye:	Bring
Cielito:	Building located at 18 Calle y 7a. Avenida Zona 1.
Empedido:	Disabled person
¿Y diay?:	What happened?
Rempujón:	Push

Suggestions for Application

We selected this story because it presents a simple series of motifs that are easy for six-year-olds to understand and quite suggestive for graphic representation.

It allows students to reconstruct a story that takes place in different spaces and times.

It can be used as a motivating resource and a correlating element in other learning areas.

Pre-reading

- Auditory identification of initial and final syllables.
- Discriminating initial and final sounds of words.
- Perform and propose reversible actions. For example: Indicate whether Don Chevo is getting on or off the train or coming or going to the city.
- Identify the sounds and noises produced by the elements of the story and the most frequent words.
- Identify and produce the "key" words of the story.

Language

- Express feelings in specific situations and when answering questions.
- Comprehensively listen to what others express.
- Narrate your own experiences.
- Express observable characteristics of objects and people in the story orally.
- Imitate the sounds made in different situations in the story.

Mathematical initiation

- Order elements according to their size or length.
- Use quantifiers appropriately: all, some, none.
- Compare quantities of items and say which one has more or less.

Beauty, Work, and Recreation

- Play imitative games based on the situations presented in the story.
- Dramatize stories heard and observed creatively.
- Reproduce the stories in your own way, modifying the situations and dramatizations.

Social and Natural Environment

- Locate situations in different times and spaces.
- Create a diagram of a route, establishing points of reference for the beginning, middle, and end.
- Practice activities that allow you to connect with the natural and social environment.

Activities

- Students carefully observe the images of the story.
- They freely express what they see in the images.
- With the help of the children, who already have an idea of the story, the teacher narrates the story.
- The children capture what they understood from the story on a sheet of paper. Each child can draw a different scene to reconstruct the story.

Worksheet No. 1:

- Reproduce the writing of the figures represented.

Worksheet No. 2:

- Trace the route taken by Don Chevo from when he left his house until he returned home.
- Form groups to dramatize the narrated story. Suggest modifications to the situations, and present the dramatizations to the other classmates.

Resources

Activities Nos. 1 and 2:

- Illustrations from the text

Activity No. 3:

- Large illustrations from the text

Activity No. 4:

- Sheets of paper
- Crayons, paints, etc.

Activity No. 5:

- Worksheet No. 1
- Pencil
- Crayons

Activity No. 6:

- Worksheet No. 2:
- Crayons

Activity No. 7:

- Large Space
- Objects for costumes: Don Chevo can be characterized by a hat; Maruca, by an apron; and the driver, by a cap.
- Objects that contribute to the scenery: Examples include a cardboard train, food, benches, and shoes. Ideally, the teacher will gather all these elements.

WORKSHOP ON TRADITIONAL POPULAR CULTURE OF GUATEMALA APPLIED TO EDUCATION

Participants:

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Alma L. Pineda V.
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Germán Luis Vásquez
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Colegio Monte Carmelo
Colegio Mixto Monte Real
Colegio Minerva
Colegio Integral de Informática
Colegio Santo Tomás de Aquino
Liceo Cristiano Luz y Vida
Instituto Miguel Angel Asturias

The workshop is divided into the following parts:

1. Theoretical Foundations of Traditional Popular Culture
2. Educational applications of traditional folk culture.
3. Presentation of concrete cases on the educational applications of traditional folk culture.
4. Group work.

The first three aspects were addressed through presentations, in the form of a lecture.

The results of the workshop are reported below, only with regard to the story of Don Chevo and the Shoes.

The teachers consider that the story is usable, therefore positive, to motivate the student's oral language.

It is an ethical fact, an esthetic fact, a test fact, a mnemonic fact, an imaginative fact and a motivational fact.

They consider that it can become a motivational fact through its theatrical representation. They also consider that it can be a structural fact.

They are of the opinion that in teaching the story of Don Chevo can be used as an end in itself, as a motivational resource and as a correlating element.

They suggest that to apply it in education it can be used in the following learning areas:

Oral Language:

- With the purpose of encouraging the student to develop his oral expression.

Natural Sciences:

- To introduce the student to the knowledge of fruits
- To educate the student to achieve sphincter control.

Social Studies:

- To have the student identify the fruits of his/her community.
- That the student identifies the means of transportation in their community.

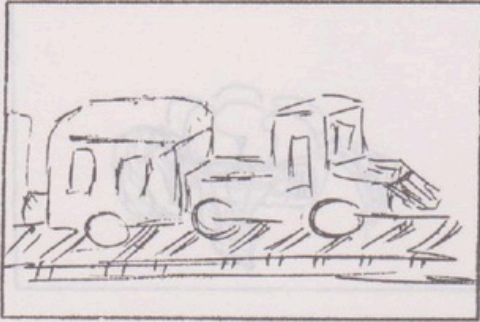
Mathematics:

- That the student identifies and knows the various measuring instruments.

WORKSHEET No. 1

INSTRUCTIONS:

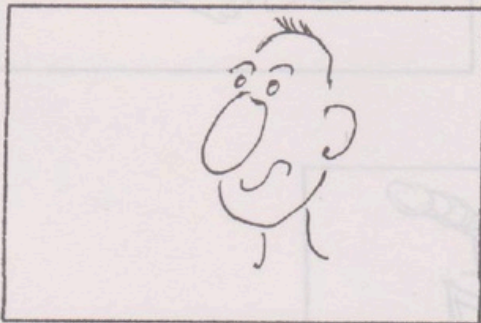
Write the following words on the dotted lines.



Tren...



Maruca



Chevo



Maleta

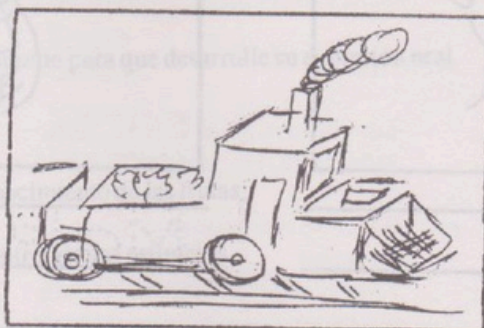
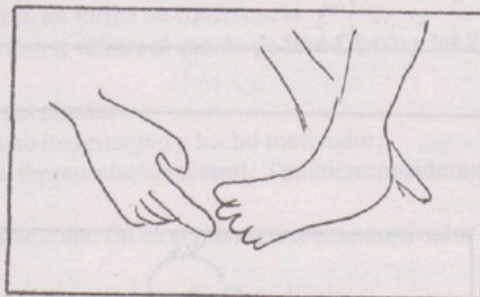
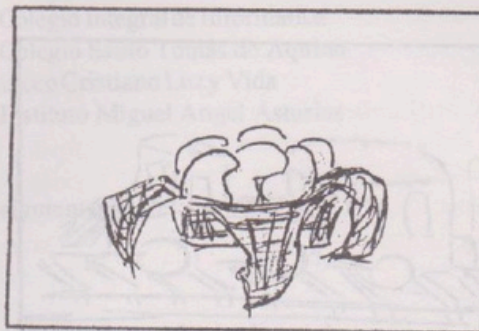
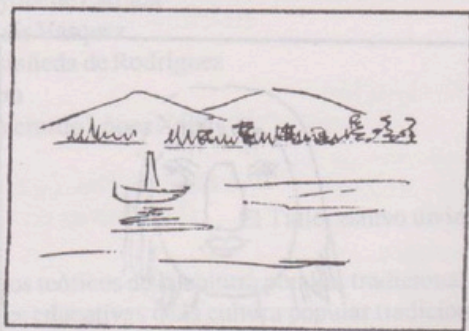
EVIDENCE OF ACHIEVEMENT

Clearly spelled the words and related them to the object they represent.

WORKSHEET No. 1

INSTRUCTIONS:

Connect with a line the scenes according to Don Chevo's journey from his home to the capital and back to his home again.



EVIDENCE OF ACHIEVEMENT

Relate the scenes following Don Chevo's journey.

No. 104/1995

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*La Tradición
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