

**TRADITIONAL GUATEMALAN POPULAR CULTURE
APPLIED TO THE LEVEL OF PRE-PRIMARY EDUCATION**

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The purpose of this essay is to awaken in kindergarten teachers the interest in learning about traditional popular culture and applying it to their teaching.

It is also proposed to provide educators at this level with the basic tools and application techniques related to the teaching of traditional popular culture, as well as to present some examples of its application at the pre-primary level.

Folklore as a cultural phenomenon

Before studying folklore as a cultural phenomenon, I consider it necessary to explain the meaning of this term coined by Williams John Thoms in 1846. Etymologically it is formed by two old Anglo-Saxon words: Folk, which means people and lore, to know. The term folk is socially equivalent, according to Augusto Raúl Cortázar, to "certain integral sectors of the total society of the country, but differentiable, both from urban society, of an industrial type, and from the indigenous groups of autonomous ethnographic culture by a series of cultural sociological features". Cortázar uses the term lore in its broad sense, that is, everything one knows, believes, thinks, does, etc. (Augusto Raúl Cortázar, 1964.9).

However, if it is accepted that a society is divided into classes, folk is located within the lower classes. It would correspond to the so-called "junior classes", of L.M. Lombardi Satriani. Following the previous criterio, the lore would be the traditional culture or wisdom of these popular classes.

i- Collective validity: A fact is folkloric if it is collective in the community. They may have originated on the initiative of an individual, at which time the fact is not folkloric, but by virtue of the process of socialization it may become folklorized. It does not matter if these facts are practiced by the community and incorporated into its life and tradition. Cortázar purposely mentions the example of curanderismo, which despite being practiced by one or a few individuals, is accepted by the community and incorporated into its traditional culture.

It is important to emphasize that, although only one or a few individuals practice a certain fact (healer, storyteller, weaver) it is the group that has delegated this function to them and everyone participates in it. In addition, the individual or individuals feel obliged to fulfill their task within and for their community.

ii -- Empirical: This quality consists in the fact that the capture of empirical notions in a fact is carried out inductively: from person to person, by imitation. The carriers receive from their predecessors the indications to proceed in a certain way. Knowledge is never organized into systems, there are no theories for learning: it is done directly; by experience.

iii - Functional: "Folkloric phenomena are functional because they culturally and traditionally satisfy biological, spiritual, primary and derived needs that the folk (sic) community collectively experiences and shares." They play a role in the safety of the community. Augusto Raúl Cortázar, 1974. 30).

iv- Anonymous: The facts originally have an author or initiator, but in the course of time the name of this one becomes socialized, collectivized; therefore, it is forgotten. The originality of the one who creates does not matter, but the conditions of the interpreter are important, who respects the tastes, values and guidelines in force in traditional culture. When the name of the author of an event is remembered by the interpreters, possibly the process has not reached its maturity.

Carvalho-Neto points out that the anonymity of folklore refers to the "creator" of the event, that is, the author of the authors. This should not be confused with the "carrier", which according to this scholar is "the informant who is often described as an author". When the creator and the carrier are the same person the fact is not folkloric; however

it can become so if it acquires the aforementioned traits, due to the process of folklorization. Carvalho-Neto adds that it is difficult to find pure carriers, because each one of them imprints certain modifications and characteristics of his personality, that is, he is partly a creator. Finally, he adds that the creator "conceives the essence and the form of the fact" and the bearer "transmits them, modifying them. (Paulo de Carvalho - Neto, 1965.29).

v - Traditional: It means that the assets of the community are passed down from generation to generation, from parents to children, from grandparents to grandchildren. "Tradition implies the concept of time, in the sense of antiquity, but certainly not by the mere fact of being old any phenomenon is folkloric." (Augusto Raúl Cortázar, 1974, 32).

The old survives in the people only when it satisfies their present and concrete needs; otherwise it loses its validity, falls into disuse, becomes extinct.

Regional vi: The fact must be geographically located in a certain place. (Augusto Raúl Cortázar, 1974, 32).

The above traits define the folkloric character of the facts. That is to say, that cultural facts must possess them so that they can be considered as folkloric, forming part of traditional popular culture.

Classification of Traditional Popular Culture or facts Folkloric

There are multiple classifications of traditional popular culture. The one listed below is based on the classic ethnographic division of culture, It is complete, since it is concerned with material, social and spiritual life. The items it comprises are:

Material Culture: It includes everything that "man as a factor of culture adds to the physical environment in which he has to live: what he does according to inherited and experienced techniques, using the materials that his land gives him". (Isabel Aretz, 1975.248).

Material or ergological culture refers to all the material aspects of traditional popular culture; it corresponds to what

The term folklore is synonymous with traditional popular culture. Currently, in Spanish-speaking countries, it is preferred to use this concept because it has been used incorrectly and in many cases in a pejorative way. It is called with the same, for example, certain sales of items that have been made for tourist purposes and that are alien to authentic popular culture.

The Center for Folklore Studies of the Universidad de San Carlos de Guatemala conceives folklore as the set of "socio-cultural manifestations, both of a spiritual and ergological (material) nature, that take place within the popular-classes": (**The Popular Tradition**, 1975.3).

Lucio Mendieta y Núñez provides the following concept: "folklore is the empirical culture of human societies"; he clarifies that he understands by empirical a* a system or procedure, based on mere practice or routine". (Lucio Mendieta and Núñez, 1949.22).

For Antonio Gramsci folklore should be understood as a conception of the world and of life elaborated by the people (that is, by the exploited classes). This conception is contrary to the official criteria of the dominant strata. (Antonio Gramsci, 1970.488-489).

Characterization of Folklore

Raúl A. Cortázar says that folklore or traditional popular culture is a socio-cultural phenomenon, with its own traits that distinguish and characterize it.

Folklore is by nature dynamic, despite presenting an invariable and static appearance, due to its perennial and traditional condition. And he adds that a fact becomes folkloric through a historical process.

Cortázar are the traits that condition its character of traditional popular culture. These characteristics have been recognized and accepted by most specialists in the field. They are as follows:

Until 1940 many anthropologists generally called ethnography.

Social Culture: It covers human behavior in relation to all the activities of the group that condition its structure and functioning.

Spiritual Culture: It includes all the most well-known psychic phenomena that occur within traditional popular culture. It covers three areas: artistic, knowledge and belief. (Isabel Aretz, 1975. 262).

Each of the items listed is divided and subdivided into numerous topics.

Projections and educational applications of Folklore or Popular Culture

When starting this topic it is important to refer to certain concepts that will be useful for your better understanding.

First of all, the so-called "folkloric projection" is highlighted. Carlos Vega coined this term in 1944, which for him consists of the "use of the materials of the science of folklore for various uses". (Carlos Vega, 1960.191).

Paulo de Carvalho-Neto points out that the folkloric projection implies a change of motivation and learning carriers. (Paulo de Carvalho- Neto 1965.125).

Augusto Raúl Cortázar says that folkloric projections "are manifestations produced outside the geographical and cultural environment of the traditional phenomena that originate or inspire them, by the work of determined or determinable people who are based on folkloric reality, whose style, forms or character they transcribe and rework in their works or interpretations intended for the general public, preferably urban, to which they are transmitted by means of mechanical and institutionalized ones of the civilization in force at the time being considered." (Augusto Raúl Cortazar, 1974. 77).

Celso A. Lara a Figueroa affirms that the projection "implies the action of an artist or learned intellectual on the folklore material.

To adapt it to specific situations of personal or collective creativity" that is "an artist is inspired by traditional motifs of a particular place", (Celso A. Lara F. 1975. 3).

Lara points out that the folkloric projection must be based on a previous investigation of the folkloric fact, that the artist or intellectual who makes a projection must respect the principles of folklorology, resort to compilations of traditional phenomena or previously investigate the fact.

Augusto Raúl Cortázar, referring to applied folklore, affirms that "it consists in both the methods and techniques of folklore science and the results of research, being put at the service of objectives such as the promotion and assistance of popular communities and educational programs, especially primary, the integration of plans, the encouragement and help to artisans, etc. So that, collaborating with other disciplines (sociology, economics, education, etc.), they contribute to the relief of difficult human situations, to the elevation of living conditions, to the better performance of practical applied in other fields such as labor, health, economic, sociological among many possible". (Augusto Raúl Cortázar 1975. 41-42).

Celso A. Lara F., referring to the subject, understands by the application of folklore the "immediate use of traditional heritage, without it suffering reworking by some artist. It is its immediate use in the original form in which it was collected in the field by the researcher" (Celso A. Lara F., 1975.3).

The application of folklore in education consists of using folkloric facts in the educational process with the purpose that they enrich teaching; and also that the school becomes a disseminator of traditional heritage; not only because of the series of skills it develops and the values it allows to achieve, but because it is through a system where such heritage can best be disseminated, (Ofelia Columba Déleon Meléndez, 1981.11)

There are numerous authors who have referred to the application of folklore in teaching, but it has been Paulo de Carvalho-Neto who has established the fundamental criteria.

Carvalho-Neto estimates that folklore in education comprises two aspects:

1. The information, the illustration or source of knowledge; and
2. The training, that is, the material that leads to the integration of the Personality.

In the first case, the objective is to present the fact for the fact itself, as a body of knowledge, Its teaching technique is descriptive; the materials should be selected according to the age of the learner.

As a training it is also selective, it pursues the achievement of ethical, aesthetic, mnemonic purposes, etc,

Considered as training, folklore is an end, and as information it is a means.

The same Brazilian specialist makes a distinction of two types of folklore for exclusively educational purposes, as follows:

- The usable or positive, formed by all those facts that contribute to the formation of the student.
- The disposable or negative, constituted by all the phenomena that do not form but, on the contrary, can contribute to deforming the personality of the student or orient it in the wrong way in relation to the goals pursued by education.

Within the usable folklore the following facts are included:

Ethical: They have moral value, like some animal tales, fables, sayings.

Aesthetic: Their goal is to form ideals of beauty. There is room here for couplets, romances, popular songs, legends, music, popular arts and crafts.

Test: They understand the problems that serve to develop intelligence, such as riddles and tongue twisters.

Mnemonics: They contribute to exercise and memory development.

This includes the cumulative stories and the strings.

Imaginative: Stimulate the imagination, such as legends, romances, short stories,

Motivators: They help to arouse students' interest in learning certain topics. Etiological legends, religious tales, those of the mocked devil and, in general, most popular art and crafts lend themselves to this goal.

Fraternalizers: They are intended to socialize, unite. For this we can resort to poetic folklore, rounds and dances, games, music, parties. (Paulo de Carvalho-Neto, 1969)

Alvaro Fernaud Palarea adds the following folkloric facts to the previous classification:

Motors: They contribute to the development of sensorimotor coordination, as well as manual skills. These events include dances, rounds, games, playing musical instruments, making objects (folk arts and crafts).

Structural: They allow to analyze literary or musical structures of academic culture. Literature in verse and music can be used here, (Alvaro Fernaud, 1976).

A folkloric fact can be included in one or more of the items discussed above. In many cases its function is not limiting, because if it is contemplated in one of its aspects, it does not necessarily exclude the characteristics that correspond to the other or others.

Following the criteria of Alvaro Fernaud, the educator must take into account, in order to apply a folkloric fact in his teaching, in addition to the indicated criteria, the following, which refer to how the phenomenon is taken within the teaching:

- The fact as an end in itself. Considered in this way, folklore is the central element of the objective to be achieved; that is, that a certain fact is taught with the purpose of being known.

- As a motivational resource. The folkloric fact serves as a point of

departure to achieve goals of a non-folkloric nature.

As a correlated element. The phenomenon of interest makes it possible to correlate different activities or different areas of learning. (Alvaro Fernaud, 1976)

With regard to how traditional popular culture should be considered in teaching, I think that it should occupy a predominant place within the educational systems of Latin America. That is to say: positive folklore should be comprehensively contemplated within its socio-economic, historical and geographical context, as an end in itself. The latter means that their teaching was independent of the purposes, contents and activities of other school subjects. It is possible to affirm the above, taking into account the value of traditional popular culture to contribute to shaping the national identity of the inhabitants of Latin American countries. (Ofelia Columba Déleon Meléndez, 1981.12)

If we want to give traditional popular culture its rightful place within the systematic education of Latin American countries, it would be necessary to radically change the conception that one has about it. I share the opinion of Claudio Malo in this regard, when he affirms that education is currently a "blunt weapon that destroys the cultural legacy of peoples that have to become an effective instrument for their study, understanding and development (...)" (Claudio Malo, 1979, 1).

The above is only feasible through the reform or modification of existing plans and programs or through the radical transformation of the educational system. But taking into account the current situation of Latin American educational systems, I think it is only possible to use the positive facts of traditional popular culture as a motivating resource and as a correlated element of various school subjects.

In order to apply traditional popular culture (positive aspects) in the teaching-learning process, it is necessary to distinguish the two ways in which this is possible:

A. In the form of educational applications

In this case, the teacher will promote the knowledge of culture.

traditional popular by means of the investigations that have been carried out on them, as the information in the field has been collected by the researchers.

B. In the form of educational projections

In this sense, the teacher can make known the authentic projections of traditional popular culture, In addition, in some cases it is possible to make projections inside the school, but provided that they meet the requirements demanded by folklorology.

Several authors consider the possibility and usefulness of applying traditional popular culture to the pre-primary level of education; among them the following stand out:

Clara Passafari believes that folklore is perfectly usable at the pre-primary level. It refers especially to literary folklore. In this field he suggests the tales; in particular, those containing sidereal, astronomical and mythical representations. It indicates that stories can serve as motivation for drawing. In addition, it refers to the usefulness of musical folklore for young children. He advises that dances, rounds, children's games, popular toys, etc. should be used at this level.

In her most recent work on the subject, Clara Passafari mentions the Argentine researcher Jan Alfonso Carrizo, who expressed on several occasions the need to elaborate a "paideia" based on traditional elements, since these patent a conception of the world full of spontaneity, emotion and beauty. He indicates that "children's literature needs to achieve the balance between selflessness and the message, which continuously strives to achieve the sensible equivalent of meaningful and child-soul-forming beauty, finds in literary folklore pieces whose aesthetic simplicity borders on perfection". (Clara Passafari, 1977.2) Passafari advises the use of literary folklore as literature for children, especially in the first age. He points out that "the world of short tales, with its wonderful fiction, offers broad and magnificent perspectives for the desire to draw". (Clara Passafari, 1977.6) The Argentine folklorologist also recommends the use of musical folklore and its authentic "projections", accompanying narration and poetic folklore. As well as by themselves, or in traditional dances, songs and in traditional games. (Clara Passafari, 1977.8).

María del Carmen Díaz de Chamorro believes that we should start from the principle that initial education should be a continuation of the spontaneous education that children receive at home, in order to avoid mismatches in the personality of the students. He advises that the preschool should be taught to recognize and identify, through simple examples, what belongs to their urban or local folklore, in order to later show them that of the other neighboring children of their municipality, then that of the neighboring departments, until reaching that of other countries. The above, indicates Professor Chamorro, with the purpose that she begins to take pride in the value that her own and the collective encloses.

Professor Chamorro points out that the child's coexistence with children from different social strata allows him to grasp different forms of childhood life. If you come from the city, you should make sure that they know how indigenous children live, you should show them the importance of the meaning of "cultural identity", knowing that they are part of everything. He adds that, "Under the guidance of teachers who must be competent thinkers who know how to develop the creative potential of the child, through artistic expression and if it is supported and nourished by the folk tradition, the seed will fall on fertile ground, from the first moment. That child will always know how to distinguish between his own and that of others, between his authentic cultural values and those that do not belong to his family and cultural tradition." (María del Carmen Díaz de Chamorro, 1983.547).

Alga Marina Elizagaray recommends the use of literary folklore as literature for children and young people; she especially advises folk tales. With regard to these, he points out: "Nothing will last longer in man than the lyrical memory of those first stories learned at the beginning and until the end of childhood." (Alga Marina Elizagaray, 1981.147-148) Quotes the words of the Chilean poet Gabriela Mistral, who said that "in folklore we will find everything that the spirit of the child needs as food"; in relation to these words, Elizagaray, in the case of children's literature, recommends the prior selection of materials that are intended for a children's audience. He points out that, if this is not the case, that is, if folklore is used without choice, "it can drag — and this often happens — along with its charm and natural lyricism a whole series of impurities; cruelty, mysticism and horror, in no way suitable to be transmitted to children." (Alga Marina Elizagaray, 1981.148) Elizagaray indicates that childhood is the most apt stage to selflessly enjoy the aesthetic experience.

the taste is inclined towards the folk tale, because:

1. Folk tales are a prodigy of popular imagination, capable of nourishing the most demanding need of their inexhaustible fantasy.
2. the characters of the folk tale - be it the fairy ones proper or the rest - almost always present archetypal figures and on many occasions, symbols of human virtues and defects.
3. The child's regret is like a virgin plate, fresh and plastic, not yet damaged by the patina of bad taste that life is imposing and that sometimes stifles the sensitivity of man.
4. The child, similar to primitive man, who believes in these fantasies, needs to take hold of this accumulation of vital experiences in order to rely on them and over-pass them (Alga Elizagaray 1981. 151-152).

I consider that the study of national folklore, in the broad sense of the term, that is, literary, musical folklore, folk arts and crafts, dances, customs, etc., should be included within the curricula of the educational system, because it constitutes an essential part of our culture.

The study of traditional popular culture should be included in our education, so that it really has a national character. It is more important that students get to know the Guatemalan culture first than the foreign one. What good is it that our schools impart an abundance of knowledge from other cultures outside our own and that the knowledge accumulated by the people, that is, folk culture, is unknown?

This is not to say that knowledge of other cultures is unimportant for students' training, but that it should be clearly established what is most important and what should be taught in the first place.

The failure of our education lies largely in school absenteeism, especially in rural areas, because neither parents nor students are convinced that the school provides them with useful knowledge related to their community. On the contrary, it is intended to provide students with an enormous amount of content that appears before their eyes as useless for their practical life.

Education must start from the known to reach the unknown; from the immediate to the intermediate; from the near to the far. It is not enough to know first the department in which one lives, then the Republic of Guatemala, then Central

America, America and then the world (criterio with which Social Studies programs are organized). First of all, one must know the community in which one lives, its customs, traditions, festivals, etc., that is, its folklore.

Education should establish a bridge between the community and the school. Folklore is a very valuable instrument for this purpose. The school must start from spontaneous education, which is what children receive in their homes and in their communities, in order to obtain better results. We must try to prevent this kind of teaching from being rejected out of ignorance or carelessness, or because it is considered Asian. Teachers should highlight in their students all the positive knowledge that they have learned at home, and correct all those that are negative and harmful to their training.

In the rural environment the students are carriers of folklore, and in the urban environment it is the obligation of the school to make these folkloric elements known so that the students know their homeland and feel proudly Guatemalan. It should not continue to happen what happens in many establishments, especially private ones, especially those sponsored by foreign governments, in which the students do not sit ' (but Americans, Germans, Spaniards, etc.), given the type of instruction they receive, usually in a foreign language, with imported texts and with contents foreign to our culture, These students often come to belittle our values and our people. They alienate themselves, they make absurd comparisons between industrialized countries, about which they know as much as the citizens of those countries, and about their own country they are extremely ignorant of. That is why it is foreigners who admire and care about our culture in general and our folklore in particular.

The folklorologists who have dealt with the topic of the applications and projections of popular culture in education believe that it should be included in all educational levels, as an auxiliary means to motivate, exemplify, enrich and make more enjoyable the learning of some subjects such as literature, history, geography, music, manual labor, etc. In this sense I disagree with them, because I consider that using folklore in the way that

they suggest is to downplay it, According to my opinion, a subject of Guatemalan Folklore should be established in the basic cycle of the middle level and another in the diversified cycle of teaching.

In higher education, folklore courses should be considered in the. humanistic, social and, in general, in all those careers whose graduates have a direct relationship with the people of the town.

In primary education, traditional popular culture should be included in the programmatic contents of several subjects.

In pre-primary education, which is the one that particularly interests us in this work, folklore should include activities and units of work, as will be seen later.

Guatemalan Popular Culture applied to the level of pre-primary education

Education must establish a bridge between the community and the school, and folklore is a very valuable instrument for this purpose. As we stated before, teaching should start from spontaneous education, that received at home and in the community, in order to obtain better results. We must try to prevent this kind of teaching from being rejected because of ignorance or carelessness, or because it is considered unsystematic. Teachers should highlight in their students all the positive knowledge that they have learned at home, and correct all those that are negative and harmful to their training.

The Organic Law of National Education indicates, among the objectives of Pre-Primary Education, the following:

To develop in the child skills that favor his adaptation to school and social life, the feeling of self-confidence:

To harmonize the action of the nursery school with the home and the community;

To initiate the child in the formation of feelings of civility and nationality;

To promote and cultivate in the infant self-initiative and creative dispositions." (Organic Law of National Education, 1965. 27-28).

I consider that folklore properly used contributes to the realization of the objectives pursued by this level.

The Plan and Program of Activities of the Pre-Primary Education Level includes among its activities a so-called **Knowledge of the medium**. This corresponds to the subtitle of **parties**, which contains a brief text: "interpretation of music, dances, national dances and typical paintings". (Plan and Program of Activities for the Level of Pre-Primary Education, 1966.11).

For this activity, it is suggested that students of this level get started in the knowledge of the popular festivals of their community. In the particular case of Guatemala City, the teacher of this level should publicize the main festivals, such as the patronal festival, in honor of the Virgen de la Asunción, the Candelaria festival, the Corpus Christi Cathedral, etc. It is recommended that children be taken to these festivities. With regard to the interpretation of music, dances and national dances, as well as in the realization of the so-called "typical paintings", the teacher who directs them must be very careful, since when performing this type of activities requires prior research. For this reason, it is advisable to seek the advice of specialized institutions.

Another of the activities refers to aesthetic education, which has a section dedicated to rounds and within this a chapter that says: **Traditional educational, imitative competition games combined with music and dance**. (REE Plan and Program for VI Level of Pre-primary Education, 1966.23).

Folklore events can be included within the activities mentioned in the previous paragraph or as work units at this level. There are children's tales, songs, rounds, games, popular art, etc.

As for the use of folktales at this level, it is recommended to make a thorough selection, since unfortunately there are still no compilations of tales of this type suitable for children, In addition to taking into account the content of the stories, the sample should look for short stories and with simple language, Then a Guatemalan folktale is presented, adapted for this level, Said adaptation has been made by the author of the present.

article. The original form has been respected, only some inflections of the informant's voice have been deleted. The original tale is found in the book *Cuentos Populares de Guatemala*, first series, of the Center for Folkloric Studies. (Celso A. Lara F. 1982. 5-7)

The tiger with his little tiger

A tigress had a little tiger, the little tiger was growing and getting fatter. He put on '**macisito**, believed that he was the strongest in the world and that there was no one who could dominate him, Mother tigre told him that Man was the most powerful on earth. Then the little tiger went out to look for the Man. On the way he met an ox and asked him:

- Are you the Man, the most powerful on earth?

The ox answered him:

- No, I am his slave, the man puts the yoke on me and forces me To plow.

The little tiger kept walking and found "a horse and told:

- Are you the Man, the most powerful on earth?

"No," said the horse— "I am his slave. He saddles me, rides on me, he puts his spurs in me and gets me to ride.

The little tiger went on his way. Suddenly, he heard some banging. It was the Man, who was making firewood, came up and asked him:

- Are you the Man, the most powerful on earth?

"Yes—" he said, "I am the Man, the most powerful man on earth.

The little tiger told him:

- Well, I'm coming to **fight** with you—.

Wait for me, the Man replied, I'm going to finish making my firewood, then we'll fight.

The man started to crack a tree with his axe and told the little tiger:

- Come, help me open this stick, when we have opened it, we will fight. The little tiger put his hands in the crack of the stick, the Man removed the axe and the tiger's hands were pressed. The Man went away and left the poor little tiger pressed.

Three days later, another Man passed by where the little tiger was.

Get me out of here, mighty man of the earth! - said the little tiger,

- Oh, no! What if you eat me? the man replied.

I don't eat you, said the little tiger.

- Get me out, he repeated, I'm not going to hurt you.

The man put the axe in and opened the stick. Then, the little tiger pulled out his hands.

Well, said the little tiger, now I am convinced that the man is the most powerful on earth.

After that, the little tiger went to where his mom was. Mom Tiger asked him:

- How was it?

Wrong, Mom, replied the little tiger, because I have many opinions about things and facts, but I have no experience,

Snip, snap, snout, this tale's told out, this story is over.

With regard to rounds, songs and children's games, some of the most well-known are recommended below. Unfortunately, nowadays they are little practiced, due to the harmful influence of the mass media: television, radio, etc., which impose other types of songs and games alien to Guatemalan culture.

There are numerous children's rounds of a traditional nature that can be used at the kindergarten level. In addition, there are several versions of the same round, that is, they have variants in the verses. It is suggested to consult the work of Ana Consuelo Vivar, called Children's Folklore of Guatemala, whose editorial data appear at the end of this article.

Among the general activities indicated in the Program of this Level, is the formation of children's orchestras composed of students, with instruments usually of wind and percussion, In these orchestras can be included the use of Guatemalan musical instruments, such as: the tun, the drum, the turtle, rattles, marimbas, etc. Below, these instruments will be briefly described, in order that the teachers of this level do not confuse them.

The tún: It is a percussion instrument made of a piece of ant wood, cylindrical and empty, with two open tabs at the top and narrow H-shaped grooves on which it is hit with a rubber-lined drumstick at its ends. The places where the tún is made are mainly Colotenango (Huehuetenango), Rabinal (Baja Verapaz), Nebaj, Uspantán and Cunén (Quiché).

Drum: Called *kojen* (quiche and cakchiquel), similar to the redoubler brought by the Spaniards. There are three sizes: the largest or *tamborón*; the medium, which accompanies the *xul* (wind instrument made of reed reed); and the small, which is used to accompany the *chirimia* (wind instrument, of Arabic origin, incorporated into our culture since the Spanish conquest). It is made with goat skin, in Totonicapán, Sololá, Cunén and Uspantán (Quiché).

It is considered that the two aforementioned instruments can perfectly replace the foreign drums that are used in children's orchestras.

Turtle: It is a percussion instrument, of pre-Columbian origin, made from the shell of small turtles. It is played by tapping on the bottom (breastplate) with a wooden drumstick.

Rattle: Known as *chinchines*, they are made of *jícaras* or medium-sized snouts filled with pebbles, seeds or cereals. They have wooden handles. They are produced in the *morerías* of Totonicapán, Sololá, Chichicastenango and Rabinal.

Marimba: A percussion instrument made of wood

ant (female) and red granadillo. The soundboard can be made of cypress wood with thin layers. Marimbas are produced throughout the republic, especially in Huehuetenango, San Marcos, Huehuetenango, Mazatenango and Chichicastenango. There are also known, and are older, the so-called arc marimbas, which use tecomates as sounding boards. (Ida Bremmé de Santos, 1971)

There are marimbas of different sizes: large, medium, small and some made especially for children, which are simple keyboard. These marimbas could be played by kindergarten students instead of the imported xylophones that are used in schools. By using this type of instruments, it would be possible for students to identify with their people, get to know their crafts and contribute in minimal part to improving the economic income of the artisans who are dedicated to producing this kind of musical instruments.

Students at this level should be introduced to the popular arts and crafts of Guatemala. And we could start with the fabrics, which are a very rich source of color and design, taking into account that lately they have become widespread among the people of the city, being therefore easy to acquire. But we will have to be careful with the authenticity, because there are many pieces on the market adulterated by the influence of tourism and other similar factors.

In nursery schools, the so-called "typical paintings", which consist of representations of prints of indigenous life. The children are dressed in regional costumes and this situation could be used to initiate them into the knowledge of this clothing: its history and current significance. It is enough for us to say that they are costumes of the "inditos", but it must be explained which region they correspond to, the pieces that form them, the meaning of their designs, etc.

The female costume consists of the guipil, the girdle, the tocoyal (headband), the cut or refajo, the perraje or rebozo and the tzute v scarf, It is completed with fine jewelry or fantasy. Women usually go barefoot.

The man's costume is composed of the shirt, the trousers, the jacket or capixay, the knee pads, the sheets, the sashes, the tzutes, the backpacks, the hat and the caites.

Children's costumes are copies of those of adults. (Carmen

Neutze by Rugg, 1975)

At the pre-primary level, children should be introduced to the knowledge of their community, region, country. In addition, a love for the cultural values of Guatemala should be awakened in them. Traditional popular culture or folklore is a valuable instrument for such purposes.

The Mishito

*Mish, mish, my little mishito,
hunting mice
in the corners.*

*I would like to be Mishito
to enter me in your window
and pull me with my nails
to the most gallant girl.*

*Mish, mish, my little mishito,
he hunts mice around the corners.
With white patches
with black patches.*

(Consuelo Vivar, 1973 151-152)

The Doll

*I have a doll
dressed in blue,
little white shoes
tulle nightgown.*

*I took her out for a walk
and she got constipated,
i have her on the bed
with a lot of pain.*

*Two and two make four,
four and two are six, six and two are eight
and eight ten and six.*

*And eight twenty-four
and eight thirty-two
You are blessed to know what I am doing for God.*

(Ana Consuelo Vivar, 1973.154)

Within the children's literary folklore, there are numerous examples that can be included at this level. The facts called ""mnemonics", which are those that "seek the development of memory, fixes knowledge based on the association of ideas". (Ana Consuelo Vivar, 1973.125) Below are some examples of this type:

*Monday he told Tuesday:
that it was with Wednesday
to ask Thursday
if I had told Friday
i told him on Saturday
to go to the party on Sunday.*

(Ana Consuelo Vivar, 1973.154)

The above text is used to learn the days of the week. There are also others to learn the names of the fingers of the hand, such as the one presented below:

*Thumb: big toe
Index: Pointer
Older: The dad
Ring: the one with the rings
Pinky: the little guy*

(Ana Consuelo Vivar, 1983.104)

In addition, teacher-led rounds are suggested, such as:

The courtyard of my house

*The patio of my house is very particular,
it is washed and ironed
like the others;
get down!
and get down again,
that the pretty girls
they bend down again.*

*Stretch out, stretch out,
the lame one will pass
Stretch and stretch again
that the lame old woman is going to pass
with a lame leg
and the other without walking.
The L, M, N, O,
if you don't love me
another love will tell me,
chocolate, grinder,
stretch, stretch
that the devil (the girl)
she is going to happen,
let her happen, let her happen
by talker
legs, legs
of a blower.*

(Ana Consuelo Vivar, 1973,216-128)

*The chickens in my casserole
The chickens in my casserole
they serve us to eat
and only women
they know how to compose,
Add the onion,
laurel leaves,
it is taken out of the casserole
when he's about to eat.
Compose yourself, girl, compose yourself
that's where your sailor's coming from
with that cute outfit
he looks like a butcher.;
last night I saw you
dressed as a tulip
moving the waist
panpanpanpan.*

(Ana Consuelo Vivar, 1973,225-226)

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Pre-primary level students interpreting a round. (Photo by Jorge Estuardo Molina Loza).



Pre-primary students of the "María Montessori" school work on an educational application of the "Corpus christi" of Patzún Chimaltenango. (Photo by Jorge Estuardo Molina Loza).



Group of students making paper "cuts" to make a "carpet" of Patzún, Chimaltenango. (Photo by Jorge Estuardo Molina Loza)



Group of students of the Nursery School ""Marfa Montessori"" elaborate an "arc" of the day of "Corpus" of Patzún, Chimaltenango. (Photo by Jorge Estuardo Molina Loza)